Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

SEPTEMBER 6, 1919

Motion Picture News

Reg. U. S. Patent Office



First!— at Ocean View

Mr. William A. Johnston,
Editor, Motion Picture News.
Dear Sir:

During the course of a casual conversation with a large group of exhibitors and exchange men at the recent Virginia Exhibitor's Convention at Ocean View, Va., which was attended by visitors from Maryland, District of Columbia, West Virginia and North and South Carolina, the question of trade papers came into discussion and I thought you would be interested to know that the unanimous opinion was that — "Motion Picture News excels all", both for the exhibitor and the exchange.

Wishing you continued success, I am,

Yours sincerely,
Frederick Clement Weber,
President and Manager, The McCoy Theater, Baltimore, Md.

". . . . . Every field has a dominating paper. The reader expects, in that paper, your FULL advertising announcement; you NEED, in that paper, your FULL selling force."

VOL. XX No. 11.

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Reg. U. S. Patent Office

Chicago — 729 Seventh Avenue, New York — Los Angeles



BEAUTIFUL

OLIVE TELL

in

"THE TRAP"

From the Famous Story by

RICHARD HARDING DAVIS

and JULES ECKERT GOODMAN

A UNIVERSAL SPECIAL ATTRACTION



A tale that goes straight to the heart of the crowd!

GEORGE LOANE TUCKER'S production

"THE MIRACLE MAN"

A Paramount-Artcraft Picture

A gold mine for showmen—
you get yours!



GEORGE LOANE TUCKER

A DRAMA of flesh-and-blood men and women—some good—some bad—sinning, struggling, loving, achieving.
No propaganda. No creed. No "ism." A vivid, vital story of human hearts, told in scenes of marvelous variety—driving ahead with action that grips and holds.

It Entertains!

"THE MIRACLE MAN" will pack your house to the doors, again and again. And every living soul that sees it will go home with a feeling of glowing satisfaction that they have seen

A worth-while picture



A Paramount-Artcraft Picture

FRANK L. PACKARD
wrote the book

GEORGE M. COHAN
wrote the play

GEORGE LOANE TUCKER
produced the picture
and

MAYFLOWER
PHOTOPLAY CORPORATION
presents it

See it now at your exchange!

A Few Words About "BUNK"

All the extra exploitation, all the extra newspaper advertising, all the additional service departments and special men in the branch offices are not going to make average pictures or poor pictures earn you any more money now than they have in the past.

If all of this forced draught effort does not pull in the crowds the first day, the after-effect will injure your house for the future. *You feel the injury of over-promotion on "the next picture."*

We know a picture on which between $8,000 and $9,000 newspaper advertising was spent in a single city in three days—and even that comparative mountain of money did not deliver a week-long patronage.

The demand—the requirement—the essential thing for exhibitors today is the picture that has within itself power—the power to draw patrons—the power to make people like it and talk about it.

Is there any exhibitor anywhere who is such *a fool* as to believe that he is not paying for all these wasteful, freak, circused campaigns? Or for the extra "service men?" Or for the extra local advertising?

You *are* paying for them—you can bet your last dollar you are!

A vital question for exhibitors to consider right now is: Are you buying *pictures* or are you buying *exploitation* that is from fifty to seventy-five percent unprofitable, and most of it done by men who never owned or operated theatres and who know few, if any, of the actual problems of showmanship?

The error of this year for many exhibitors will be that many pictures will not live up to the 100% exploitation standards. All W. W. Hodkinson releases will be carefully graded in keeping with their values and exploited honestly *in keeping with their values.* In the Hodkinson organization no exhibitor will be victimized by the power of publicity.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*



Benjamin B. Hampton
& Eltinge F. Warner
present

ZANE GREY'S
most powerful picture
DESERT GOLD

Directed by T. HAYES HUNTER

With an All-Star Cast:

E. K. LINCOLN
MARGERY WILSON
EILEEN PERCY
W. LAWSON BUTT
WALTER LONG
RUSSELL SIMPSON
ARTHUR MORRISON
EDWARD COXEN
FRANK LANNING
FRANK BROWNLEE
WILLIAM BAINBRIDGE

Zane Grey's Audience-Power Outranks All Other Authors

His famous novels carry even greater thrills in photography and titles than they do in printed books. His stories have strengthened stars whose popularity has been threatened with decline. Zane Grey delivers a larger reader and picture following into theatres than any other writer or dramatist.

"Desert Gold" is the first of his own novels that Zane Grey has ever supervised in production. It is a story of romance and heart interest, of sentiment and swift developments—*a story of gigantic action.* It is at this moment the biggest motion picture in the American market.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

LUBLINER & TRINZ CIRCUIT
The Colonial Theatre, Akron
ASCHER CIRCUIT, CHICAGO

All the country's big first runs and circuits are *piling in for "The Westerners."* It is duplicating everywhere what it did for the New York Strand in the hot, first week of August—$4,000 above the house normal for the corresponding weeks in the past three years.

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

With an all-star cast:

ROY STEWART
MILDRED MANNING
WILFRED LUCAS
ROBERT McKIM
FRANKIE LEE
MARY JANE IRVING
GRAHAM PETTIE



W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

12th STREET — KANSAS CITY
A Clean Sweep In Colorado
GOLDBERG'S "SUN" — OMAHA

TRIANGLE PICTURES IMMORTAL

In the past ten years a few motion pictures have been produced which are really great--great in conception, in artistry, in genius of direction, and in camera wizardry.

Film Art has won its way into the hearts of millions because of these wonderful pictures, just as literature, music, sculpture and paintings are measured by their masterpieces.

Dozens of good pictures are produced every month—pictures well worth seeing. But once in a great while there is created a picture that will never die—a picture that touches the heart, that is colored with romance, shadowed with tragedy, a picture that sparkles, thrills and supremely satisfies—*a picture immortal.*

From thousands of pictures produced in the last ten years we have selected a number which, measured by the judgment of the most prominent film authorities and by the supreme judgment of the theatre-going public, are the finest examples that Motion Picture Art has achieved.

These pictures are priceless. They rank with the masterpieces of older arts, with great paintings or with classics of literature.

The first of these, available September 7th, is

"Let Katy Do It"

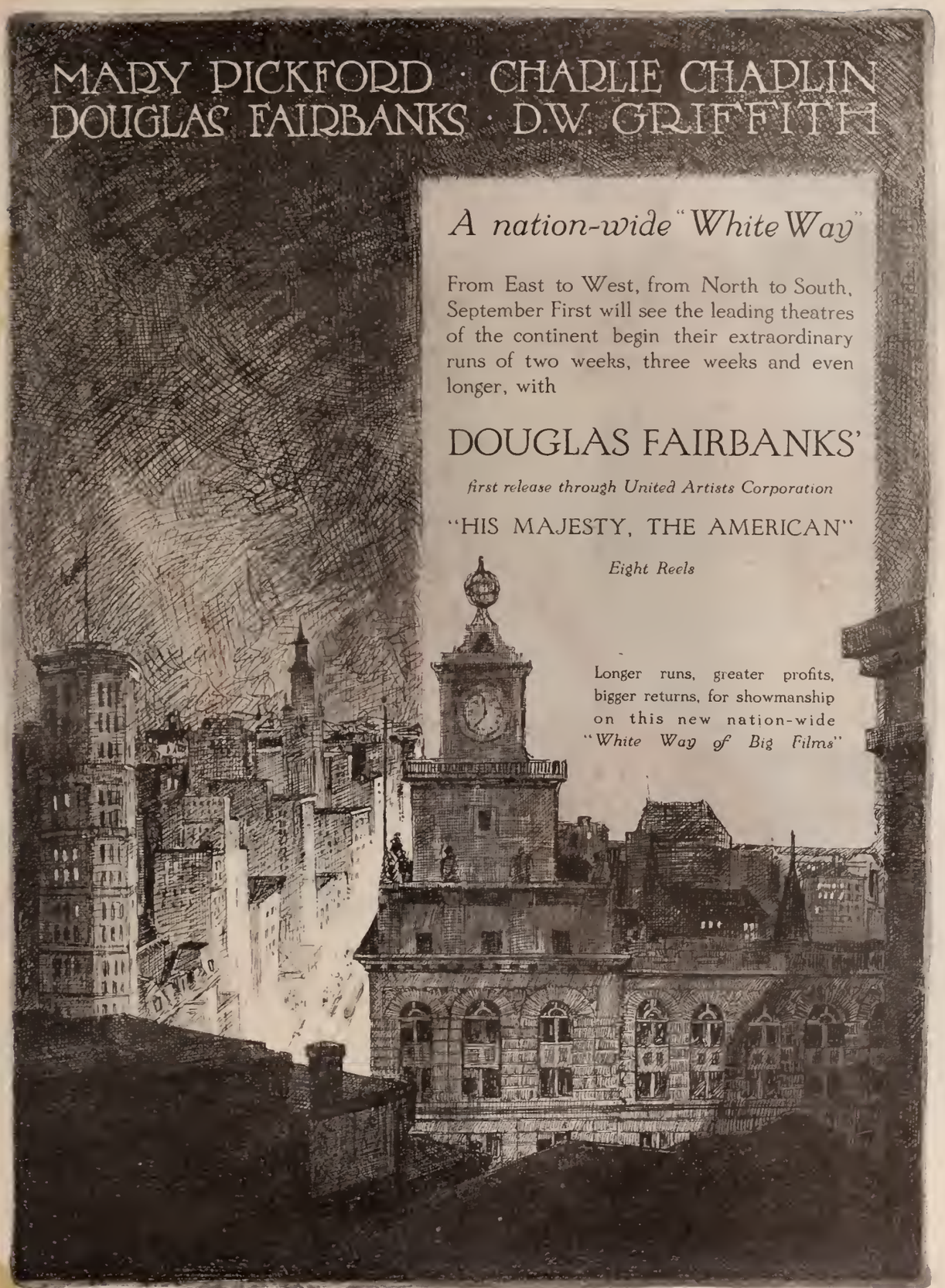
a D. W. Griffith Production

released by the

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York

With New Prints, New Paper, New Cuts and Advertising Accessories.



UNITED ARTISTS CORPORATION

729 Seventh Avenue New York

Oscar A. Price, President. Hiram Abrams, General Manager

BEN WILSON,



as
CARTER HOLMES,
THE MASTER CRIMINOLOGIST,
IN THE SERIAL OF A THOUSAND
THRILLS /

"WHO IS

PRODUCED
UNDER THE
PERSONAL
SUPERVISION
OF BEN WILSON



THE GOAT HOOF

THE MARK
OF DEATH

The of the







FOREIGN RIGHTS CONTROLLED BY DAVID P. HOWELLS

MONSIEUR X ?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE, SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

NEVA GERBER



as
RUTH STANHOPE,
DOOMED BY THE SACRED TWELVE
IN THE SERIAL OF A
THOUSAND THRILLS'

"Tail Octopus"

15 SMASHING EPISODES





MYSTERIOUS EYES



THAT TERRIFY

BOOK

HALLMARK PICTURES

THRU

S.A. LYNCH ENTERPRISES, INC.

FOR

ST. LOUIS, KANSAS CITY, OMAHA, ATLANTA, DALLAS, & NEW ORLEANS TERRITORIES

AND THRU

FILM CLEARING HOUSE EXCHANGES

FOR ALL OTHER TERRITORIES

The Weakly Indigestion

edited by A. Lincoln Miller

Distributed by THE BULLS-EYE FILM CORP. 729 SEVENTH AVE., NEW YORK.

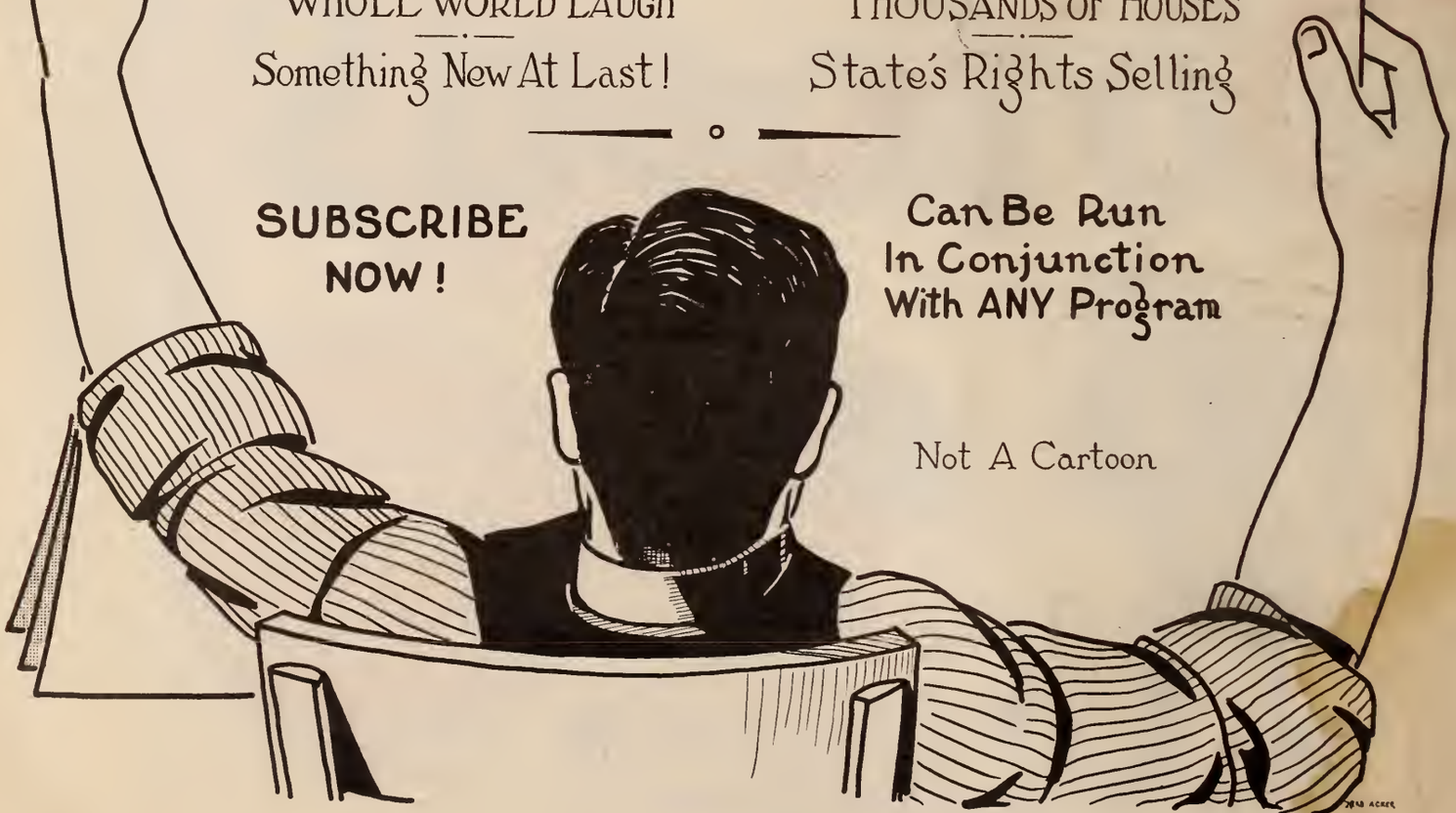
COMIC PICTORIAL DIGEST OF CURRENT EVENTS

ONE-REEL SUBJECT DESTINED TO MAKE WHOLE WORLD LAUGH

Something New At Last!

COMEDY FEATURE HAS GREAT SUCCESS IN THOUSANDS OF HOUSES

State's Rights Selling



SUBSCRIBE NOW!

Can Be Run In Conjunction With ANY Program

Not A Cartoon



The Sign of Service

"Tag! You're It!"

BUT YOU DON'T HAVE TO
PLAY THE GAME THAT WAY
IF YOU DON'T WANT TO

IT is to enable you to play motion pictures *your way* that Realart has come into existence.

You have said you wanted BIG STARS, GOOD STORIES and COMPETENT DIRECTION *combined* in *each* picture.

You have pleaded for SERVICE—prompt deliveries, courteous consideration, intelligent assistance in exploitation and such reasonable co-operation as any good customer is entitled to receive.

You have declared your desire to be emancipated from insincerity, exaggeration, bluff, bluster and buncombe.

You want to buy as other merchants buy—on a basis of known value.

Realart Pictures and Realart Policy meet your requirements. Realart stands on the theory that there is a big field for the right pictures, sold on the right principle.

You will find this policy clearly reflected in the spirit of the men of the new organization. Their very enthusiasm bespeaks supreme confidence in Realart Pictures, in Realart Service, and in Realart Ideals.

You don't have to be "it." You can play the game the *Realart* way! For the Realart way is *your* way!


Emile Chautard
REALART
PICTURES



The Sign of Superiority

Emile Chautard

To Release Through Realart

EMILE CHAUTARD was to the drama born. Artist, author, actor, stage and screen director—he has climbed the long, steep steps to international fame.

Leading man for years at the foremost Parisian theatres, playing with Madame Rejane and other great stars; director of early French photoplay successes, such as "The Girl from Rectors" and "The Merry Widow;" in America responsible for many of the best pictures of Alice Brady, Elsie Ferguson, Lina Cavalieri, Vivian Martin, Doris Kenyon, Mollie King and other popular actresses; now making a series of six big *photonovels* for Mayflower Photoplay Corporation, Isaac Wolper, President, to be released through Realart.

The first of the new series of pictures by this master director is a story based on what Gilbert K. Chesterton calls "probably the best detective tale of our times," Gaston Leroux's

"The Mystery of the Yellow Room"

A crime is committed in a room with no conceivable exit for escape. But the offender *does* escape; passes from the room like a shadow. And in his explanation of the apparently impossible, EMILE CHAUTARD has presented a story that rivals Edgar Allan Poe's remarkable problem in the murder of the "Rue de La Morgue."

"The Mystery of the Yellow Room" will make box office history. Will YOU share in it?



The Sign of Satisfaction

A Man's Waiting For You!

He has something to say that will interest you — something vital, *about profits!*

He is prepared to demonstrate that an event really *new* and *big* has taken place in filmdom during the last few weeks.

You will find his address below. And he will be at that address whenever you tell him you will call. Or, he will call on you whenever you tell him you have the leisure.

TODAY? NOW!

CITY	STREET ADDRESS	MANAGER
ATLANTA	Room 302 Hirsch Bldg., 146 Marietta Street	Joseph L. Marentette
BOSTON	5 Isabella Street	Walter R. Scates
BUFFALO	221 Franklin Street	Henry E. Wilkinson
CHICAGO	Room 1204 Consumers Bldg., 220 South State Street	Harry W. Willard
CINCINNATI	Room 910 Mercantile Library Bldg.	Mark Goldman
CLEVELAND	Room 200 Bangor Building, 942 Prospect Avenue, East	James B. Reilly
DALLAS	1905 Commerce Street (Temporary Address)	D. Callahan
DENVER	1742 Glenarm Street	Bert R. Latz
DETROIT	Room 607 Joseph Mack Bldg.	C. G. Kingsley
KANSAS CITY	Rooms 509-10 Republic Bldg., Cor. 10th and Walnut Streets	John N. MacMeekin
LOS ANGELES	Suite 839-840 Merchants National Bank Bldg., Sixth and Spring Streets	Oren F. Woody
MINNEAPOLIS	Room 801 Produce Exchange Building	Harry L. Hollander
NEW YORK	729 Seventh Avenue	Lester W. Adler
OMAHA	1214 Farnam Street	Melville E. Maxwell
PHILADELPHIA	Southeast cor. 13th and Vine Streets	Jay Emanuel
PITTSBURGH	1018-1020 Forbes Street	Nat Barach
SAN FRANCISCO	Rooms 1006-1008 David Hewes Building, 995 Market Street	Ralph B. Quive
SEATTLE	Room 216 White Building	Albert W. Eden
ST. LOUIS	3626 Olive Street	J. C. Ragland
WASHINGTON	Rooms 806-820 Mather Bldg., 916 G St., N. W.	Wm. H. Rippard

J. S. Woody, General Sales Manager — Ben F. Simpson, Field Manager

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street, New York City



The Sign of Success


IE
REATEST
VE-STORY
ER TOLD
The RIGHT TO HAPPINESS

This Marvelous Dual Role

DOROTHY PHILLIPS in

You won't believe it until Dorothy Phillips in the two characters has passed and re-passed many times before your eyes. For a moment, it seems almost uncanny —and then you recognize it for what it is—a combination of the most marvelous photography and the finest acting that the screen has ever known.

Same Mob — Same



UNIVERSAL - JEWEL

is the Wonder of the Screen

"The RIGHT TO HAPPINESS"

Vivian, the girl who had everything and gave nothing. Sonia, the girl who had nothing and gave everything. See them, at the crisis of the picture, meet and kiss and love each other—the same actress, the same scene—two utterly different personalities. Verily, this is the wonder of the screen.

Actress — Same Scene



PRODUCTION DE LUXE



"THE RIGHT TO HAPPINESS" will be one of the most talked of pictures of the year." M. P. NEWS.

"Sure to be a big financial success."

SAMUEL L. ROTHAPFEL.

"This should certainly be one of the big pictures this year. If you handle it right, it should be a very big money-getter." WID.

"Will it be popular? Don't ask foolish questions."

JULIAN JOHNSON in PHOTOPLAY

"I feel that I was very fortunate in being able to see this wonderfull picture. After the screening I immediately arranged for an *indefinite run* at the ROYAL THEATRE in Kansas City." FRANK L. NEWMAN.

DOROTHY PHILLIPS in *"The Right to Happiness"*

UNIVERSAL-JEWEL PRODUCTION DE LUXE



la-deez and gen-tul-men—
before we go on with the rest of the show, we are going to call upon you to voice your opinion on the subject of—

what do you want?

the capital film co., the management of this theatre, is so tremendously pleased with the way you have applauded the neal hart and al jennings super short features that they feel that the only way of reciprocating is to make sure that all future offerings are equally as good.

confidentially, the management of this theatre, is wise to the fact that you want what you want when you want it, and the reason that their super short features have tickled you pink is simply because you wanted super short features and you wanted neal hart and you wanted al jennings.

whoever you elect, we will engage. whatever you want we'll make. that is a pretty broad assertion, but not too broad for the capital and we are going to prove it to you because—well, because we want you to come back—again, and again, and again.

very cordially,

"Shorty" Special

mgr. gold mine dept.

oh, yes—
the box office address is—
capital film co.,
consumers bldg.,
chicago, ill.

DISTRIBUTORS OF CAPITAL SUPER SHORT FEATURES— STARRING NEAL HART, THE MIRACLE MAN OF THE MOVIES. AND AL JENNINGS, THE BANDIT KING OF THE SCREEN

WASHINGTON, D. C.
Empire Film Dist. Co.,
905 Mathers Bldg.

NEW YORK, N. Y.
Capital Film Co.,
729 Seventh Ave.

DETROIT, MICH.
Strand Features,
63 E. Elizabeth St.

CHICAGO, ILL.
Bee Hive Film Exchange,
207 S. Wabash Ave.

CLEVELAND, OHIO
Dave Warner Film Co.,
407 Sloan Bldg.

PHILADELPHIA, PA.
Capital Film Co.,
1314 Vine St.

CINCINNATI, OHIO
W. I. Film Service,
532 Walnut St.

SAN ANTONIO, TEXAS
R. D. Lewis Film Co.,
112 Soledad St.

INDIANAPOLIS, IND.
Bee Hive Film Ex.,
109 W. Maryland St.

LITTLE ROCK, ARK.
R. D. Lewis Film Co.,
106 Cross St.

KANSAS CITY, MO.
Crescent Film Co.,
3d floor, Gloyd Bldg.

OKLAHOMA CITY, OKLA.
R. D. Lewis Film Co.,
112 S. Hudson St.

MINNEAPOLIS, MINN.
Ludwig Film Ex.,
421 Loeb Arcade Bldg.

PITTSBURGH, PA.
S. & S. Film Supply Co.,
414 Penn Ave.

MILWAUKEE, WIS.
Bee Hive Film Exchange,
Toy Bldg.

ST. LOUIS, MO.
United Film Service,
3628 Olive St. ,

LOUISVILLE, KY.
W. I. Film Service,
(Address later.)

OMAHA, NEB.
Ludwig Film Exchange,
1214 Farnam St.

LOS ANGELES, CAL.
Capital Film Co.,
1025 Lillian Way

SEATTLE, WASH.
Capital Film Co.,
1200 Fourth Ave.

NEW ORLEANS, LA.
Pierce Films,
(Address later.)

BIRMINGHAM, ALA.
Queen Feature Service,
30 Potter Bldg.

'Exhibitors will find this a very presented in a story full of human

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

SANFRANCISCO CALIF AUG 16 1919

UNITED PICTURE THEATRES OF AMERICA

MOST PROFITABLE RUN OF DUSTIN FARNUMS A MANS FIGHT THREE DAYS LIBERTY THEATRE SANJOSE FOUR DAYS RUN LIBERTY THEATRE FRESNO FARNUM CERTAINLY AT HIS BEST GIVE US MORE OF THIS KIND ITS A GREAT PICTURE GETS BOX OFFICE RESULTS AND GIVES BIG SATISFACTION

JAMES BEATTY

LIBERTY THEATRES SANJOSE & FRESNO CALIF

UNITED Pictures are

Your Pictures.

Dustin Farnum



good attraction with the star interest, suspense, pathos & thrills.

Ex. Trade Review.

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

WF SANFRANCISCO CALIF 13

UNITED PICTURE THEATRES OF AMERICA INC

1600 BDWAY NEWYORK NY

DUSTIN FARNUMS LATEST PICTURE MANS FIGHT IS THE CLASS AND CALIBRE OF PRODUCTIONS THAT ARE BOUND TO GIVE THE DESIRED RESULTS AT THE BOX OFFICE UNITED CERTAINLY IS TO BE CONGRATULATED EXHIBITORS COULD NOT ASK FOR BETTER PICTURES MORE POWER TO UNITED

KAHN AND GREENFIELD CIRCUIT.

A gripping story of East & West.



in

A Man's Fight

UNITED
PICTURE THEATRES OF AMERICA, INC.

J.A. Berst, pres. New York

ANNOUNCEMENT

Hampton Del Ruth, who for a period of over five years has been intimately identified with the productions of all Keystone and Sennett-Paramount Comedies, in capacity of managing editor, director and production manager, has severed his connections with the latter studio, and is at present engaged in editing and personally supervising the direction of all William Fox-Sunshine Comedy Productions.

Mr. Del Ruth personally assures the exhibitor of the same high standard of comedy production with which his name has been so closely identified in the past.

Associated Players

Chester Conklin	*Jack Cooper*
Polly Moran	*Slim Somerville*
Glen Cavender	*Ethel Teare*
Tom Kennedy	*Ed Kennedy*
Harry Booker	*Harry McCoy*
Bill Franey	*Billy Armstrong*
Alice Davenport	*Laura LaVarnie*

Bobbie Dunn

With a chorus of thirty bathing beauties including Marvel Rea, Dorothy Lee, Vera Steadman

---

New Sunshine Releases
produced under the personal supervision of
Hampton Del Ruth

The Yellow Dog Catcher
Chicken a la Cabaret
Wild Waves and Women
Footlight Maids
Back to Nature Girls
Her First Kiss
Sheriff Nell's Comeback
His Naughty Wife
The Roaming Bathtub
A Schoolhouse Scandal
Hungry Lions and Tender Hearts



It's A Blind Exhibitor
With A Sightless Program
Who Doesn't Book

CLARA KIMBALL YOUNG

In

The First of Four Big Perfect Productions a Year~

"EYES of YOUTH"

By
Max Marcin

Directed by
Albert Parker

The
Money Making Eyes
in the
Money Making Play~

Distributed by

EQUITY PICTURES

CORPORATION

H K Somborn
PRESIDENT

Jos. Schnitzer
TREASURER

THIRTY~THREE WEST FORTY~SECOND STREET~NEW YORK~

The Eyes of Young in "Eyes of Youth".



The Eyes *that* Made Motion Pictures Famous

Distributed by

EQUITY PICTURES

CORPORATION

H.K. Somborn
PRESIDENT

Jos. Schnitzer
TREASURER

THIRTY-THREE WEST FORTY-SECOND STREET ~ NEW YORK ~


Elsie Kimball

EXHIBITORS are advised that of the four big special FOX FEATURES of the season of 1919-1920 three are *now* enjoying triumphal runs on Broadway.

Henry Wadsworth Longfellow's vitally dramatic poem

Evangeline

with MIRIAM COOPER *as Evangeline*
Directed by R. A. Walsh

and THEDA BARA *in*
The supreme Irish drama

Kathleen Mavourneen

Directed by Charles J. Brabin

are drawing great crowds to the 44*th* St. THEATRE

and

The greatest racing melodrama in the world

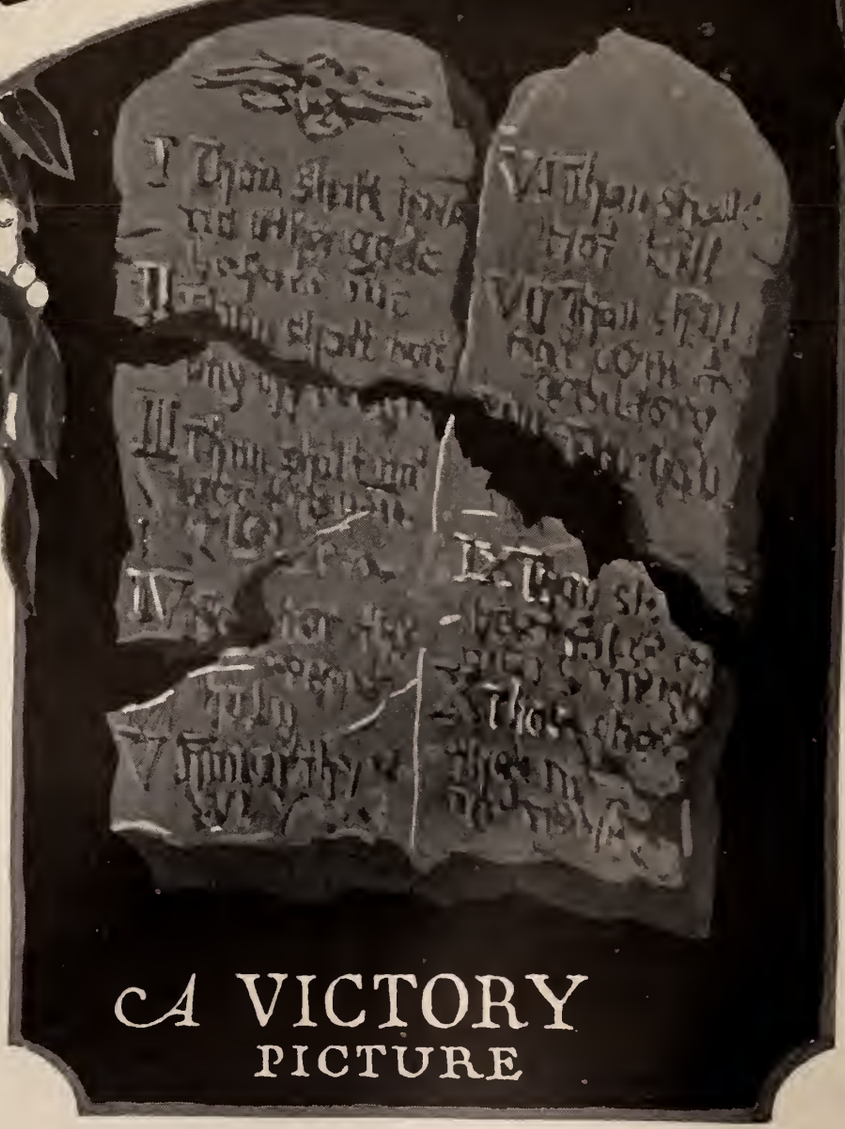
CHECKERS

is making house records at the CENTRAL THEATRE
47*th* ST & BROADWAY.

William Fox

The most convincing drama in four years of motion pictures –

GLADYS BROCKWELL



A VICTORY PICTURE

FOX ENTERTAINMENTS



in BROKEN COMMANDMENTS

Directed by
FRANK BEAL

FOX ENTERTAINMENTS

Tense with action and alive



WILLIAM FOX
PRESENTS

MADLAINE TRAVERSE

An Excel Picture

FOX ENTERTAINMENTS

with the beauties of high life



in The SPLENDID SIN

Directed by Howard M. Mitchell

FOX ENTERTAINMENTS

Fox SUNSHINE COMEDIES

are your insurance against failure with every performance.



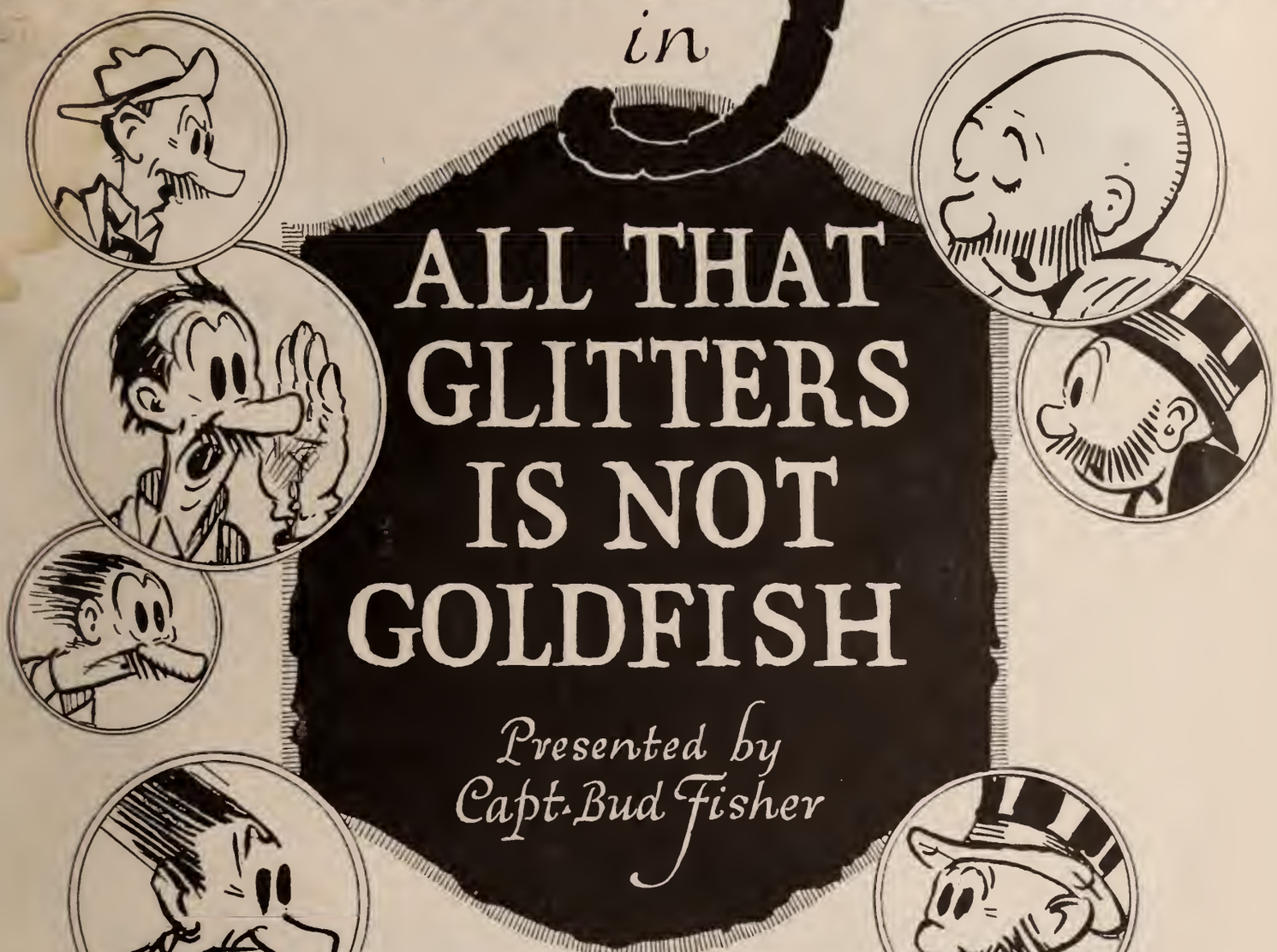
They make big theatres successful and fatten the box office revenues

WILLIAM FOX

presents

Mutt & Jeff

in



ALL THAT GLITTERS IS NOT GOLDFISH

Presented by Capt. Bud Fisher

One of the greatest of these supreme laugh provoking attractions.

DISTRIBUTED BY

FOX FILM CORPORATION



PHOTO BY ARNOLD GENTHE, N. Y.

THE CRITICS HAVE BEEN VERY KIND TO **Maurice Tourneur**

Critics Are Not Kind if the Merit is Not There

Maurice Tourneur

IS DETERMINED TO CONTINUE TO MERIT SUCH CRITICISMS AS HE HAS BEEN RECEIVING

ROBERTSON-COLE PRODUCTIONS

SEASON OF 1919-1920

Pictures of a High Standard of Excellence

Sessue Hayakawa

Bessie Barriscale

H. B. Warner

Edith Storey

Beatriz Michelena

William Desmond

Brentwood Pictures

Strand Comedies

Scenic Adventure Series

Martin Johnson Pictures

New Female Star (*to be announced*)

New Male Star (*to be announced*)

Robertson-Cole Specials



Robertson-Cole will continue to offer the exhibitors a product with which they can make money.

ROBERTSON-COLE PRODUCTIONS



SESSUE HAYAKAWA

In a series of eight new Haworth Productions commencing in October.

BESSIE BARRISCALE

Will appear in eight new B. B. Features starting in November.

H. B. WARNER

Jesse D. Hampton will present Mr. Warner in six additional subjects following "The Man Who Turned White" and "The Pagan God."

EDITH STOREY

After a year in war work, devoting her strength and talent to the soldiers and sailors in a modest unheralded way, will be offered in a series of eight new pictures to be produced by Haworth.

BEATRIZ MICHELENA

In two more big compelling outdoor dramas.

WILLIAM DESMOND

Will be presented by Jesse D. Hampton in two productions following "A Sage Brush Hamlet."

BRENTWOOD PICTURES

Three more productions on the order of "The Turn in the Road," "Better Times" and "The Other Half" directed by King W. Vidor.

TWO NEW STARS

A man and woman star of the first magnitude whose names will be announced later.

STRAND COMEDIES

A single reel comedy produced each week especially for Robertson-Cole.

SCENIC ADVENTURES

Episodes of enthralling interest centering about wonder spots of the world.

MARTIN JOHNSON PICTURES

Of strange peoples which are now being filmed by Mr. Johnson.

ROBERTSON-COLE SPECIALS

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HOWARD HICKMAN

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PRESENTS

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in
Almost a Husband



By Opie Read *Directed by C. G. Badger*

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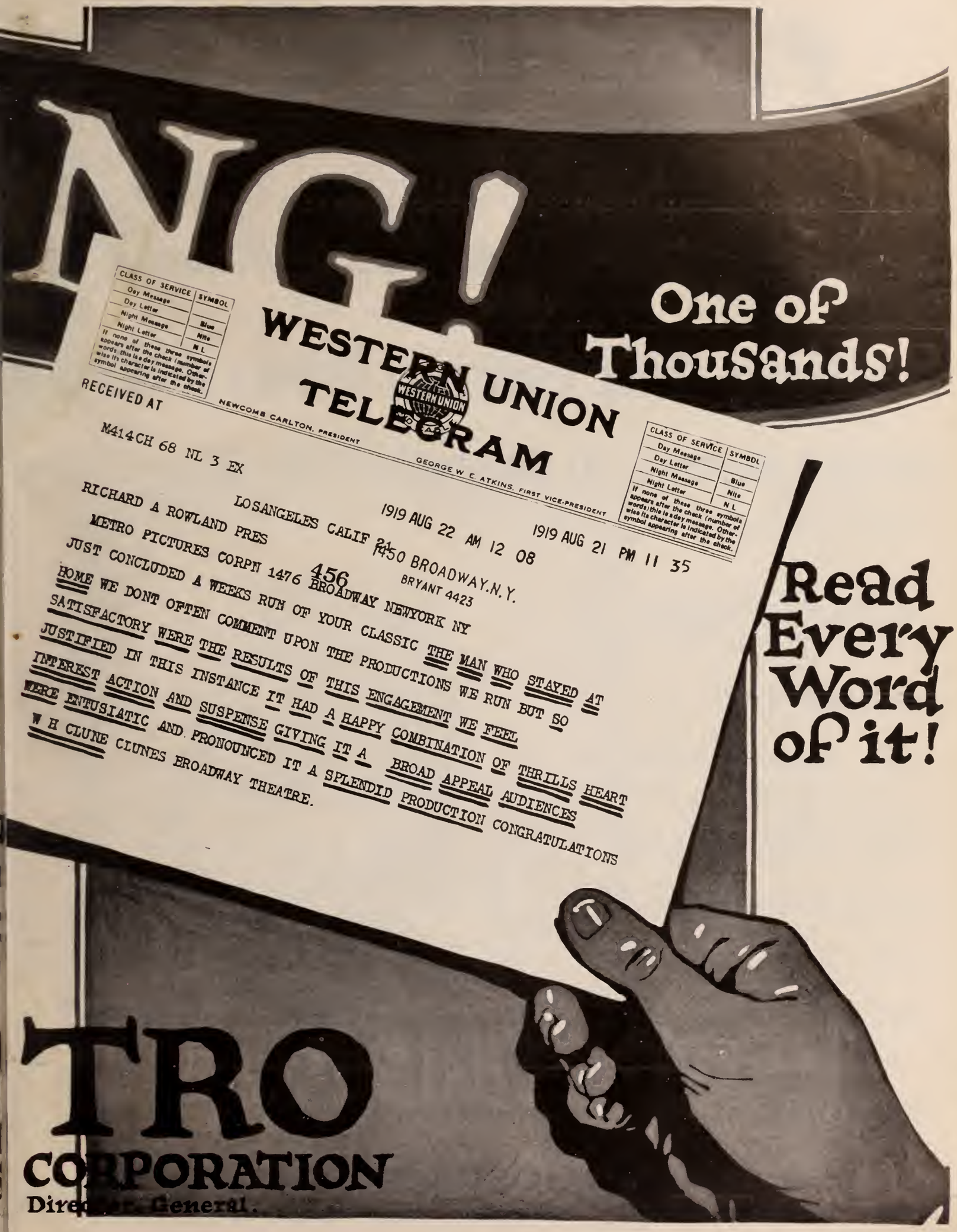
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"The Misleading Lady"

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"Little Shoes"

Mr. Walthall plays the melody of child love on the heart strings in this tense drama of a poor little rich girl.

RICHARD C. TRAVERS

"The Man Trail"

A gripping story of the northwest woods, with all the thrills of a man hunt—man hunting down man to kill.

"The Little Shepherd of Bargain Row"

The story of a girl's brave fight from the depths of poverty and vice to the heights of purity and success.





BRYANT WASHBURN

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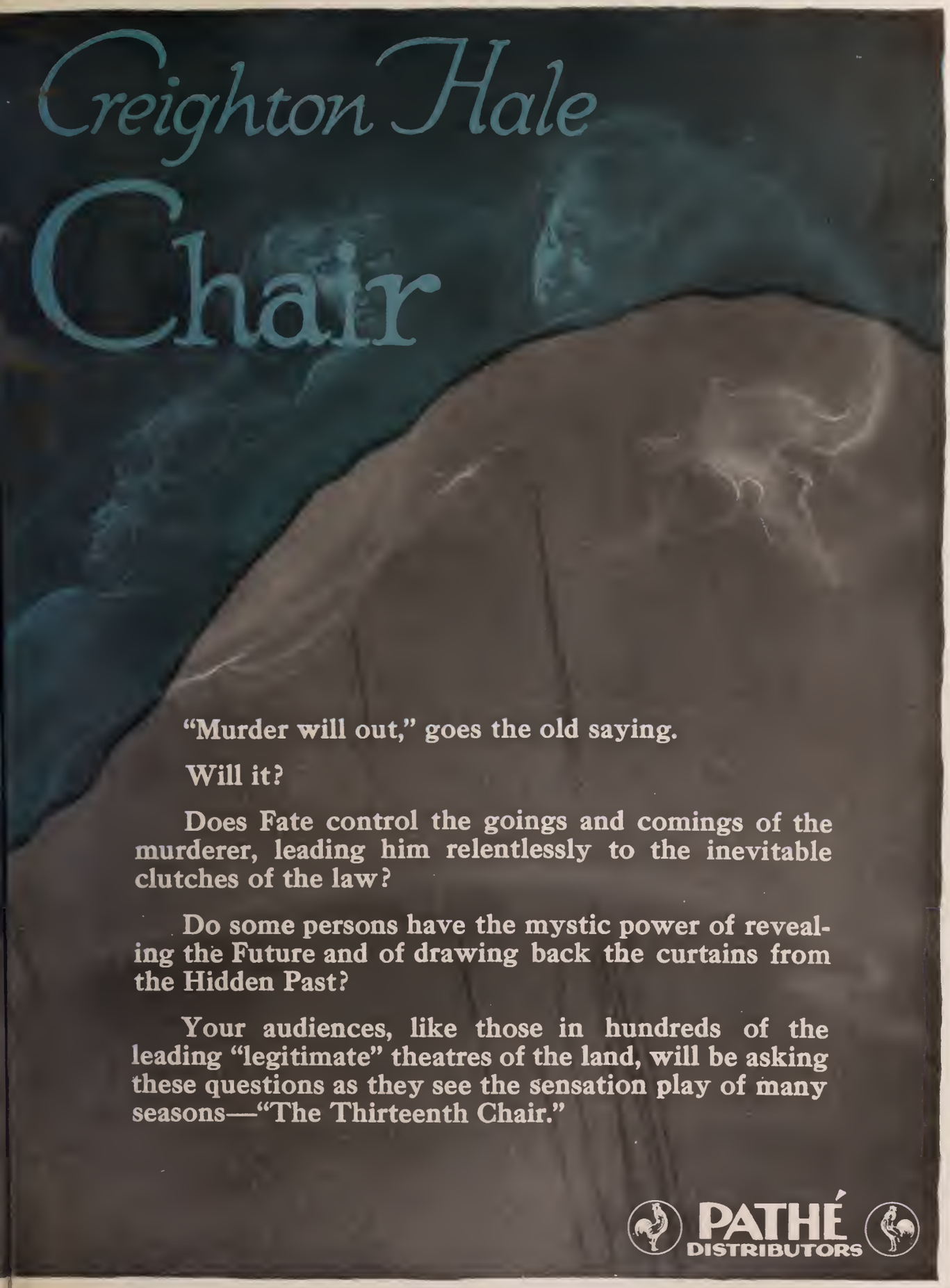
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ANITA STEWART

in a Picturization of Louise Provost's Powerful Novel in People's Home Journal

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Directed by Marshall Neilan

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Perfect Acting, by a cast that makes every scene a delight.
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Plus

An All-Star Cast of Noted Artists

each of whom has a following

that guarantees its Box Office Value

Built for Long Runs

A First National Attraction





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A Long Run
First National
Attraction

A Symphony on the Pulse of Life

ANITA STEWART

Never Did a More Polished Piece of Work in Her Life

Than in

"Her Kingdom of Dreams"

This will bring them to their feet with a gasp—

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ANITA STEWART

and

That All-Star Cast

in

"HER KINGDOM OF DREAMS"

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The Chicago Daily Tribune. FINAL EDITION

MRS. MATTERS NOT GUILTY

San Francisco Chroni... DETROIT TIME...

HE FLORIDA TIMES-UNION

The Atlanta Jo... ST. LOUIS POST-DISPATC...

New York American

THE OMAHA DAILY...

Boston ... E...

he Times

NEW ORLEANS

The Washi...

WIDOW JOYOUS WHEN FREED OF BABY INTRIGUE

Two Detectives Also Acquitted—State to Press Other Charges.

MATTERS BAR... GIVES 'SOLO... ROLE TO LI...

...'s Story Dra... Judge Trying to Child's "Mo...

...NDIS TRIAL TODAY

INNOCENT?

...of Fred Matters, Central Figure in Trial on ... Hair Charge, Which Presents the Elements ... Elinor Glyn Story and a Detective Yarn

...CH WIDOW IS NOT GUILTY IN FALSE HEIR CASE

...oman, and Two Others Freed on Charge of Conspiring to Buy Child in Canadian Hospital.

APPLAUSE AT VERDICT

WIDOW, FAILS T...

...EANE ... U. S. COURT

TEST OF SOLO

...Factal Resemblance "Matters" Baby May Be...

WHO IS MOTH...

BABY LOOKS... MRS. MATTERS OR THE GIRL?

Jury to Say Whom Child Resembles, if Defense Has Its Way.

CLIMAX NEAR

...0,000 Out on ... Coast Today; ...ecord Strike

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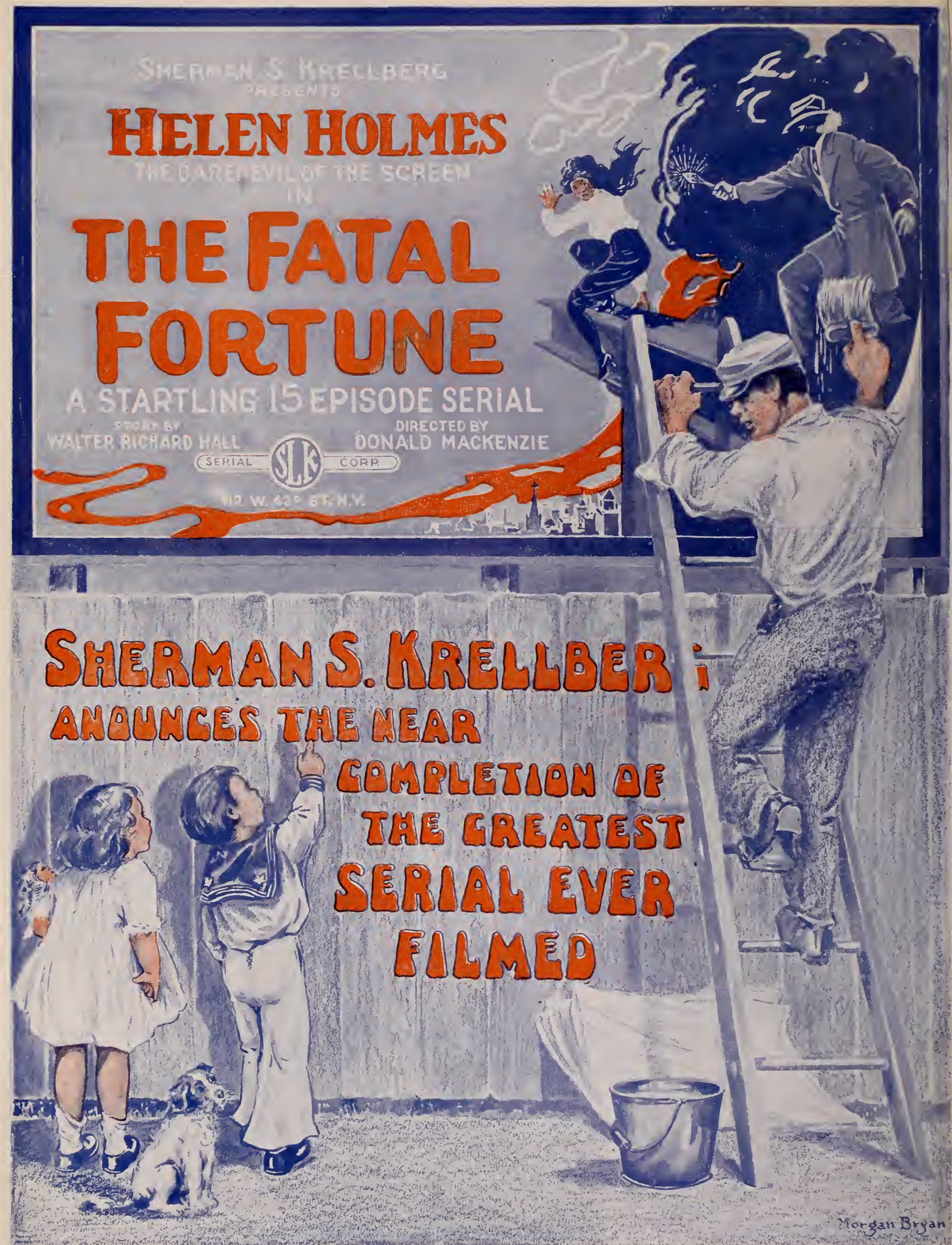
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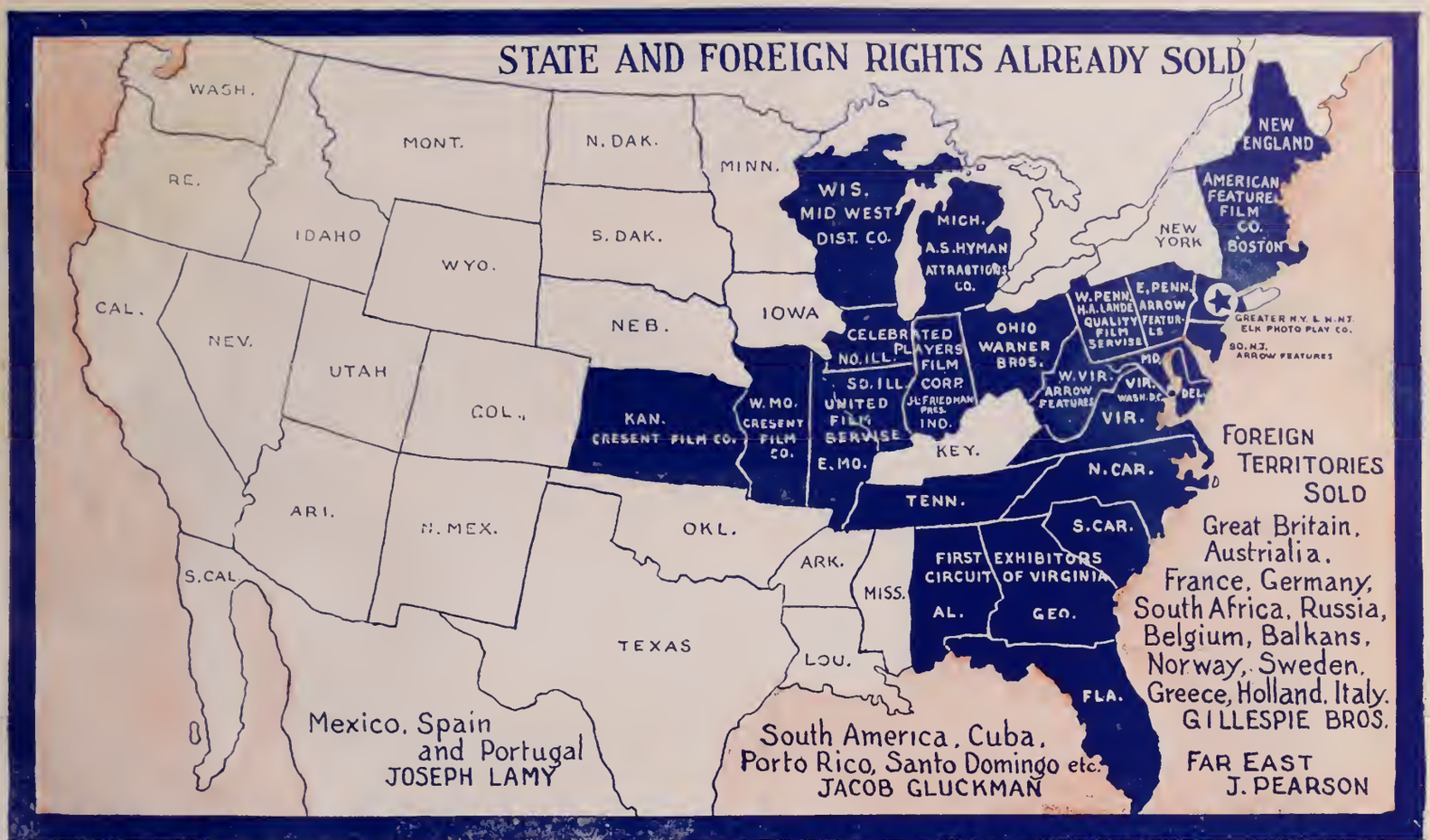
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VITAGRAPH

ALBERT E. SMITH, President







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World Film Corporation tells of the current release.....1942

Cuckoo Comedies will live up to their names according to reports. And if they are "cuckoo's" they spell success for the exhibitors.1943 to 1946

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Of "Universal" interest is "The Woman Under Cover" with Fritzi Brunette 2007-10

James J. Corbett is still the heavyweight champion in filmdom they say 2014-15

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A Peep at "the Talmadges"

Norma, Constance—and the Family—at home

Fred Stone—*"bulldogging"*

On location with Allen Dwan

During the Filming of "Soldiers of Fortune"

Mary MacLaren—*"dog days"*

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Making the Mob Scene for "The Lottery Man"

in the eighth—September—issue of

Photoplay Magazine Screen Supplement

"the single reel of all the stars"

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Motion Picture News

VOLUME XX
NUMBER 11

SEPTEMBER 6
1 9 1 9

Watch Your Step!

¶ "This is going to be an interesting year," concludes a leading exhibitor in a letter in which he tells of a recent business trip to New York.

"Interesting" hardly expresses it.

We are in the midst of very large developments. Big currents are sweeping us irresistibly along. And it will take a lot of very careful rudder work to avoid the rocks and breakers ahead.

It is time already for the men at the rudders to use some cool vision.

Just what is the general situation?

To begin at the bottom we are in the midst of prosperity.

Peace, prohibition and high wages have increased theatre attendance. Theatre admission prices have been raised—not nearly so much as retail prices in general, but considerably, nevertheless. And the theatre business is excellent.

So much for the theatre side.

The producers have participated in this prosperity; but, also, production costs have gone up in general. Competition for stories have brought prices to an alarming point, to exactly the same point, in fact, that competition brought stars' salaries. And the situation, like the star salary, cannot be arbitrarily changed—because competition makes it.

Again, better pictures are demanded today, absolutely demanded. And better pictures cost more money. Consider alone the fact that the widespread building of new and luxurious theatres has added several hundred thousand, close to half a million new seats—or will have, by the end of this year. These are high class audience seats, and this sort of audience will either get better pictures or the theatres will be forced to go into music, vaudeville or some other attraction.

And still again, the producers this year are adding national advertising expense to their budget—as they inevitably must and will continue to do.

So, all in all, the producers want higher rental prices; and the exhibitors are up in arms over the demands made.

The producer is using every available pressure; the exhibitor is taking refuge in booking circuits, and, in general, organizing as never before. Several clashes of arms have been heard, and there will be more.

We have every faith that this economic conflict will work out all right, especially so because fundamentally the industry is so prosperous.

Locally, everywhere, the two forces will grind away till a smooth and equable union is eventually had.

But all this friction—and it is highly expensive for both sides—can easily and well be avoided.

The object of this editorial is to advise cool thinking—right now.

There's one fact certain as daylight, and that is that the producer and exhibitor are, and must remain, business partners.

There isn't a theatre in the country but where the man who makes the pictures and the man who shows them are working under a regular business partnership, subject to all partnership rules and laws.

Each is equally essential to the other.

If, therefore, the profits are increased there must also be an equitable sharing of the burden. Otherwise there won't be any mutual prosperity; and in that event there's but one alter-

(*Continued on following page*)

Speaking Editorially

Watch Your Step

(*Continued from preceding page*)

native: the producer will have to own all the theatres or the exhibitor will have to make all the pictures.

In which event there won't be any public.

Such an alternative is, of course, preposterous.

Just so much as one of these business partners hurts the other he is hurting himself.

You can't get away from that; just as you cannot get away from the fact that this business partnership is the very foundation of the health and growth of this business.

Producer and exhibitor today need the other fellow's viewpoint as never before. We need conventions so that New York and the field can sit down and get acquainted. We need sales policies and sales managers with eyes open to both sides of the rental question. We need fifty-fifty consideration and vision.

Above all we don't want blind, arbitrary demands.

And this applies equally to exhibitors and producers.

We must not let the inflation all about us get into our own heads.

With business better and pictures better and profits increased there is certainly a way to have a cool compromise and work out a fair and square participation—that which every business partnership calls for, and by reason of which it exists.

The Door Is Open

PERSISTENTLY, the sentiment crops up in the British trade press and in letters from the far side of the pond that there is some sort of an organized effort in this country to keep British pictures out of this market.

Every now and again the gentle warning is given that we must reciprocate and lift the ban or suffer in the marketing of American pictures in England.

We used to laugh at this created bugaboo. Occasionally we would almost get sore. We have a faint idea that we know something about the American film industry and American film men. And we have never been able to find anything resembling an organized effort to bar either British productions or those of any other country.

The door is open to the American market for any motion picture that will *make money for the exhibitor.* Some British pictures have done this in the past. An increasing number of them will do it in the future.

But it is not our fault if the average British-made picture of the past has been the sort that could not possibly appeal to American audiences. And it will not be because of the disruption of any organized boycott that more and more British-made productions will have entertaining and money-making values in the future.

It will be because the British business man on the whole is not the sort to quit before a bugaboo. He will see the truth and meet it.

What About the Men?

A CIRCUIT head recently complained to us regarding the scarcity of good managerial timber for his theatres and we used the complaint for a short editorial note. The editorial struck a responsive note. Already we have carried in our columns some of the interesting letters it evoked. In this issue two different angles on the subject are covered.

The managers of small-town theatres seem to have justice in their statement that the industry offers them no chance for development. "Once a small-town manager, always a small-town manager," is the situation as they put it. Owners of bigger houses will not give them an opportunity because they are labelled "small town."

This is a situation that will not exist for long. Every industry must at some time turn its attention to the problems of creating its own big men. And big men are the products of *growth.*

We are young yet, with problems aplenty. We'll get around to this one in time.

There's a Silver Lining

WE are always willing to give space to the complaints of newspaper men and exhibitors about the quality of publicity and exploitation aid given them on productions by the manufacturers.

Because there is no doubt that there is considerable room for improvement in the average press book. And it is only through the frequent publication of these statements from the field that progress can be hoped for.

The publicity department that is forced to prepare press books before the productions have left the studios cannot ask for better evidence to show "the boss" that his policy is a mistaken one. And "the boss" needs *evidence.* He pays high salaries to his advertising and publicity men as experts and then in many cases refuses to heed their advice. But one word from an exhibitor, exchange manager or newspaper editor will cause him to turn a double somersault.

And while on the subject of press books let us recount the fact that this week we received two very cheering signs that there is a silver lining to the cloud. First, our eye came across the press book on "The Miracle Man." To say that the exhibitor aid will do justice to this photoplay gem is saying it all. And our verdict was shared by the advertising man for a circuit of thirty-odd theatres who happened to be in our office at the moment.

Only a moment previous we had read the manuscript on the article by George N. Briggs appearing on another page of this issue. And we felt cheered. Then a moment later brought us the exhibitor broadside on "La Belle Russe." And we were ready to decide that there was more silver lining than there was cloud.

A Merger with a Good Object

FROM 'Frisco comes the news that the California, Imperial and Portola theatres have been merged to be conducted in the future under the joint management of Eugene Roth and Jack Partington. The Portola is to become a long-run theatre.

It's coming gradually, all over the country. Just as the one-week run has for so long seemed the last word in length so will the big specials of the next year show an increasing number of houses that will play pictures as long as their merit will stand. All the technical phrases that concern new booking policies, higher rentals, longer runs, mean nothing more than that in the end.

A Near-Tragedy Averted

WE hasten to congratulations. To Harold Lloyd on his narrow escape from serious physical injury and to ourselves and the rest of the picture industry on its good fortune in not having lost the cheery Lloyd fun.

The first news brought home to all of us the narrow thread upon which a picture favorite's career hangs. The accident that might mean little more than temporary suffering to the worker in any other walk of life is apt to mean the end of a career for the actor or actress appearing on the screen. The end of a dream of future achievement. As effectual an end as if the injury had proven mortal.

A Notable Picture

HELEN KELLAR, of the silent world gives forth through the silent drama the remarkable story of her development out of darkness into light.

She cannot see her own picture drama but she knows that neither books nor plays nor any other medium of expression save only the motion picture could give to the world's millions the amazing record of patience and achievement.

"Deliverance" is one of the great pictures of today.



Dealing in Personalities

'SFUNNY how this grand and glorious fifth industry managed to struggle along in more or less successful fashion during the past two weeks. We had hardly thought it possible. In fact, we are so encouraged that we may decide to take another vacation.

Happenings just continued to happen with the usual regularity regardless of our absence. The National Association almost allowed its foot to slip into the actors' squabble, but just as quickly wriggled out. Frank Hall emerged reorganized as Hallmark Pictures. P. A. Powers, the perpetual insurgent, resigned from the N. A. M. P. I. Somebody or other announced another national exhibitor circuit. And then, as we read the issues of THE NEWS that didn't follow us on our vacation, we hear Bill Sherrill explaining his resignation from the National Association.

Gosh, isn't that a lot to happen without our assistance?

And even Congress slipped it over on us—by repealing the Daylight Saving Bill.

Which reminds us. We traveled into "hick" country during the past two weeks. And met many members of the genus "Small Town Exhibitors." And found that if you mentioned "Daylight Saving" to them you could work up considerable heated conversation. But if you glibly tossed off the phrases "Open Booking," "Super-Exploitation," you heard—

"Oh, I don't get much time to bother with those things. You see, the movie theatre is only good for a side-line here. I run the drug-store here as my principal business. I just keep well booked ahead on serials and take what features I can afford."

Who do you think rolled into town this week? Why, none other than the long-lost Ernie Shipman. Has been up in the Northwest for these many months close to the real thing in atmosphere for the James Oliver Curwood stories. And reports that distributing arrangements have already been closed. Of course Ernie looks like a million dollars. Always has the tan of a man who has just returned from a fishing trip. This time he has the real hardy, Northwoods look.

STILL other things had to happen during the last two weeks just to show how unimportant we really are. Vivian Moses and Bert Adler—two of "the boys" who are listed in our personal catalogue as "regular fellers"—have changed their hat-racks.

Bre'er Moses has gone into partnership with Arthur Guy Empey—a chap who is going to be heard from in more ways than one within the next year. This man Empey has peppery energy, brains—and the money to back them up with. And in Vivian Moses he has a true wool co-worker.

Then our old friend Bert Adler was captured by Arthur Kane for special exploitation work with Real Art. In which Bre'er Kane shows his wisdom. Clear back to the Thanhouser days Bert Adler has been a never-resting hustler who doesn't hesitate to do "something new." Bert has got less personal publicity for some of the things he has really done first than many more recent arrivals have received for "innovations" that bring a smile to the old-timers.



Cecil Teague, new organist of the Majestic theatre, Portland

R. E. Pritchard, formerly of M. P. News, was a visitor to the Dry White Way this week on business for the Allens of Canada. Jay Allen was also in town. So naturally we heard something of the new theatres this organization is building. And we'll say that the Allen name will surely bear watching. You ought to hear some of the ambitious plans being made for the Detroit and Cleveland houses alone. And the hints of still more theatres on the American side of the border.

GLANCING over a picture publication after even a short absence certainly does make one appreciate the class of advertising copy that is printed in this field. We doubt if there is a trade field in existence that boasts of advertising on a par with that in the film game. Seeing it week in and week out we grow to take it as a matter of course. Coming back from a filmless atmosphere we are filled with admiration for the *CLASS* that is so strongly evident. No other word but *CLASS* seems to express it.

Take the strikingly eccentric effects Equity is securing on the Clara Kimball Young subjects, for an example. Or, for week in and week out, consistent CLASS and EFFECTIVENESS—the Paramount and Universal inserts. Or the clean-cut yellow-gold suggestiveness of Fred Warren's copy on "Desert Gold." Just see how the infant, Real Art, has stepped off with the best of them. Study the "Thirteenth Chair" copy or the steady high standard of Robertson-Cole insert messages.

I suppose if we went on we would mention almost every advertiser in THE NEWS. But that is the way we feel about it. With all the knocking we film men like to hand one another and the business in general, down deep in our hearts I'll bet we would take off our hats to the general run of ad copy appearing in any other class of publications.

And in our present mood we are ready to let that statement go for the national magazines, too.

Just a few items of news to allow the insertion of some italics at this point: C. A. Stimson, manager of the Film Rental Department of American Film Company, is in town arranging for the showing of "Six Feet Four," the William Russell subject. Walter Almazov, well known laboratory man, is superintending the erection of a new laboratory in Fort Lee for Universal which will have a capacity of five million feet per week. Watterson Rothacker denies that he is to open another laboratory in Shantung.

THERE come to us rumors of a threatened strike at the Los Angeles producing plants on the part of electricians and stage hands. But with the rumor comes also the information that the New York executives have been quick to jump into the breach and are confident of a harmonious settlement of differences.

It is probably expecting too much to feel that the motion picture industry can escape unscathed in the present strike epidemic. But the sober second thought that is now guiding the industry can be counted on to go a long ways towards preventing any real trouble and counter-acting the effects of the momentary slip-up at the outset of the Actors' Equity fight. Whether it will go the whole route remains to be seen, but it is our own private opinion that along about six months from now some gentlemen will be kicking themselves. For these are dangerous times to tamper with trouble. And it is assuredly trouble to even implant the suggestion of the word "Strike" into the minds of operators. The word is apt to hang around in the atmosphere long after present events are forgotten.

A quick calculation of the amount of money that will be tied up in picture productions at the end of September this year will give an idea of the ticklish position that industry is in. We doubt if there has been an October 1st in the history of the game that saw so much real hard cash entangled in negatives.

And believe us, boys, those negatives will have to get to work fast to bring in some of the money they represent. No time to lose.

Just another budget of news to round out the page. Victor Eubank, recently a captain in the army and formerly with Essanay, has written three one-act plays that are now in course of production. John McAleer, film old-timer, is president of a newly formed distributing organization that plans a national exchange system for schools, churches, etc. Will be known as Screen Entertainment Distributors.

More About the Press Books We See

This Man Wants to Start an Argument, So We Gladly Offer the Space for All to Have Their Say

By George N. Briggs

(In charge of publicity for the Finkelstein and Ruben chain of theatres in Minneapolis and St. Paul)

ANY one who has occasion to read or need the press books or press sheets that are arriving every day will not contradict me when I say that they are almost totally worthless; taken as a whole, they are an insult to the intelligence of newspaper men and newspaper readers, and a serious reflection on the system that permits their distribution.

I do not refer to any particular press book or press sheet. One is just as bad as the other—poorly written, devoid of ideas, cheap, uninforming twaddle.

The blame for this cannot be laid altogether to the lack of talent in publicity departments, but to the producers themselves, whose lack of foresight and neglect to place at the disposal of their publicity departments the proper facilities and incentive for better work is costing them money every day, and lots of it.

Pick up the first press book you come to, and if you read it from the viewpoint of the metropolitan newspaper man, or even his country brother, you will not only be constrained to laugh, but you will gasp at the audacity of any producing company in sending it out after business.

About the middle of July, Dorothy Gish in "Nugget Nell" was booked for a showing in the Strand theatre in Minneapolis for the first half of the week of August 10. Naturally we wanted to start a publicity campaign at once, not especially about "Nugget Nell," but about Dorothy Gish, who is extremely popular in the Twin Cities. Such a procedure is in keeping with our policy to rush the star into print just as soon as the contract is signed, no matter how far ahead the booking may be.

Securing the press book from the exchange, I read it over carefully, hungering for something about Dorothy Gish, or, as a last resort, about "Nugget Nell," that would be worth submitting to the newspapers here. I read how Dorothy Gish had always longed to portray just such a character as "Nugget Nell." I read all about the wonders of Dorothy Gish's acting. The press book informed me that "Nugget Nell" was positively the best and greatest thing Dorothy Gish had ever produced; I read what a great company had been assembled for the production, all about the director, the photographer, the author, the "location" and a number of other things that failed to suggest even the germ of an idea.

Oh, yes, I read the synopsis, and a number of short stories about various scenes in the picture, and then I came upon a column story that made me laugh so hard my day seemed brighter. But to the man who turned it out it was no joke. He gave it to me as a positive fact—no fake. I would hate to think he wanted or expected any one to believe it.

In his own words: "There is no fake about the scene . . . in the picture hundreds of fish can be seen to come from the opposite side of the creek to the point where Dorothy is lying on the bank. One fish comes so close she pats it with her hand before it swims away."

Get the hook! Also the manacles, a needle and a keeper!

The discouraging and disturbing thing about it is that stories of this character are not uncommon in our press books, and there seems to be no indication that the producers of these press books will soon arrive at that stage of Christian charity where they will regard newspaper men, exhibitors and the general public as having ordinary intelligence.

SEVERAL weeks ago I addressed a lengthy complaint to the heads of the publicity departments of all the leading producers. It was and is a serious matter with me because the firm with which I am associated is looking to me to get the best and the most publicity possible for their many attractions. I justified my criticism on the ground that I had had fifteen years of practical newspaper experience, and knew pretty well what newspapers would print.

The substance of my replies was that all press matter is prepared exclusively for the small town editor and exhibitor; that this is necessary *because the standard of intelligence is lower in the country than in the city,* and that any way it is impossible to prepare press books out of legitimate news because of lack of co-operation between studios and publicity departments.

I have since tried to make them see that Mary Pickford, Anita Stewart, Bill Hart, Charlie Chaplin, Geraldine Farrar and all the rest of them are international characters, and that they must do something, say something, plan something or go some place every day of their lives. My claim was that their lives were not confined to the studios, and that it was possible to advertise them through real news channels.

I have tried to make them see that if, for instance, we happen to be showing Mary Pickford in "Daddy Long Legs," and we can get into print a story to the effect that Miss Pickford is negotiating for the purchase of the Vanderbilt Fifth Avenue home, "Daddy Long Legs" will benefit by such publicity even though the name of the picture or the theatre at no time appears.

Likewise I have tried to convince the producers that competent press representatives should be placed near or in their studios which ought to be covered for the press books just as a newspaper reporter covers a "beat" for his newspaper.

WHY is press matter prepared exclusively for the small town editor and exhibitor? Is it not a fact that the large cities contribute at least 35 per cent of the revenue for all pictures? Is it not true that the success of a picture in the city contributes a healthy portion of success to a picture in the country?

Why serve the country editor and exhibitor to the exclusion of the city editor and exhibitor? I defy any one to prove me wrong when I say that what interests the metropolitan editor will also interest the small town newspaper man, but that what interests, or rather, what is forced on the small town editor, will not interest the editor in the large city.

Later I expect to have something to say in refutation of what has recently been claimed, to-wit, that the press matter as now constituted is a big hit with country editors and exhibitors.

The claim that the standard of intelligence is lower in the country than in the city is prompted by nothing more nor less than ignorance. Moving picture fans in the country see more pictures, know more about the stars and their work, and can talk more intelligently about the game than your average city fan.

Aside from all this, why would it not be good business for the producers to try to improve the material they submit to the country, and if, as they believe, the folks in the country don't know as much as they do, try to educate them up to their own more intellectual ways?

And to say that there is no co-operation between the studios and publicity departments is merely another case of "passing the buck." If I do not mistake the facts, the producers have been preaching co-operation for a long time, but here we are told they cannot promote co-operation between their own departments, as a result of which they defeat their own professed aim to co-operate with the exhibitor where he most needs co-operation—in his publicity.

I am not through with this argument for better press matter. There is much more that I am going to say. Furthermore, I hope producers and publicity writers swarm to their own defense. I would like to debate this question with them on a convention floor, because I can win a verdict from any unbiased jury.

For every argument they produce, I can furnish ten, and more than that, I'll bet any of them a suit of clothes that if put to a vote, country editors and exhibitors would agree with their city brethren that the press matter they get is wholly unfit, trash and rubbish, in spite of numerous claims by publicity departments that their files are full of letters commending their product.

"Give Men a Chance to Make Good!"

That Is This Writer's Reply to the Circuit Head Who Needs Real Managers— "Too Much 'Big Bunkum' and Too Little Credit for the Man on the Job"

By H. E. White

THE editorial in the issue of the News of July 19th captioned "Where are the Men?" is to me rather amusing, and I hardly know if you are trying to have a little joke, or if you intend it to be taken seriously. But as it is really a serious matter we will take it that way.

The trouble with the big circuit proposition is as a rule that the man at the head of it insists on claiming all the credit, and no matter how able a house manager he has gives him very grudgingly 1/10 of 1% of the credit he is entitled to.

Let us together step into one of the biggest and finest motion picture houses we can find any place, and keep our eyes open. We step up to the ticket office and buy our ticket. It is handed to us with the correct change by a capable and courteous young lady. We take it and on our way.

There is a jam in the lobby; we hesitate and a pleasant mannered young man comes up with his hand extended, we hand him our ticket; he looks at it and indicates the particular position for us to take that will get us into the theatre quickest. We take that position and in due course of events get to the door, where we surrender our tickets to a courteous doortender, either male or female, who is all that can be desired. The head usher stands right in front of us, and with a welcoming smile glances at our ticket stubs and tells us the next move. We proceed to the head of the aisle where we find another usher who takes our stubbs, looks at them, says, "There is two seats right here in the back, but if you prefer I can seat you down about the tenth row." We decide on the tenth row, and are swiftly and comfortably seated with a minimum of confusion to others already seated.

In our travels we have accumulated the house magazine, or program. Just as we seat ourselves the show ends, and the lights brighten with the beauty of a dawn in the Arctic Circle.

We open our magazine, and begin to read:

MAGNIFIQUE PICTURE PALACE
Magnifique Amusement Co., Owners
BIG BUNKUM, Managing Director
Program for the week of Septober Steenth
Arranged under the personal direction of
BIG BUNKUM, Managing Director

1—Overture by Magnifique Symp Orchestra.
Selection arranged by Big Bunkum and Willie Fitzgerald, Director.
2—Magnifique News Picture.
Items selected from all available sources by BIG BUNKUM.
3—Mme. Delipadado in Topsky's Hello.
Mme. Delipadado was discovered by BIG BUNKUM.
4—Pinnacle Features Corporation present
Lorilane Leaktoppe
in
"As It Should Be Done."
(Note)—Electrical effects preceding this number conceived by Big Bunkum.
5—Same general effect with variations all the way down the line.

WE enjoy our show very much, and on the way out ask an attendant where we can see Mr. Bunkum. We want to compliment him on the wonderful show, and the unfailing courtesy of the staff and so on.

"Oh," we are told, "Mr. Bunkum is away."

"Well, will he be in soon?"

"Oh, no, Mr. Bunkum is in Milpitas having his nails manicured."

A little more conversation and we learn that Mr. Bunkum spends most of his time on the golf links, or shooting fish, or eating noodles or something.

"But," we say, pointing to the program, "he personally supervises all the details of the program."

"Oh, no," we are told, "Mr. Bunkum never bothers with the small details, he never comes down on change days until about four o'clock."

"But," we remonstrate, "Some one has to see to all the details, if Mr. Bunkum doesn't, who does?"

"Oh, Mr. Henry Jones, the House Manager always does that. Mr. Jones is so very particular, why many times he will work all night with the electricians just to get a certain effect that he wants, and then he always reviews the news pictures and selects the items that he wants, and generally reviews the feature also with the musical director and makes suggestions to him. And say, when we have a new usher going to work, you should hear Mr. Jones explain the ideal of the house to her. Then he also goes over the advertising matter with the publicity man and suggests points in the program for him to play up, and,—Oh here is Mr. Jones now, Mr. Jones, here are some gentlemen looking for Mr. Bunkum."

"Well, Mr. Jones, we are indeed glad to meet you. We have enjoyed your show very much indeed, and wanted to tell Mr. Bunkum how much we enjoyed it, and how we appreciated the efforts he makes to entertain us, but we are told that Mr. Bunkum is not here, and that you are the guilty party."

Mr. Jones apologises for Mr. Bunkum, and says he will surely deliver the message, and that Mr. Bunkum will surely appreciate our compliments.

"But," we say, "Those compliments are for you Mr. Jones, we understand you attend to all the details."

Mr. Jones admits he does. But we say, why don't you get credit for it then. Well, you see, says Mr. Jones, Mr. Bunkum is the Managing Director and the Company expects him to supervise everything, and that it is not the policy of the Company to advertise employees.

LATER on we attend by invitation an Ad Club dinner, and there we have the pleasure of meeting Mr. Percival Penpusher, Publicity Director of the Magnifique theatre. Overhearing a conversation between him and another publicity promoter we catch this, "Oh, well, there is very little chance for me to put anything over, for I have orders to mention BIG BUNKUM at least once in each ad and story, and I know that in order to keep solid with him I can mention him three times to advantage"—and there you have it. You know yourself that this is not an exaggeration.

This not only applies to circuits, but to individual houses as well, and if you will tell it to your circuit friend he may not admit it to you, but in his own gizzard he will know it is right.

Credit where credit is due, a word of appreciation now and then, and incidentally some cash to the man who does the work, and your friend can stop worrying, there will be plenty of men.

Let me say in conclusion that this is not a squall from a disgruntled would-be house manager. Far from it. I am not aspiring to that distinction and never expect to. But during my travels as a "film peddler" I have had many chances to observe.

Lynn Reynolds Obtains Big Fire Scene

AFTER an expedition of several weeks to the big timber country of Northern California in company with two-score members of his production staff, Lynn Reynolds has returned to the Universal studio with some of the most unusual scenes of a forest fire ever screened, it is said, which will be used prominently in his forthcoming Universal feature, "The Brute Breaker." The Lynn Reynolds Company, of which Frank Mayo and Kathryn Adams were the principal players, journeyed to the village of McCloud on the McCloud River at the base of Mount Shasta, where arrangements previously had been made for the use of the plant and equipment of a large company there.

Under the supervision of the United States Forestry Service, a section of timber of about five acres was set aside for the spectacular forest fire scenes and while scores of guards, lumbermen and forest rangers paroled the woods, the torch was applied to the dry timber, which sprang into a blaze with extreme rapidity.

A lumber camp which had been erected as one of the locations of the forest was in the path of the flames and unusual realistic scenes of its burning were recorded on the film. The "Brute Breaker," whose locale is placed in the Canadian timber lands is melodramatic in character and Reynolds says frankly that he tried to fill the play with as much action as possible. At least fifteen different varieties of fights between the various characters of the story were staged and among the exciting outdoor actions was that of the shooting of the McCloud River by canoe, something, local inhabitants said, which heretofore had never been attempted. Executives at the Universal studio have spent several hours in reviewing the material Reynolds brought back and have declared that much of it is so valuable that it will not be sacrificed in the usual process of cutting a film to requisite length, but will be incorporated in another picture.

To Phil Rosen, head cameraman and incidentally, president of the American Association of Cinemaphotography is due, it is recognized, much of the credit for the effectiveness of the photography.

Quick Trips From Here to There!



To the left we step in on Richard C. Fox, Buffalo manager of Famous Players-Lasky, as he goes through his morning's mail. Things are moving rapidly in Buffalo

On the right we aeroplane to Santiago, Chile, the same morning to say "howdy" to J. R. Guimaroes of the South Pacific Paramount Company. Business is "rushing" here also







Next we get Charles Chaplin to pause in his First National career long enough to greet friends at the studio. The visitors are William Morris, his wife and daughter

Directly below are Mrs. J. T. Turner, widow of the late T. & D. Circuit general manager, and Marshall Neilan and Sam Y. Edwards, of First National's San Francisco office, receiving critics of the 'Frisco papers



On the Goldwyn lot we spied Director Reginald Barker and Pauline Frederick smiling a greeting to the sun, which means that before nightfall many feet of negative will have been "shot"

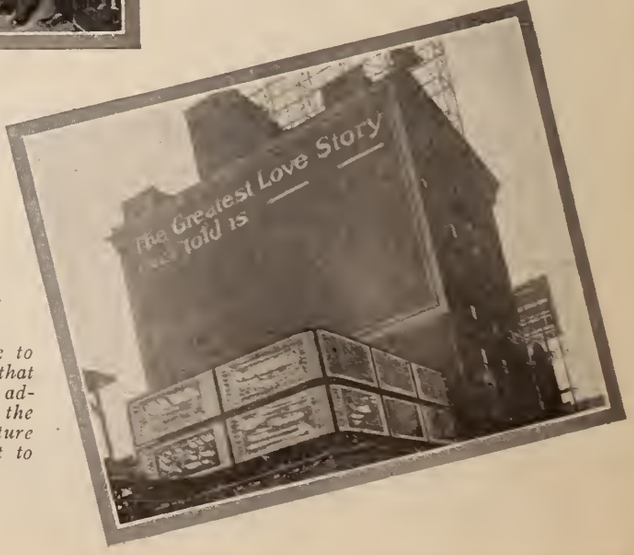


Here our camera caught two smiles that are hard to erase. They belong to Donald Crisp, the Famous Players-Lasky director, and Lois Wilson, the player, in Crisp's racing car



We paused before the Consolidated window while on the Coast, and reflected that the company represents Educational Films Corporation in the Pacific territory

And at the right we get back to Broadway again, and find that Carl Laemmle of Universal is advertising a new production via the "teaser" method. The picture turned out to be "The Right to Happiness"



COLD FACTS AND HOT SHOTS

Five Years Ago—

Alco Announced Its Plans This Week —Famous Players Celebrated First Anniversary

DUSTIN FARNUM in "The Virginian" is the current Jesse L. Lasky feature.

Forty-eight exchanges of the General Film Company are located in the United States alone. The list is published this week and shows how thoroughly this great concern covers the country.

Fred J. Herrington has tendered his resignation as President of the Motion Picture Exhibitors' Association of Pittsburgh, giving as a reason, that outside opposition made the move necessary.

The Gordon theatre at Rochester, N. Y., has abandoned its five-cent admission scale and adopted the ten-cent plan.

Film producers declare that the price of Metol jumped from $3.75 to $14.00 on the day Germany went to war.

The recently organized Paramount Pictures Corporation issued the first double-page motion picture advertisement in the *Saturday Evening Post* this week and declare that this national advertising would be continued, and one page taken every month hereafter.

Edna Goodrich, the star of "The Warrens of Virginia" film, is marooned in Belgium and has become active in Red Cross work there.

The Alco and Atsco companies have combined, according to announcements of Al Lichtman of the Alco and Walter Hoff Seely of Atsco. The new company will handle the distribution for All Star Feature Corporation, California Motion Picture Corporation, Popular Plays and Players, Favorite Players Film Company, and Excelsior Feature Film Company. The new Alco consolidation will maintain exchanges in twenty cities.

Famous Players held its first anniversary this week. Adolph Zukor announced that thirty famous features had been released during this first year.

Samual Goldfish of the Lasky Studios announces that Charles Cherry, Edna Goodrich and Bessie Barriscale will appear in future screen productions of the Lasky Company.

Stanley Mastbaum has contracted for Paramount service in all of his theatres around Philadelphia.

The California Motion Picture Corporation announces that next month it will have completed "Mrs. Wiggs of the Cabbage Patch" with Beatriz Michelena as star.

The Orpheum at Nashville, Tenn., was forced to close its doors. It had tried the experiment of running all features.

Two Special Service Sections In This Issue

Pertinence and Poetry Pertly Put and Partly Pun

We freely award the Paper Medal to the man who takes a chance at marriage in the faint hope that time-honored custom will be followed, and a barrage of shoes (at $25 per) be aimed in his general direction.

* * *

Notice a serial producer has had a song written around his star and spreads the word boldly to the world that it is an "advertising aid." Ah, well, we live and learn. Let's go! Next!!

* * *

May Depaux, Fox Sunshine Comedy sprite, enters the bathing costume controversy, which is raging more or less these days, with a few critical words anent the lack of contour of the under pinnings of the male sex in general.

What's the difference, May? Who in the world looks at a MAN'S limbs on the beaches anyway?

* * *

MAKER TO CONSUMER

A little bit of story,
A thrill or two or so,
Demure, star-eyed damsel,
Director says "Let's go."

Cranking of the camera,
Bold villain villainizes,
Hero rescues Princess,
Director eulogizes. (?)

Home office curses expense,
Press Agent starts to blow,
Exchanges palm off "feature,"
Public pays the dough.

* * *

"Why," warbles Lee Ferguson, "does every one in a picture taken at a banquet look like a boob?" Search us, Lee. 'Tis said the camera doesn't lie.

* * *

Lee also aptly suggests that the advertising men's old stand-by line, "*Don't miss it,*" be interred in moth balls.

* * *

EXTRA! EXTRA!!

Staff of the Omaha *Bee* has gone on strike.

Did some one murmur that walking delegates will soon approach the Trade Press?

* * *

Saw Earl W. Hammons, Educational pilot, watching, without a shadow of regret on his face, while gallons of precious gas were being poured into the insatiable maw of his new benzine buggy.

Yep. THIS IS THE YEAR.

* * *

SOME FOLKS HAVE ALL THE LUCK

Witness R. E. Pritchard, once of the NEWS and now with the Allens in Canada, breezing into New York last week blythe, debonaire and minus his famed succotash vest, to pilot a group of Bathing Beauties to Toronto, the first lap of a five months' tour.

* * *

One could well snap his fingers at the Actors' strike, were there a few other productions of the plane occupied by "The Miracle Man." To George Loane Tucker, the cast, and Phil Rosen, cameraman, we offer our small word of congretulation on presenting what we consider THE great picture.

BLESSINGS OF PEACE

Fewer human semaphores, in the form of privates and non-coms at the passing of gold and silver barred elect on the streets.

* * *

Sept. 1 marks the start of the new film season.

* * *

Then comes the Deluge.

GEORGE D. GOULD.

He's a "Small Town Guy"

But He Has a Real Kick Against the Shortsighted Big Fellows Who Need Managers

IT was with a great deal of satisfaction that I read the reply from a small town exhibitor in your August 9th issue regarding the editorial "Where are the Men?" that appeared in the July 19th issue.

It so accurately described conditions relative to the managers of small town theatres ever getting anywhere, and fit my case so completely that I am prompted to write my appreciation to the brother exhibitor through the NEWS. As he failed to give his name and address I was unable to reach him directly.

I am one of the same kind of exhibitors, having operated a show in a small town for ten years. I was manager, operator and everything and in the first years had a big fight against church influence and civic organizations. But I kept my programs as clean as was possible in those days and overcame much of the opposition and objection to the motion picture.

I do not take off my hat to any of the operators, even in the larger houses. The fact is, I have seen some projection in swell houses that, had I been the manager, I would not have stood for.

There is a difference in men, however, who get their first experience in a small town. One may be interested only to the extent of the present day's show, while the other studies the trade journals, watches his big brothers, and keeps posted on the releases, projection and advertising.

It was always my aim to put over a show here with the same tactics that I thought I would employ in a larger show, and yet, like the brother who wrote the reply I referred to, whenever I would ask for a chance to get into a larger house or some other line of the business I would be given the laugh, or receive a reply to my application that would imply, "What do you know about the show business coming from a small town?"

Human nature is pretty near the same everywhere, as you have said, and I contend that a manager who can get by and please enough people in a town of 1100 inhabitants to operate a show successfully for ten consecutive years can be made into a very valuable man for a larger proposition.

Just one suggestion for this manager shortage that is complained of. Let these men who build and operate good shows and are in need of managers look around a little, get away from their immediate haunts and try out some of these "Small Town Guys." It would not break them, even if they did not make good.

You may use my name and address if you care to. I have been a reader of the NEWS for a long time and would not attempt to run a show without it on my desk as a ready reference. Wishing you all the success in the world, I am,

Yours very respectfully,

C. H. LILLEY,
Shreve, Ohio.

Pictures Not to Open Dark Theatres

Theatres Closed by Equity Strike Will Not Have Feature Films Booked In; Operators' Strike Avoided; Industry Aloof from Dispute

IN the face of disquieting rumors and near-happenings, none of which materialized, the motion picture industry passed another week in which it held aloof from the turmoil created by the actors' strike.

Cries of "Wolf" rose ever and anon from the calamity howlers, but the tide of reason, urging that the industry pursue its own business and avoid entangling alliances in the Actors-Producers melee, has apparently held sway despite the momentary flurry following the declaration of the National Association that it was in sympathy with the Producing Managers.

Amicable concessions on the part of leaders of the industry early in the week prevented the bursting of storm clouds in Chicago, where, it is understood, an order had gone forth for a walkout of motion picture operators.

Not to Open Theatres

A quiet meeting was held in New York at which Arthur Friend, Walter Irwin, Charles C. Pettijohn and other men prominent in the picture industry settled matters with C. C. Shay of the I. A. T. S. E., the stage hands and operators body, and Secretary Gilmore of the Actors' Equity Association. The outcome is said to have been the sending of a wire by Vice-President Newman of the I. A. T. S. E. to the Chicago local, calling off the threatened walk-out of picture operators with the declaration that a "state of peace existed and would continue to exist."

On the other hand, according to first hand information received, the big picture producers will go no further in the opening of New York and other theatres closed by the Actors' strike, with pictures. Two New York houses that have opened with William Fox productions will continue to play, as the Fox organization is said to have had long term leases on them prior to the strike. The same obtains for another house where a Famous Players-Lasky production holds the screen. It is said that another house into which a Fox feature had been booked will not open, in line with the agreement reached.

Chicago reports are to the effect that the picture operators agreed not to walk out, recognizing they were working under contract with the A. A. A.

On Thursday, August 28, it was rumored there might be trouble in New York over the demand from the Motion Picture Workers' Union for better working conditions and higher wages, but it was believed an amicable settlement of this trouble would be reached, inasmuch as it did not enter the realm of troubles arising from the Actors' strike.

At the moment of going to press, the rumor that Universal would follow the lead of P. A. Powers, treasurer, in resigning from the National Association of the Motion Picture Industry—a rumor current since his resignation—had come to nothing.

Mr. Powers' action was a personal one, coming as a result of his firm belief that the Association should not take action with the Managers' Association or be swayed by outside influences, and further because the Association refused to adopt a resolution declaring it was opposed to any joint action with the Managers' Protective Association.

One example of the willingness of picture producers to avoid getting into the legitimate's troubles was given by Argus Enterprises which had scheduled "The House Without Children" to open the Gaiety theatre, New York, on August 24. The lease on the house was obtained owing to its being closed by the strike. On representations from the stage hands and operators' union, and at the cost of much money expended on advance advertising and preparations, the opening of the picture was cancelled.

GRAUMANS TO BUILD A $3,000-000 HOUSE

NEGOTIATIONS for the erection of a $3,000,000 picture house to seat 3,500, were completed this week by D. J. and Sid Grauman. The theatre will be erected in Los Angeles on the corner of Sixth and Hill streets, and construction is to be started within sixty days.

The site is two hundred and forty by one hundred and sixty feet, and is one block from the center of pedestrian and auto traffic in the city. A Methodist Church will be replaced on the site by the new theatre.

Universal Man Sees Great Season Ahead

C. A. Nathan of the sales department of the Universal Film Manufacturing Company, arrived in Los Angeles this week after a tour through the Central States, central west and northwest, visiting exchange cities enroute, and predicts the coming season will be the greatest in the history of the amusement world for this country. In each city Mr. Nathan stated theatres are enjoying unprecedented patronage.

INCORPORATIONS OF THE WEEK

COMMONWEALTH Film Corp., Manhattan, $100,000; J. List, J. J. Phair, J. Rosenthal, 530 West End Av.

Kingly Films, Inc., Manhattan, $5,000; J. S. Gillespie, W. F. McComiskey, A. Yokela, 870 Riverside Drive.

Art Class Pictures Corp., Nyack, $50,000; A. Weiss, H. G. Kosch, I. Vostrow, 1,476 Broadway.

Filmart Laboratories, Inc., Manhattan, motion pictures, $300,-000; H. E. Alexander, G. I. and S. D. Matthews, 69 West 90th St.

White Star Films, Inc., Manhattan, $10,000; J. and S. Moscow, B. B. Moskow, D. L. Klein, 273 East 7th St.

Graphilm Motion Picture Corp., Delaware, $50,000; rep. W. M. Aydelotte, 120 Broadway.

Great Western Pictures Corp., amusements, $100,000; Franklin L. Mettler, M. E. Mettler, L. F. Mettler, local Wilmington, Del., incorporators.

Immoral Pictures are Banned

Idaho Exhibitors at Meeting Decide on Elimination; Other States Next

THE elimination of all pictures from Idaho show houses which are not of a high moral character, was agreed upon last week by the Idaho Members of the Northwest Exhibitors circuit in their second state convention, held in Boise.

J. Q. Clemmer, president of the Northwest circuit and owned of the famous Clemmer theatre at Seattle, was president and presided at the convention. B. W. Bickert, manager of the Inland Amusement company, Boise, state president, called the convention to order and spoke in behalf of high class pictures.

A major portion of the time was given over to a discussion of pictures, the managers being agreed that some classes of pictures should be killed before the making, while other classes should be encouraged. By their action, which it is believed will be followed by other states, Washington, Montana and Oregon, being included in the Northwest circuit, it is hoped to raise the standard of pictures and incidently their theatre business in the estimation of the patronizing public.

Those in attendance were: J. Q. Clemmer, of Seattle, president; B. W. Bickert, Boise, state president; A. B. Wright, Seattle, manager of the northwest circuit; Al Hagar, Rex theatre, Idaho Falls; R Duncan, Elk theatre, Rexburg; A. R. Anderson, Orpheum, Twin Falls; C. O. Buckman, Ideal and Liberty theatres, Emmett; A. C. Gordon, Star theatre, Weiser; C. Hendricks, Crystal theatre, Mountain Home; R. T. Hurtt, Hurle theatre, Caldwell; I. H. Walters, Bungalow theatre, Caldwell; Mr. Archibal, C. & A. Amusement company, Pocatello; S. J. Osika, Burley theatre, Burley; O. F. Crowley, Auditorium, American Falls; C. J. Kalina, Rex theatre, Buhl; Mr. Hughes, Emma theatre, Payette; Raymond Cort, Majestic Amusement company, Nampa; N. E. Leigh, Leigh theatre circuit, Parma, Nyssa and Wilder; D. Jaquish, Dreamland, Ontario; K. L. Burk, Baker theatre company, Baker, Ore.

Virginians Not to Be Caught

Prepare for Censor Eventualities on Suspicion While Holding Convention

THERE were interesting incidental discussions pertaining to the situation in the moving picture world among the exhibitors attending the convention of Virginia managers at Ocean View on Aug. 13 and 14, which brought out personal opinions, semi-privately expressed, that were of equal if not greater interest than expressions made in the public sessions of the convention.

It so happened that on the day the convention opened at Ocean View, Wednesday, Aug. 13, which Coney Island resort is nine miles from the city of Norfolk on the shores of Chesapeake Bay, the General Assembly of the state of Virginia met in special session at the capitol of the state in Richmond.

Apprehension was felt that the Legislature might decide to revive a censorship bill of drastic character which was before it eighteen months ago but which had become lost in the shuffle.

This feeling of apprehension provoked a special meeting of the Virginia exhibitors after the adjournment of the regular sessions of the convention, at which meeting the legislative committee of the association was cautioned to keep a keen eye on the special session of the General Assembly and also authorized to engage an attorney to protect the interests of Virginia exhibitors if the situation became such as to make that necessary.

New F. P.-Lasky Coast Studio Heads

Many Changes in Personnel Made; Hoffman Goes Abroad and Kaufman Returns; Chas. Eyton General Manager of Two Big Plants

OCTOBER 1 will presage extensive changes in the West Coast studios of Famous Players-Lasky, an advancement all along the line in the managerial departments being the most important move.

Milton E. Hoffman will leave for London to assume the position of general manager of the studios of the F. P.-Lasky British Producers, Ltd., and Al Kaufman, now in charge of the building of the London studios, will return to this country.

Charles Eyton, now general manager of the Morosco, will occupy, in addition to that post, the same position at the Lasky studio, and will also be Western representative of the studio activities of the corporation. Fred Kley will take over Mr. Hoffman's position as studio manager at the Lasky plant.



M. E. Hoffman, who is to manage the London studios for Famous Players-Lasky

Men of Long Experience

The position of studio manager at the Morosco plant will be taken over by Frank E. Garbutt.

The continued growth of the Famous Players-Lasky Corporation and the increased production in the West, have rendered it advisable to make the changes which necessarily followed the transferring of Mr. Hoffman to London. Thus Mr. Eyton was selected for the general management of studio affairs in the West when the importance of the British enterprises necessitated some one with the experience of Mr. Hoffman being placed in charge there.

Mr. Lasky stated that in each case it means a distinct promotion for the ones concerned—a tribute, in fact, to their sincere and conscientious work and their unfailing loyalty to the organization. Charles Eyton is one of the most experienced theatrical and motion picture men in the entire field. Twenty-four years of theatrical experience, which includes, latterly, practically six years of experience in motion picture work, have fortified him with a knowledge and understanding of this phase of activity which probably few men in America possess. It was 1913 that with Frank E. Garbutt he organized the Oliver Morosco Photoplay Company, becoming general manager of the Morosco and Bosworth companies, occupying what is now known as the Morosco studio.

Milton E. Hoffman went to the Jesse L. Lasky Feature Play Company on the 1st of April, 1916, as studio manager, but when the two companies were amalgamated and it became the Famous Players-Lasky Corporation, he became studio general manager. In the three and a half years of his active service in these capacities. Mr. Hoffman has demonstrated his ability in productional work, and by his engaging personality has acquired the friendship and confidence of those with whom he has come in contact.

Frank E. Garbutt, son of Frank A. Garbutt, who is a vice-president of the Famous Players-Lasky Corporation, is considered a happy choice for the management of the Morosco studio, inasmuch as his technical knowledge has been gained through practical experience as a cameraman and in other capacities.

TOPICS OF MOMENT UP AT AN ENTHUSIASTIC BROOKLYN MEETING

ANIMATED debate on the possible relation of the Actors' strike to the motion picture theatre, featured a meeting of Brooklyn exhibitors called by William Brandt, president of the Brooklyn exhibitor local on Aug. 23.

A resolution was adopted requesting producers not to place their productions in theatres closed by the strike, to avoid the possible calling out of all motion picture operators.

The exhibitors were urged to petition their Congressmen and Representatives for the elimination of the admission, film rental and seating taxes.

Catholic Reviewing Service

Pre-Reviews of Pictures for Organizations All Over the World Planned

THE Catholic Photoplay Pre-Review Service intended, its promoters state, to serve more than seventeen million persons in this country is, after many weeks of preparation, established and working.

According to a statement issued from its offices, the Catholic Photoplay Pre-Review Service will co-operate with most of the leading Catholic Publications in this country—insuring a wide circulation in a specialized sphere.

Its promoters are said to be men with a well-grounded knowledge of the photoplay industry, having a wide experience in the advertising and propaganda field and in earnest sympathy with the policy of making and exhibiting only clean pictures. Mr. Charles J. Meegan, formerly connected with George Kleine, is, for the present in charge. Discussing the Catholic Photoplay Pre-Review Service Mr. Meegan said:

"It is in no manner a censoring proposition. Neither is it intended to criticise. Its paramount purpose is to find good pictures and commend them to the world at large, specializing in the Catholic field. We will let others deal with objectional films. Our patrons will learn, through us, only about worthy plays.

"Our endorsement of a picture, will, we hope, serve as a guide for Catholics and non-Catholics alike. We are doing for the producers, distributors and exhibitors what they have always labored to do, viz., getting in touch with and advising the photopay theatre patrons who, in the final analysis, support and make possible the industry. We have the machinery to do this and will, unquestionably, attain our purpose.

"Our machinery has been set up to also cover Europe and South America.

American's Salesmen Confer

Chicago Meeting Called to Discuss Handling of Picture "Six Feet Four"

FIFTEEN members of the "Flying A" corps of representatives, representing the majority of those holding down the fort in the central division, responded to roll-call on August 16 and 17. President S. S. Hutchinson and C. A. Stimson, manager of the Film Rental department, conducted the conference, the purpose of which was group study of the Company's fall productions and heart-to-heart discussion of new sales plans and office policies.

Among the many live topics on the program for the two days of the conference, there was none equaling "Six Feet Four—Our Big New Special" in the interest and enthusiasm of the response it evoked. Uppermost in everybody's mind were the outstanding merits of this production and the question of how best to realize in a big way upon the opportunity for new records its publication is expected to present. "Six Feet Four" comes to the screen for pre-release showings early in September, after six months in the making, at Santa Barbara and at the laboratories in Chicago.

"Every big exhibitor in the land will be clamoring for first-run rights to this special as soon as the prints are available," prophesied Mr. Stimson in an address to his co-workers, "for they will not be blind to the fact that it's the biggest thing, and the swiftest, most dramatic thing, that has reached the screen this year."

New Theatre Opening

The theatre now building by a Mariana, Arkansas firm has been already leased by R. T. Megibbeu. The house will be opened to the public in October.

McDonald to Rejuvinate Fox's Denver Houses

Harry McDonald, with the William Fox circuit in New York for the past year, has been chosen to direct the four theatres secured by Fox in Denver. After putting the new enterprises on a high standard basis, Mr. McDonald will return East, having already outlined whirlwind campaigns for some of the bigger productions William Fox will put out during the coming season.

A similar mission was accomplished by Mr. McDonald for Fox in New England, where he directed the theatres controlled by the producer. It took him just one season to whip them into shape, get admission prices to a point where the houses could be operated at substantial profit, and give the public one hundred per cent bills.

Screen to Aid Fight on Living Cost

Exhibitors of West Virginia, affiliated with the Miama Valley League, has resolved to co-operate with the Government by lending the use of their screens in the fight against the high cost of living and other matters of the moment. The decision was taken at the close of the annual session held at Charleston.

Film Theft Crusade Is Sternly Pressed

Heavy Hand of National Association Committee Falls on Wilkes-Barre Men and a Long Islander; No Relenting in Prosecution

NO diminution of activity on the part of the Film Theft Committee of the National Association, but rather a more purposeful campaign to wipe out the evil, was reported last week.

The trails led to New York City, Long Island and Wilkes-Barre, Pa., this time. First to feel the weighty arm of the committee, according to its report, was Walter S. Casterline, an attorney of Wilkes-Barre, it is said, and a Ray Stiver, alleged associate of the lawyer's. Six indictments against Casterline are alleged to have been obtained, and two against Stiver charging grand larceny and fraudulent conversion. This is claimed to be the second arrest of this couple, they having been found last spring with a number of pictures belonging to exchanges, in hand, says the committee.

New York Not Exempt

The Committee's agents took up the trail of these men at the trial of Brandenburg of Philadelphia, where testimony was given that appeared to implicate Casterline. Both were held for Grand Jury. As witnesses before that body appeared Louise Rogers, Rogers Film Corporation, New York; George Schaeffer, World Pictures Corporation, New York; Messrs. Green and Humphries, Triangle, Philadelphia; Mr. Sweigert, Famous Players-Lasky, Philadelphia; and H. Minot Pitman, chairman of the Film Theft Committee, all of whom journeyed to Wilkes-Barre for this specific purpose last week.

In addition to Chairman Pitman, who is a leading member of the New York Bar and of counsel to the home office of Famous Players-Lasky Corporation, Abram Salsburg of Wilkes-Barre, and his brother, M. H. Salsburg, represented the Association on the legal prosecutors. The National Association also acted on information that Louis Sovine, owner of the Douglas theatre, Lenox avenue and 142nd street, New York City, was dealing in films alleged to be the property of various film companies.

Through the assistance of Alfred J. Talley, First Assistant District Attorney of New York County, the Committee obtained a search warrant for the premises in Patchogue where alleged stolen films were located. Although Patchogue was not in his district, Mr. Talley used his influence on the authorities there to the end that the reels were speedily recovered. The Patchogue exporter made an affidavit, in which he is said to have stated he had purchased the films from Sovine. Assistant District Attorney Joab Banton of New York issued a subpoena for Sovine, who was examined by Assistant District Attorney Albert Unger. Sovine denied all knowledge of the existence of the reels and that he had ever engaged in their sale. When faced with the exporter, Sovine denied ever having met him.

Mr. Unger immediately subpoenaed the operator and cashier of the Douglas theatre and obtained from the operator a statement on the strength of which the New York Grand Jury indicted Sovine August 22 on the charge of criminally receiving stolen films. Detective Sergeant McCann of the 26th Manhattan Precinct has been officially thanked by the Committee for zealous work in this case.

The Committee's detectives on a tour of Eastern Pennsylvania have gathered in eight hundred reels of film, mainly held for "emergency" shows. Vitagraph's "The Changing Woman," which had been deliberately stolen, was recovered, but no charges were made because of lack of sufficient legal evidence to support the allegation.

In Kingston a missing copy of Universal's "Idle Wives" was taken from a theatre owner, who said he had rented it from a Nat Nathanson and a Mr. Katz, the latter having formerly, it is said, been in the employ of Universal. Katz is said to have obtained the film by purchase from Brandenburg of Philadelphia.

The Committee closed a week of activity by securing a bench warrant for the arrest of a gentleman convicted not very long ago of attempted grand larceny of motion picture films, and now out on suspended sentence. The moment this party returns to the city of his residence, the police will greet him effusively. The film crooks everywhere are said to have made up their minds that the National Association means business and few missing subjects have been reported by the exchanges since the crusade commenced two months ago.

THOUSANDS SPENT FOR FILMS IN SIBERIA

ACCORDING to figures compiled by G. S. Phelps, in charge of Y. M. C. A. activities in Siberia, the "Y" has expended $53,534.11 for motion picture machines and accessories for use among soldiers and civilians in Siberia, in the period from January 1, 1919, to June 30, 1919.

The Siberians are motion picture hungry and to meet this demand, the "Y" has been sending in thousands of feet a week, the total for six months reaching 700,000 feet.

SENNETT BEAUTIES STRIKE FOR SHOES AND STOCKINGS? NO!

THE long arm of the Actors' Equity Association reached way out in Ohio on Friday of this week, to stop the "Yankee Doodle in Berlin" show playing in Newark, but did not succeed, and the result is that the Mack Sennett production, with the six Sennett Bathing Beauties is the only musical road show on tour in the state, with the exception of the burlesquers.

The Actors' Equity Association called upon the Sennett girls to join in the chorus girls' strike. And by doing so they made a double mistake. In the first place, the Mack Sennett stars do not call themselves chorus girls, at least so far as the salary envelopes go it is said.

And another mistake, and by far the gravest, is that they have nothing in common with the demands of the striking chorus ladies. Silk stockings, and shoes? Strike for a decision as to who shall foot the bill for these details of dress? Whyfore? They are not a necessary part of a Mack Sennett girl's stage wardrobe.

The facts were made clear to the Equity, the threatened trouble settled, and the girls are proceeding on their staturesque way through the state.

Sherrill's Censorship Stand

Explains Resignation from N. A. M. P. I. Seeing No Need of Outside Censorship

AS a result of the resignation of William L. Sherrill, President of the Frohman Amusement Corporation as a member of The National Association of the Motion Picture Industry by reason of the Association's position with respect to censorship, and the compulsory submission of productions by its members to the National Board of Review, William D. McGuire, Executive Secretary of the National Board forwarded a communication to Mr. Sherrill as follows:

"I note an item in the Morning Telegraph relative to the resignation of The Frohman Amusement Company from the National Association of the Motion Picture Industry. One of the reasons said to influence this decision as stated in the clipping, is the adoption by the Association of certain resolutions in Rochester which unquestionably will prove of benefit in the industry as a whole as placing the vast influence of the organized motion picture industry solidly back of The National Board of Review in the interest of wholesome amusement and further designed to arouse public opinion throughout the country to withhold public patronage from such pictures as are not submitted to the National Board of Review for a reflection of public opinion and the recommendation of such editorial changes as the National Board sees fit to recommend, not only in the public interest but in the interest of sound business policy. We beg to inquire in what particular the resolution adopted influenced your resignation.

"We do not believe the Frohman Amusement Company is planning the release of pictures which it does not care to submit to the National Board of Review, thereby testing public opinion regarding the acceptability of the film production in question. We believe your company is too familiar with the necessity of keeping your productions attuned to public opinion to contemplate any change in your established policy of submitting the Frohman Amusement Corporation Productions regularly to the National Board of Review as you have done in the past, even as recently as August 1st.

Let me point out that the National Board of Review stands in a purely advisory relationship to the motion picture industry. It is opposed to censorship—it is an endeavor to reflect public opinion on a democratic basis. It represents a co-operative movement of large significance between a great industry and a social agency for public welfare."

Mr. Sherrill set forth his position with respect to the matter in a communication that left no doubt as to where he stands. Mr. Sherrill's communication follows:

"I have before me your letter of the fifteen instant. My opposition to the adoption by the National Association of the Motion Picture Industry of the resolution referring to in your letter was based upon the fact that its wording was a practical admission of the need for and purposes of outside censorship. This was clearly a reversal of its position time and again reiterated condemning official censorship in every form. There was not and is not now any opposition on my part to a cooperation by Producers with your organization, just so long as it did not make compulsory the submission of productions for purposes of censorship to any organization or body.

Brentwood President Buys Mena Studios

L. C. Haynes, President of the Brentwood Film Corp. has announced the purchase of the Mena Film Company studios, including the buildings, equipment and a long term ground lease. The studios cover a block in Hollywood, and boast of an enclosed stage and an additional open air stage.

Metros Sold in England for Two Years

President Rowland Announces Deal Involving $2,500,000; Further Deals Are Presaged; Wide Development of Trade Is Seen

SALE of the entire Metro output for two years in England, is an announcement that Richard A. Rowland, President of Metro and Screen Classics, Inc., reserved for this week.

The transaction involved the sum of $2,500,000 according to his statement, and by it Sir William Jury of Jury, Ltd., of England, acquires all Metro and Screen Classics productions, and the Nazimova pictures.

While this deal is considered a big one, Mr. Rowland intimates that the step is but a beginning in the tremendous motion picture trade which he sees as developing with rapidity between this country and the Old World.

The Jury theatres in England number approximately 200, while three more designed to rival the greatest American houses, are now projected.

No Boycott by English

From his own personal observations abroad Mr. Rowland was able to nail the story, recently circulated, that English motion picture producers are planning to "boycott" American-made products.

"I found the British producer to be most cordial in his regard for American picture manufacturers," said Mr. Rowland. "It is true, of course, that the Briton intends to compete with Americans in the making of motion pictures and will naturally endeavor to exploit them and otherwise challenge the American competitor; but as to any ill feeling, I found no evidence of it on the other side.

"The English are, in fact, very enthusiastic over American picture productions. They admire the American workmanship, and the 'pep' that the American director injects into his efforts. The rivalry engendered by comparison between the British and the American product is keen, but good-natured."

The Metro president describes conditions in England as "phenomenal." Much higher rental prices are being paid, both for the native and imported picture productions, and the English houses are booking attractions as long as 11 and 14 months in advance. Production, however, is at a virtual standstill. The labor situation is as yet tied up.

"Nevertheless," said Mr. Rowland, "as soon as they can get started, English producers are going to make some mighty good pictures. What is more, they are going to send them over here to enter into competition with ours. And if they are of the quality we want, I know that they will be warmly welcomed. We should do business on a reciprocal plan. The English manufacturer shows every disposition to cooperate, rather than antagonize."

Convincing emphasis to Mr. Rowland's observations was the fact that one of the Metro president's closest comrades on the homeward voyage was J. Frank Brookliss of an English producing company.

Concerning his negotiations with Sir

(Continued on page 1974)

COAST STUDIOS MAY STRIKE FOR BETTER CONDITIONS

PERSISTENT reports current for past several days are that all union employees at the studios will strike on Labor Day for recognition of the union and a change of working conditions. No question of a wage scale is involved. The Secretary of the International Alliance Theatre Stage Employees denies truth of the report. All studios have received demands from union requesting acceptance of conditions by September first. Present working agreements made through government meditation expires September fourteenth.

Studios have always maintained open shops and all plan to continue that basis. The unions demand technical director at every studio at salary of $75 weekly; working hours eight to five, and double pay for overtime.

Taxable Music Condemned

Cleveland Exhibitors Call on Producers to Bar Such from Productions

THE following notice to music publishers and producing companies decrying introduction of song numbers of taxable music in pictures has been issued by the Cleveland Exhibitors Association:

"This association condemns the practise of any producer who consciously or otherwise introduces song numbers or musical numbers of taxable music in their productions, making it almost obligatory upon the exhibitor to submit to what we consider illegal extortion at the hands of certain publishers who thus compel us to advertise their goods after inflcting a so-called royalty tax, upon the exhibitors' advertising medium, viz: the screen.

"We also condemn the practise of the music publishing Shylocks who send free samples of taxable music to unsuspecting managers and pianists with a request to play the same, without informing them that the said number is taxable—a palpable trick to catch the unwary and lead them to break the law.

"Our entire membership, which is now 100% of Cleveland's motion picture theatres, are pledged to use as little as possible of so-called taxable music in such theatres as have found it necessary to "sign up" and our officers are pledged to inaugurate a real movement to rid the industry of "pirates" of this ilk.

"We further call upon every organization of exhibitors to take similar action and be ready to join us when Cleveland starts the aforesaid movement, and no passing of the hat. We intend from now on, to attack anyone and everyone who attempts to deprive us of the least of our legitimate rights and privileges. The day of a mere defensive attitude is gone. In the name of policy or expediency we have been long-suffering. From this date "not a cent for tribute" is the slogan, and Ohio is the battle-field."

The statement was signed by the Executive board; President H. H. Lustig; Vive President C. W. Masterman, M. Horowitx, D. L. Schuman, W. J. Slimm, W. H. Horsey; Max Schachtel; H. W. Heinbuch and Joseph Grossman.

CENSOR COMMITTEE'S WORK IS APPRECIATED

THE following letter from Commissioner John F. Gilchrist of the New York Department of Licenses; to chairman Gabriel L. Hess of the Censorship Committee, is evidence that the work of the committee in its efforts to keep the screen clean, has not gone unappreciated:

"I am indeed grateful for the copy of your report dealing with the accomplishments of the Censorship Committee.

"I appreciate very deeply the earnest and hearty co-operation that your association has given me in my endeavor to prevent the exhibition of indecent pictures in the City of New York."

Fox Denver Deal Assumes Big Aspect

Late advices indicate that William Fox may invest considerably more than the $1,000,000 first figured on in the transaction whereby he acquires four motion picture houses on Curtis street, Denver. This deal becomes effective on September 1, and involves the Rivoli, Isis, Strand and Plaza theatres. L. B. Brown and A. F. Megahan are the present owners.

A multitude of improvements will be made in each house, these improvements to include besides renovating and refurnishing, the installation of organs costing $25,000 each in the Strand and Plaza theatres. The present staff of employes will be retained, though a new general manager may be appointed.

John Zanft, regional representative for Fox and C. S. Levin, general manager of the Fox circuit, are closing the negotiations which will give Fox some of the houses outright, and a lease for twelve years on the others.

Did Much to Prevent Georgia Censorship

Exhibitors of Georgie are giving a vote of thanks to Arthur Lucas, District Supervisor of Goldwyn Pictures Corporation, for his efforts in defeating at least for the time being, the matter of censorship which was before the Legislature before it adjourned. The bill was drastic in its provisions.

Next for Molly King

Molly King will start her second production for the American Cinema Corporation, at their studio, Glendale, Long Island, next week; and will be directed by John M. Stahl. The title is "Women—Men Forget" and will be supported by Frank Mills, Gretchen Hartman, and others.

Ernest Shipman Once Again on Broadway

After a year's absence from Broadway Ernest Shipman appeared "officially" last week and explained that he had been here privately for the past few days and had purposely remained in seclusion until a certain big deal was consumated. He said:

While in the West I put over three big deals which could not be considered complete until their Eastern connections were OK.

One of them was the promotion and production of James Oliver Curwood's stories for the screen. These stories will all be six and seven reels in length, and will specialize in great big outdoor nature angles which will have an International appeal.



Representatives of the American Film Co. assembled for a conference: Top row, Wallace Akin, C. V. Ford, L. B. Douglas, F. W. Normand, Henry Fisher, R. L. Honeck, R. E. Nehls. Lower row, G. P. Autenrieth, L. F. Bent, Edwin H. Ryan, C. A. Stimson, manager; R. D. Goodman, E. M. Franklin, and C. W. Rosnagle

Financiers Back of the Hallmark Corporation

Colonel Jacob Ruppert, Colonel Howard S. Borden, Frederick E. Grant, Ashbel P. Fitch and Frank G. Hall, head the directorial body governing the Hallmark Picture Corporation, a $2,500,000 company resulting from the merger of the Frank Hall enterprises, Film Clearing House, Independent Sales Corporation, Film Finance Corporation, Rothapfel Picture Corporation, Hobart Henley Productions, Inc., and Charles Miller Productions, Inc.

The new company will operate on an extensive scale, releasing a picture each week after September, 1st, including a fifteen episode serial, starring Ben Wilson and Neva Gerber, titled "The Trail of the Octopus," twelve special productions and twenty-six Hallmark Pictures. Hobart Henley and Charles Miller productions will figure prominently in the specials and the productions of other prominent directors will be announced later.

Reichenbach Not With Equity

William Rudolph, New York representative for Clara Kimball Young, and the Equity Corporation, denies the story printed in last week's trade papers to the effect that Harry Reichenbach would be connected in any way with the promotion work of Miss Young's coming releases. The corrected story originated in Los Angeles, but at the New York office of Equity telegrams from the Pacific Coast producing headquarters were shown which denied that any deal had been put through by which Reichenbach would become active in the interests of either Clara Kimball Young or the Equity Corporation.

Strand, Brooklyn, Open

The new Strand theatre, planned to be the Brooklyn's biggest and most beautiful house, opened its doors for the first time on August 29 showing Geraldine Farrar in "The World and its Woman."

Opens Doors to Films

The Shubert Majestic of Providence, R. I., a house devoted to the legitimate, opened last week with moving pictures.

Wire Briefs from the Coast

"CONFESSION," Henry Walthal's latest for National Film, was sold on Aug 23 to George H. Davis and associates of San Francisco. The initial payment for the world rights was $250,000, with National still retaining an interest in the film. Editing of the picture will be completed in two weeks.

Sixteen people including Lieutenant Marshall Taylor, assistant and technical director of a new Nazimova production, were injured when a truck carrying forty was hit by an electric car while going on location. Taylor is News Editor of the Los Angeles Examiner and was borrowed by Metro to supervise East Indian scenes. It is believed he will never fully recover from severe injuries sustained.

Owing to the fact that all film companies maintain a two weeks' film supply, the industry on the coast is in no danger at the moment of a film shortage due to the railroad strike which has tied up consignments. An auto express was established by the Film Exchangemen's Board of Trade the first day of the tie-up, and in this manner houses are being supplied with pictures.

Douglas Fairbanks on August 26 shipped a print of "His Majesty the American," his first United Artists production, to coast and mountain exchanges by airplane to San Francisco.

Orient Wants Our Pictures

Man Familiar with Conditions in Far East Says There Is Wide Demand There

"IT is up to America to supply the picture demands of the Orient. American made pictures have all the elements which appeal to the Oriental mind—action, locale dramatic situations, and, indirectly, educational value," declared Mr. Warren Heath, formerly representative of the Chinese-American Company, when questioned regarding the picture status in the Far East. Mr. Heath is well qualified to speak on the subject, having lived more than a year in China and Japan. Business took him to Pekin, Chiau Chau, Shanghai and other principal cities and brought him into close touch with native business men and industries.

"The native element demands action and high dramatic values. Melodrama particularly appeals to them. Westerns such as some of the recent William Desmond, Robertson-Cole features are also marked popular. In fact, the more trouble the hero or heroine gets into the more pleased is the audience. This naturally leads to a consistent demand for heavy dramas and good, fast comedy-drama, and judging from what I have seen from the Robertson-Cole productions, I do not hesitate to say that will have a marked degree of popularity in the Far East."

"Americans look upon the Chinese as a stolid, serious minded race; they are just the opposite. True, they do not openly express their emotions. However, it is hard to find a race that loves amusement more than the Chinese. They will go to almost any lengths to get it.

"Shanghai supports two amusement parks, 'The New World' and 'The Old World!' Both of them contain motion picture theatres, open air with a large screen and rows of wooden benches on which the natives seem to swarm, and brick buildings furnished after the manner of the old owery five-cent houses. Sometimes a violin and piano furnishes music and at other times native talent with their crude instruments answers the demand.

Metros Sold in England for Two Years

(*Continued from page* 1973)

William Jury, Mr. Rowland promised to make more detailed announcements concerning them after he perfects his plans for Metro's invasion of the foreign field.

These plans are likely to embrace France, Italy and Scandinavia. Mr. Rowland made a thorough canvass of the picture situation in France, and will make an announcement about this phase of his trip later. He learned that Metro pictures have an enormous following in the French republic.

"Madame Shulbach, an influential agent in Paris, told me," said Mr. Rowland, "that the French people are noticeably partial to Metro pictures for three reasons: First, they are exceedingly fond of our stars.

"This Madame Shulbach frankly confided to me, adding that the French motion picture patrons particularly praise and recognize the superiority of Metro photography and the quality of Metro stories."

The Parisian agent also places pictures in Spain and she confided to Mr. Rowland that Metro productions are immensely popular there, a fact that the Metro president was able to confirm any personal observation.

Prior to placing the Metro, Screen Classics and Nazimova productions in England, Mr. Rowland gave a number of special showings of the more recent pictures to prominent British producers and exhibitors.

The British producers were enthusiastic in their laudations of Nazimova's work, according to Rowland, which was to them a revelation in screen art. Many of them recalled the days when as a member of Paul Orlenoff's Russian repertoire company Nazimova toured England in "The Chosen People," by Israel Zangwill. This was prior to Nazimova's New York debut in English, and the English men were amazed at the strides her art has taken, especially in the interpretation of moods for the silent drama

Besides completing his transaction with Sir William Jury, Mr. Rowland in London acquired the rights to five Drury Lane melodramas, as already announced.

One of the biggest contracts ever offered a motion picture serial director has been signed by James W. Horne with the Astra Film Company, it has been announced by Louis J. Gasnier, the producer.

Exhibitors Service Bureau

Food for Thought—By an Exhibitor

An Interview with J. E. Pearce

ABOUT the time we thought every exhibitor in the whole United States, including at least one from South America, a letter having just come in from this source on the subject of this prologue, advertising, was firmly and irrevocably convinced that exploitation on pictures, out of the ordinary and along novelty lines, was THE thing, along comes an interview by our New Orleans correspondent, H. H. Dunn, with J. E. Pearce, manager of five of the Southern metropolis leading picture theatres, which states in no uncertain terms that we are all wrong and goes on to prove his contention as far as he is concerned by citing what has happened at the Pearce theatres on a policy of conservatism.

If we were not enlightened on the subject we might think that Mr. Pearce's liver was not just right the morning our man called for a story, but according to our informant the New Orleans theatrical magnate has no such physical ailment, keeping his health and spirits above par being one of the things he does best. In fact, while getting paid for gathering the information for this story, he was also enjoying a ride on Lake Pontchartrain aboard the after dec'k, whatever that is, of Mr. Pearce's new motor cruiser, Spitfire IV, meaning, we presume, that there have been three other Spitfire's which didn't run fast enough to suit Mr. Pearce.

We also might think that he belonged to that school of Southerners who were described in that successful play by Augustus Thomas, "Alabama," naturally conservative, but that kind of a man wouldn't be buying four motor boats just for pleasure; besides, these old timers have all died off according to the latest news from south of the Mason and Dixon line.

Anyway Mr. Pearce has some things to say about picture exploitation which are interesting; more so, perhaps, than if he had agreed with most of us and lie awake nights thinking up new stunts if you want to do a whale of a business with a feature. Here is the interview transplanted to paper. We don't say that we agree with Mr. Pearce nor yet will we say that he is entirely wrong. Maybe staidness and conservatism hasn't entirely evaporated, this last being a good word for New Orleans, from Mr. Pearce's home town and that his patrons don't like innovations. Maybe also Mr. Pearce is ahead of the rest of us for, according to his story, he used to make a lot of noise about his pictures, but has given up the practise. Maybe—but what's the use? About the time you have proved something in the picture business along comes some fellow and upsets all your theories.

"THE days of the 'ballyhoo' and the 'circusing' of motion pictures as of any value to the motion picture exhibitor are past. What the people see, they talk about, and they spread advertising best.

"The business of the motion picture exhibitor today is exactly the same as that of the manager of a legitimate theatre, who long ago realized that the satisfied patron is worth many columns of advertising. We believe in letting the people see the film. What they see, they talk about, and they spread advertising best and fastest. My father, my brother and myself opened the first regular motion picture theatre in the South, in Memphis, in 1905. Later we extended our theatres to Birmingham, and, in 1906, entered the New Orleans field. Later, we disposed of our Memphis and Birmingham interests and consolidated our holdings in New Orleans, where we now have five theatres in successful operation.

"In those days, the motion picture exhibitor's profession was more or less of an experiment, and we tried all kinds of experiments to attract the attention of the people. Sandwich men, bands on sign-covered wagons, flaring posters, rivalling those of the latest circus, men and women dressed in the costumes of the players on the shadow stage, signs which all but blocked the sidewalk in front of the theatre—all these were a few of the methods employed to get publicity and attract attention.

"Soon, however, the effect of these advertising media began to wear off; I commenced to notice that they were not getting results, and I began to study other methods of attracting the people to the houses under my direction. First of all, I found that the patron who was entertained and pleased by the film in my theatre, returned, and almost invariably brought one or two or three friends with him or with her, as the case might be. This taught me that one of the first principles of success for the motion picture exhibitor is to learn what the population from which he draws reallly want to see, and then give it to them. I have followed this rule ever since.

"Then, the idea came to me that these satisfied patrons, if they were told of the film-plays that were to come, would tell their friends, and would come back themselves. So I began putting announcements of future shows on the screen—not dead slides with the names of the plays and players, but pictures of the stars and scenes in the coming attractions, with names and dates. This also proved a ten-strike, and I have continued it ever since.

"Thousands of persons who 'go to the movies' casually, are not regular patrons of any one theatre. Therefore, I took on newspaper advertising, to attract this class of patrons for the first time, trusting that their satisfaction with the play they saw, and the announcements given them of future attractions, would make them regular visitors. This form of advertising also covered the transient field, the thousands who daily pass through a city of the size of New Orleans, and merely 'drop in' on a film for half an hour or an hour to occupy their time. The newspaper advertising covered both of these classes successfully and I have continued it extensively, using large space in all three newspapers of this city.

"The third method which I have found successful and which I employ to large extent, especially on large productions, involves the billboards along the railroads and highways entering the city, and along the most-used car lines into the residential sections, and, while it is difficult to estimate exactly what percentage of advertising value this method possesses compared to the others, I believe it attracts large numbers of people who otherwise might not have been brought so forcibly to appreciate the entertainment offered them at low cost by the motion picture theatres.

"Thus, for our five theatres, we have dropped the noisy methods of advertising, and have decided that it pays the exhibitor to advertise when he has a hundred per cent production, but when he tries to fool the public with flaring advertising for a minor attraction, he is only fooling himself. He must have the goods to deliver in order to deliver them. This gives us four methods of advertising:

"The satisfied patron, who knows the coming program.

"Striking advertisements on the film.

"Newspaper announcements.

"Billboards.

"In cases in which we have special contracts, calling for extensive advertising, we go farther than usual, yet we almost always follow these lines, and we have proved conclusively that these methods get the best results, give us a permanent clientele, and attract more of the best class of patrons than all the others we have tried. Motion pictures have risen far above the dignity of the sideshow; they are an established form of entertainment, at a moderate price; they are on a par with the spoken drama in virtually every city in this country, and the sooner motion picture exhibitors realize that they must treat their theatres, their attractions and their patrons in a dignified manner, the better results they will achieve."

Advisory Board
Exhibitors Service Bureau

Thomas D. Sortero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laureuce, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Athambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.

C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stotte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

THIS display on the "Spoilers" we are selecting as an example of how to advertise a reissue. The Lyceum boxes the words, "The new and revised edition de luxe," so that people will know that this is not a new picture.



After getting the title well up in the billing, which is entirely correct, the Lyceum goes to some selling talk which the feature merits, with the little "P. S." about the scrap following, serving to call attention to the never-to-be forgotten punch in this picture.

Incidentally the fact that a theatre like the Lyceum is playing a new print on this old release is worth mentioning.

Here is a feature which as the ad man says, is like "Uncle Tom's Cabin" and "The Birth of a Nation." You might do a lot worse if a good print is available, to run this Beach story over again.

The ad was seven-and-half inches double column.

If the day is dark and gloomy outside don't let the atmosphere reach your auditorium.

WE are selecting this display of "Hulsey's Queen," Dallas, Texas, principally for one reason, to show you what sort of an ad to frame if you are going to use a cut which circles in its printing area.

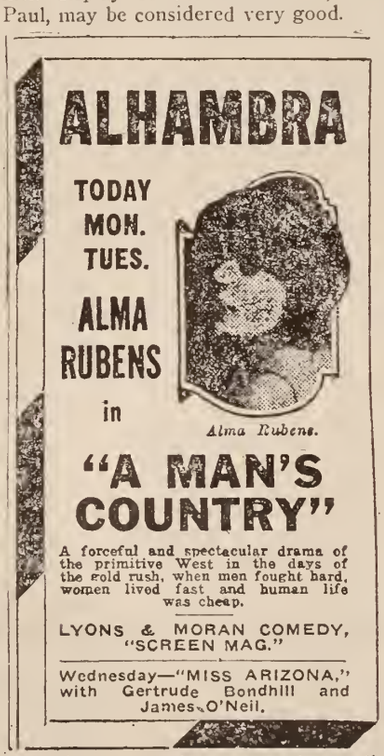


This was a quarter page, and therefore big enough, so the use of the circles doesn't look bad at all, which if used in narrow space would have left a lot of white which could not have been utilized without cutting the block on which the cut was mounted at the four corners.

As for the type part of this ad it is neither good nor bad, having been set without much attention paid to getting artistic effects, and yet which announces the star's name and the title well enough so they catch the eye. The selling talk carries interest as it concerns a subject which has a universal appeal, mother love. The telling of this selling talk hasn't been made especially literary either, but we hardly think that in this case, this point matters to any great extent. You have three things to consider in this picture. A title that sounds alluring to certain minds, a star who is popular with lots of people and selling talk which arouses curiosity and strikes a responsive chord in the breasts of most women. Therefore this should have attracted the people of Dallas to the Queen theatre to see "Human Desire." Therefore it has been successful, and consequently should be praised.

A lot of good ideas never see the light of day because the originator hasn't the courage of his convictions.

AS an example of small space advertising, this single-column four-inch display of the Alhambra's, St. Paul, may be considered very good.



Again, a cut does not print well enough to mean anything, but it has been used correctly in the framing and the fault cannot be laid at the door of any one but the producer who offers it as an exhibitor's aid.

The star and title have been billed correctly with an excellent bit of selling talk added considering the opportunity presented in so small a space.

THIS ten-inch double-column display of the Liberty theatre, Seattle, is about the worst we have ever



seen from this city, especially as a sample of Liberty advertising. Somebody must have been in a hurry when they framed this one, for it says about as little as could be told and still advertise a picture.

Beginning with the catch line at the top, set in black caps and run together, practically two inches are wasted. Then a three-inch cut, which doesn't mean a thing, spoils three more. Consequently the Liberty has a ten-inch ad, but paid for twenty inches. Just where this cut purporting to be Chaplin originated, we do not know, but if it is a sample of exchange aid we would like to know who it aids? What is the use of using a Chaplin cut if you can't recognize Chaplin, and certainly this figure might be any one.

We will pass the black rule used in this and some other things we are always talking about, like mentioning the musical program, as incidental when you have an ad like this to consider.

To escape criticism; do nothing, say nothing, be nothing.



THE Modern Theatre in Providence, R. I., is another picture house which the manager Saul Broenig, thoroughly believes in advertising by the "drawing ideas." He has used considerable space in the Providence papers and encourages free and liberal use of printer's ink. The accompanying ad occupied four columns in width and 100 lines deep. He used the drawing in one paper and in the other Sunday paper used the same "copy," but reduced by half.

One has but to look at the advertisement to see that it is not formed from hard and fast set type. It has display of a distinctive nature. The principals are made to stand out as they should. Clara Kimball Young and Alice Brady, are quite the thing in the two pictures presented and they are featured as they should be. Ten words tell what "The Better Wife" is and a few more words, which prove to be enough, tell who are with her.

In connection with the "Marie Limited," there is but one fault to find. We don't like that "best picture Miss Brady ever done." It's old-time stuff and sometimes has a comeback.

You never find clubs under the apple tree which bears good fruit.

THIS display of the Elite theatre, Nashville, Tenn., two columns nine inches is certainly melodramatic, both in the cut used and the selling talk, but it attracts attention by the action suggested in the cut, and that done people are bound to read the sentences which follow describing what



topic is covered in this production. With this accomplished, then there is only the personal question of every person of whether or not they want to see it. To some it will appeal as a subject which they are not interested, the story of a woman gone wrong, while to others, quite a percentage it will be welcomed as a picture they especially want to see. There is still interest in the sensational picture, and

What Live Wires Are Doing

prints too light and because of the fact that the scene depicted is "stagy."

while you may not choose to cater exclusively to this class, you must still consider this fact when you are booking pictures. All the pulling power of this is based on the action suggested to be a part of the film, with nothing being said about the star, and only the title announced as a secondary consideration, all of which in this case we will say is entirely correct. The all-important thing with the people who went to see this production was the thought that they were to be permitted to "see something." It is probable that they were again disappointed which, however, does not matter.

If you can't stand criticism you are in for an unhappy life.

HERE is two-column ten-inch display of the New Lyric's, Minneapolis, which attempts to produce the



same result as that accomplished by the New Garrick of the same city, with a display of "A Very Good Young Man," also covered in this section. This display, however, fails for the reason that the cut is neither a caricature or a picture of Ray and also for the reason that the type lines have not been well framed.

The space utilized by the magician cut is pretty nearly thrown away, and the selling talk isn't unusual enough to carry any great weight as a business producer. Reduced to its simplest terms this ad is good as only all advertising is good, in that it announces the attraction at the New Lyric. It so happens that this picture is largely self-explanatory in its title, and therefore the New Lyric has not lost as much by this ineffective ad as it might with some other features. They do, however, miss the point.

No one ever has won fame and fortune without effort; neither can you succeed without working.

HERE is a display on the one and only six reel broad comedy of them all, "Tillie's Punctured Romance," a three column by fifteen, which strikes us as great work especially since we are pretty sure that this is all a home product, no producers' material being available.



To begin with, the cuts used and the way they are displayed is bound to make this stand out on the page.

In billing the opera house has started off with an announcement which while extravagant is justified. Then comes the names and cuts of the three big stars and a list of the lesser lights, all of whom are now heading the casts of two-reelers.

The tile is billed big enough so it will be instantly read and the selling talk at the bottom fits the style of production.

This is a mighty good display on a picture which merits all that has been said about it.

There is one envelope that never contains bad news—the pay envelope.

MR. GOLDBURG, advertising manager of the Strand, Louisville, Ky., has used a lot of space in this saying things which are entirely foreign to the picture but as what he has said rates fairly true we rather think this display, four columns by seven inches, will slide by as average.



Personally we had rather see advertising stick to the point rather than go chasing rainbows in its selling talk. In all the sentences this ad contains, not one gives a hint of what the picture is about, which we believe should always be done, unless the production be one from standard book or play where everyone is going to know about it anyway. As far as type arrangement and placing of the cut go this is more than good. This is a fair display that's all. Let Louisville know that the show at the Strand is "Burglar by Proxy" with Jack Pickford and that it is a comedy.

We have seen people so fond of money that they wouldn't invest some they had long enough to make more.

THIS display of Tally's theatre, Los Angeles, eight and a half inches double column, is a mighty good example of how to advertise a melodramatic bill of this type. It has the black, the white, the selling talk, and a good descriptive cut.



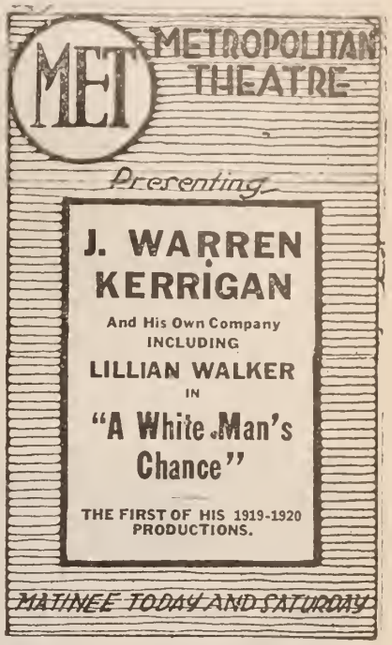
This ad will attract attention, the cut will incite interest, the star's name will give the offering the required impressiveness, and the patron is sold.

We would say that this as nearly perfect for small space advertising for this bill as anything we have seen. It has all the power of a larger space.

Billing Miss Reed's name over the title is correct, the reading matter is properly placed and the listings of the supplementary numbers on the program come in for commendation. Unfortunately this is an ad which every exhibitor cannot reproduce as it has been specially prepared and requires facilities many smaller cities cannot furnish. However, it may be admired and as such is presented for your inspection.

The wise manager hires a first-class operator and then keeps out of his sight except on pay day.

HERE is a style of advertising used as a permanent thing by the Mertopolitan theatre, Cleveland, which



has been given space before. The border and wording contained within it is a cut. The type matter is inserted in a mortise.

If you care for this style, it is an easy matter to duplicate this ad. A few dollars for a cut and you are all set.

Personally, as we have remarked previously, we believe that any theatre can spend its advertising appropriation to better advantage with the use of cuts of a descriptive sort and good live selling talk, than to affect this style.

This has one advantage however. It becomes sort of a trade mark for the theatre, is easily taken care of from day to day, so far as the changes are concerned, etc.

The Cleveland ad was seven inches double column.

It is alright to dream great things if you try to make them come true.

THIS display of the Bank theatre, Akron theatre, fails to be melodramatic enough for the melodramatic picture it is advertising.

This fight to the death looks rather tame, principally because the cut used



From 100% to Zero

The catch line used in this is not nearly as good as if the Bank had displayed the first five words of the next sentence, "A Fight to the Death." Asking a question always carries less weight than making a statement. A question implies doubt or lack of knowledge. Remember in advertising you should tell your patrons something. You make a statement of a fact. You inform them what you have to sell, a certain picture with a certain star, etc. Don't let your advertising reflect a lack of confidence in your offering or a lack of knowledge concerning it.

This display was five and a half inhces by three columns.

The desire to buy something for less than you have to pay elsewhere is not a matter of climate or language.

THIS quarter page display of Grauman's, Los Angeles, is an ad that very few exhibitors may hope to



copy. Only a big city and big house which can afford to spend considerable money aside from space purchased, will be able to duplicate this ad.

However, it is an example of the highest type of theatre display yet to come to our attention. It is useless to comment on it's beauty as it is reproduced for you to study and admire.

We will make only one observation. You will note that in spite of the fact that it is black and bold it does not have that cheap look which too much ink often gives a display. This ad is just as artistic and sells "The Third Kiss" in just as refined a way as if methods usually adopted for this effect had been utilized.

We have told you that very few houses can produce a display of this kind. We will also add that there are very few artists capable of framing a display of this quality. The man who can do it is usually painting portraits.

FROM Akron, Ohio, come several copies of the Press, in which a most unusual lot of good advertising for a city of this size appears. In



fact we doubt that any city can surpass it in the matter of displays devoted to motion pictures.

This quarter page of the Empress is a sample. Except for the fact that the cuts print very poorly and therefore much of their selling value is lost, this is an excellent display. We like the name cut, the trade mark under it, the manner of billing the star and the way the title line has been displayed. Here the display ceases to be excceptionally commendable for the reason given. However, the failure of the cuts can not be laid at the ad man's door so we should say that he is doing very well with his job.

You can sell anything but blue sky if you can get enough people with money around you.

IN certain ways this display of the Strand's, Cleveland, Ohio, three columns by eight inches clipped from the Plain Dealer advertises "The Third Degree" rather well in so far as making the ad conspicuous on the page and the title and star lines sure to be noticed. There the good things of the ad to a great extent stop.

The selling talk is misleading in that



is suggests that Miss Stuart shot Underwood. Nothing is said about the basic idea of this plot, hypnotism. Nothing is said about the story's being an exposure of police methods always a subject of much interest and one of the things which made the play such a success. Nothing is said about the smaller numbers on the bill, the music, etc. The Strand bases it's appeal on the play the author and the star, using the cuts and a boldness in display to get the attention. This ad isn't bad but is not as good as it might be considering the fact that considerable time and effort has evidently been devoted to framing it.

Those who toil are divided into two classes: Those who hate work because they have to do it and those who like to work because they don't have to do it.

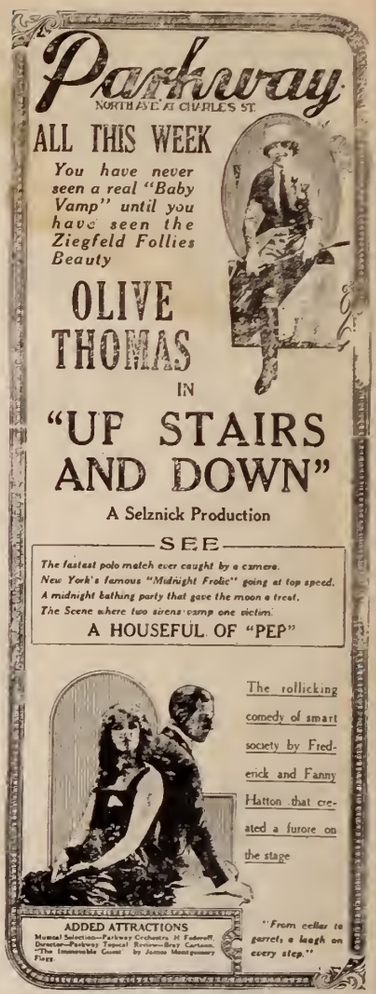
THIS display of the Washington, Detroit, mostly producers cut looks out from the page rather well. In selling this melodramatic story the cut is effective there being nothing



theatrical about it and the characters register very well. The selling talk used is in keeping with the type of production and the fact that no star is mentioned probably means that in Detroit, the featured player is not well enough known to be given space. The appeal is based on the title, the selling talk and the good cut used.

You have a pretty good idea of the calibre of your fellow men and they also have your number. It therefore behooves you to educate yourself into being a better citizen.

HERE is one of the Parkway's which told Baltimore that "Up Stairs and Down" was comedy rather



well. Especially good use of the cuts has been made in this, the first one showing Olive Thomas in "Some Clothes" always of interest to women and the second one descriptive the kind of stuff the picture contains. We don't just see the reason for paying for space to tell people that his is a Selznick production. Again comes out admonition to advertise your own business unless you think a producer's trade mark is worth money to you. We also believe that the appearance of this would have been improved if the light rule used to box the matter after the word "See" had been left off. That would have given the whole display a clean white look and helped it's balance especially if each line now in the box had been indented a little beyond the one above it.

Here is another mighty fine border emanating from Baltimore. It sets off the display to excellent advantage.

Fashions were invented to make women happy. Therefore a picture with a display of the latest from Paris is bound to be of interest.

THIS display of the Clemmer, Seattle, four columns wide and a full page in depth is an example of billing a popular star and a very good picture from a very widely read story by a famous author in second place and still is entirely correct. The reason is that Fay Tincher appears in person along with her comedy "Mary Moves In," and that fact dwarfs everything else to be considered.

As for the ad itself it is not very artistic but there is plenty of white space, lots of black letters and in it's original it surely was read by every

Scoring Hits and Errors



person who picked up a paper. Therefore it passes as an example of big display with it's selling message shouted in every line. The display looks sort of cut in two in the middle a result unavoidable when ever one tries to display two things equally on one ad.

There are some people so stubborn that they refuse to use a good idea if they didn't originate it. They usually work for someone else at a salary less than fifty thousand per.

THIS is one of S. Barret McCormick's ads and as usnal it is a model. This display was four columns by ten inches. We aren't going to pass any remarks concerning it but we do request the reader to spend a few mniutes to study this display and note the manner in which it has been framed. Don't stop with the title but read clear to the bottom. You will not one thing we are always yelling about. Mr. McCormick didn't stop when he had told Indianapolis about the feature picture. He had said something about his entire program all of which we tell you to do. You, of course, may have said concerning us: "That guy sits at a desk in New York and tells us how to advertise," which may or may not be true, but when one of the foremost exhibitors in the country does it, you can make up your mind that it pays. McCormick buys his advertising just as he does his pictures, the best he can get for the money. Therefore he isn't paying for space unless he is getting his money's worth.



The Lord loves a cheerful giver and an exchange manager loves the exhibitor who pays long prices. Sometimes you can pay too much for love. It's best to get ap ciure along with it.

THIS display of the Auditorium, Rapid City, South Dakota, looks considerably like an overgrown herald principally because of the heavy billing of the star and the too uniform use of "caps" all of one style.

The producers have provided some rather nifty cuts for use in exploiting "Oh Boy" and this is one of them. However, to use them to best advantage, one must not overshadow their rather delicate lines with too heavy type. This ad does that. We would suggest in using these cuts that you do not get your space too deep and that a border of the hair line type, decorative if possible, be utilized. The sentences used in this display are of the most commonplace kind. In fact with the exception of the line "Girly-girly musical comedy," all the matter contained is that of an announcement in the shortest possible phrases.

We do not say that this ad did not sell "Oh, Boy." It did, for a good sized space was provided, four columns by 15 inches and there is white space enough so it stands out for what it is, an announcement of the attraction.



WITH a little more effort expended in selecting a more artistic type, this four column ten inch display of the Hippodrome, Dallas, Texas, would have been much better. A cut which is rather meaningless for the reason that it doesn't identify either of the characters has been well placed and the selling talk is good, yet the display has a rather commonplace look. This we believe is due to the type used. Incidentally the heavy pieces of rule do not help matters any. If a light rule just enough to mark the paper had been substituted, a catch line say "A dramatic poem" used under the word "Love" placed under the opening sentence would have balanced the display somewhat and given it some heading. This is hardly up to the "Hulsey Family" standard.



The man who has been in the picture business six months is an exhibitor. One who has been in it six years is bound to be a showman.

THERE has been a lot of good advertising on "Sahara" but this display of the Strand's strikes us as being as good as anything which has come to our attention. The illustration used to emphasize the catch line is excellent. The catch line itself is an interest maker and then comes the selling talk which should convince the reader that he ought to see this picture. The billing of Sullivan's name is correct also. This writer probably means more to the movie fan than any other person contributing to the screen.



Quoting what the papers say about this picture may not carry any great weight with the average patron but it at least doesn't hurt and is in keeping with the style of advertising attempted.

We see only one thing that might have been added. Miss Glaum's name is not mentioned in the display. This may have been intentional as the advertiser may have thought that most people who remember her would do so as a star who had appeared in a number of rather unusual roles as a "vamp" and as this sort of production has gone out of style for the time being, figure that the less said about who was featured the better. We aren't sure but he is entirely right if he made these deductions.

Anyway this is a mighty good display, and one for which the artist may take full credit. We don't see a trace of any producer material used. The display was three columns by eleven inhces.

WE can't just see these ads of the New Garrick, Minneapolis, especially using all lower case letters in the name of the theatre. It certainly is different but it comes too near to be eccentric to suit us. We believe that the New Garrick might better have a nice name cut made and use it where we believe a name cut belongs in most displays, at the top of the ad.



In this two column eight inch display, a mighty fine head cut of the star has been used but it is too big for this space. A cut of this kind is utilized to best advantage on the side with the reading matter draped along, side it. This is a proof and probably had a border when finished. However, we don't think it was much improved by it.



The way Grauman advertised "The Third Kiss" at his "Million Dollar Theatre," Los Angeles

Another Town in Oregon Bombed with Theatre Advertising

THE large size town doesn't always shelter the large size head when it comes to taking advantage of opportunities to put over something good in the show business.

Out in the apple country of Oregon, Roseburg, to be exact, is a firm of showmen who operate three theaters in rather small towns, as New York is wont to view populations of cities.

The chap with the active think-tank of this partnership of Moran-Percy Company is H. L. Percy, as may be judged by this account of how he made the incident of the visit of four aeroplanes to the town of Roseburg work to the advantage of the Antler's theater, one of the Moran-Percy houses.



The aviator who was "persuaded" to advertise for the Roseburg theatre

Just why four planes chose to pal Roseburg a visit we do not know, nor is it of importance to this story. The fact remains that they did arrive in the town, to be met by at least one person, Mr. Percy, providing a Roseburg newspaper man is not to be counted.

Mr. Percy's glad hand of welcome was, however, not one of idle curiosity, for he had an axe to grind, something most welcoming committees do have if one sifts to the bottom for the motive of their cordiality.

Under Mr. Percy's arm was a large sized bundle of posters fresh off the press of a Roseburg printing plant and in his pocket was a medium sized bundle of bills which Uncle Sam accepts as legal tender. The Antler manager lost no time in informing one of the airmen concerning his mission. He was on hand to buy, beg or bribe the Oregonian ace to distribute posters advertising Charlie Chaplin in "Sunny Side," and no such thing as "No" was to be taken for an answer.

The heralds read: "Aerogram. Charlie Chaplin at the Antlers to-night," and the newspaper man, who happened to be the city editor of the "Evening News," a Roseburg paper, not to be outdone, also had a bundle of advertising which he wanted distributed from the aeroplane.

The ace who fell for the oratory of these two gentlemen and perhaps some of the lure of the bundle described in the second part, was one Lieutenant Goodrich, who agreed, after due persuasion, to drop the bills over the side of the cockpit as he side-dipped in the flight over the town. The plane arose from the field, flew to the business section of the city and dropped the advertising material over the buildings. They were caught in the wind and distributed freely over the entire town. Grownups mingled with youngsters in chasing the posters as they sifted slowly down to the ground and it was pronounced by all to be the most original publicity stunt ever "pulled off" in Roseburg.

Stage Setting and Prologue at Grauman's for "Third Kiss"

GRAUMAN'S THEATRE, Los Angeles, known as the "Million Dollar Theatre," has become internationally famous for its stage settings and prologues prepared as added attractions in conjunction to the film features and other numbers used at this theatre each week.

The house does wonderful business, rain or shine, hot weather or cold (as it ever gets in Los Angeles), but for the week of August 4th shattered all house records except one (De Milles's "Don't Change Your Husband") with Vivian Martin in "The Third Kiss," used in conjunction with a stage setting and prologue appropriate to the picture.

It is the opinion of the Grauman management, that while the title of the Martin feature is a particularly alluring one, and that it was advertised heavily, that it was the prologue which drew such extraordinary crowds.

When the picture was booked, Mr. Grauman began to search his mind for something special to give the presentation atmosphere and also to add that personal touch for which the theatre is famous.

He hit on the idea of classic dancing as in keeping with this type of picture and so he secured the services of Linne's Classic dancers who interpreted—"Youth," "Love."

Art, Rhythm and Frivolity, garbed in Grecian raiment, upon which played a series of color effects in tune with the significance of each dance. This act was probably on a higher plane than any ever hitherto presented in a Los Angeles photoplay theatre. A colored woman, billed as the Ebon Galli-Gurci, and Helen Scolder, cellist, who had just finished an Orpheum tour, completed a program which with one exception, attracted the largest crowds ever attending the superb million dollar edifice.

The lobby of Grauman's was also given special attention for the presentation of "The Third Kiss," it being felt that owing to the title, if the eye was attracted to it, many persons would be interested from that point of view.

The title letters announcing the picture were done in white, rather more than ordinarily large and in addition "stills" showing scenes from the picture were framed in at the top of each announcement placard. The result was unusually artistic and productive of very good results.

The musical program was made appropriate to the picture, with the other numbers on the bill rounded out to give the whole show balance.



Prologue for "The Third Kiss" at Grauman's

Franklin Discusses Increased Admissions

"Don't Kill the Goose Which Lays the Golden Egg" Is the Way He Epitomizes the Tendency to Boost Admissions

"IN considering the problem of increased admission prices the coming season the exhibitor must watch his step," said Harold B. Franklin, managing director, Shea's Hippodrome, Buffalo, in the course of an interview with the MOTION PICTURE NEWS representative. "These days when there is so much agitation against the high cost of living the public is likely to resent an unwarranted boost in admission scales at this time. The exhibitor must not be put in a position where it is likely to be felt that he is taking advantage of the great support now being given by the people. However, in certain instances, it appears necessary that prices be adjusted.

"With the increased film tax, the rising wage scales for various employes such as operators and musicians and in trying to keep pace with the high mark set in presentation the exhibitor has assumed an additional financial burden that must be offset. The additional cost of picture exploitation also enters into the problem.

"In deciding the puzzle for ourselves at Shea's Hippodrome, we have concluded that in changing our price schedules certain exceptions must be observed. In the first place we would not make it any more difficult for persons who patronize the lower price seats. The admission for the balcony has been left untouched. The prices for matinees will remain the same. In this way women and children who patronize the afternoon performances are not further burdened. The only price that will be adjusted at Shea's Hippodrome is that in the orchestra section for the evening and Sunday shows.

"Most people who purchase orchestra seats are of a type that will not resent a slight increase in that portion of the house. It has always been our policy at Shea's Hippodrome to make some visible improvements whenever a price increase has been put into effect. In this way we hope to make patrons feel that they are benefiting through the increases made.

"For the coming season we plan to increase the orchestra from 31 to 35 pieces and in addition present more elaborate novelties than in the past. This will have a tendency to improve the entire performance and everybody will reap the benefit, including the persons who have been attending matinees. This policy, it is expected, will attract additional business for the matinees.

"Only those theatres whose balance sheets show the necessity for an increase should think of making any boost in prices. Greed should not enter into the proposition, especially in these times when the high cost of living is constantly becoming a greater problem and will remain so until economic conditions are readjusted. *Exhibitors must not* KILL THE GOOSE THAT LAYS THE GOLDEN EGG.

"The exhibitor has the responsibility which must not be discounted. Motion pictures to most persons has become one of the staples. The picture entertainment has become part of the daily life of many thousands in every city and nothing should be done that will damage the popularity of the industry, particularly as one of the prime reasons for the success of the motion picture has been the low prices. Through a big volume of business the picture theatre has been able to furnish high grade entertainment at prices lower than the legitimate house.

"The motion picture should remain THE PEOPLE'S ENTERTAINMENT AND PRICES SHOULD BE WITHIN REACH OF THAT CLASS OF BUSINESS TO WHICH EACH THEATRE CATERS. In certain localities higher prices can be obtained and here exhibitors should not hesitate in adjusting their admissions."



Reproduction of Millet's "The Gleaners," used at Shea's Hippodrome, Buffalo, as a stage setting

Branham Still Preaching the Gospel of Good Cheer and Publicity

THE most startling newspaper advertising campaigns for motion pictures and theatre exploitation ever attempted in the South are underway in charge of Charles G. Branham of the S. A. Lynch Enterprises, who operate a large number of theatres in eleven southern states. Mr. Branham not only is spreading the gospel of good cheer wherever he goes, but he is putting all pictures booked by the Lynch theatres before the public as never has been presented to them in the newspapers of this section. In all of the cities where Mr. Branham has started his advertising the newspapers have opened their columns to free publicity and as a result the entire motion picture industry in the South is being benefited by the former Minnesota boy's aggressive endeavors.



Mr. Branham is a firm believer in the newspaper as the greatest of all advertising mediums, although he uses street stuff, billboards and window displays to "put on the edges," as he calls it. He is an advocate of plenty of white space and liberal space. He believes that the exhibitor who makes it a point to tie up with a single newspaper in a town and overlook the other papers is making a big mistake. "I give 'em all a crack at it," he says. "I believe in letting the public see the name of my theatre and the title of my shows everywhere they look. The one-paper program does not fill this bill. And another thing, when one newspaper sees that they have you roped and tied they will immediately begin to cut down on the free stuff."

Another noticeable thing about the work that Mr. Branham is doing in the South is that the newspapers that have been only luke-warm regarding their Sunday picture sections are perking up and improving their pages. A number of the papers have issued splendid photoplay sections in the past few weeks, noticeably those in Memphis and Birmingham where Mr. Branham has been working. And on these pages the Branham advertisements predominate.



What Every Woman Wants" was exploited by Frank Lacey of Portland with a fashion show. These are some of his "gals"

"More Space to Motion Pictures," Declares Editor Dolliver

FROM Battle Creek, Michigan, comes the tale of an editor who is willing and anxious to give the motion picture the space in the news columns so often denied it in cities of this class.

He is devoting more space to the photoplay than he is to sports because he has proven that more people are interested in this subject. All there is to being successful in the newspaper field is giving the public what they want. This editor has increased his subscription one-third by giving the motion picture stories. Here is what he has to say on this subject:

"More space to news of the motion picture world is my advice to all newspaper editors and business managers," declares George B. Dolliver, managing editor of the Moon-Journal, the leading newspaper of Battle Creek, Michigan. "The present day newspaper readers never miss the motion picture news, and that is why I contend that an editor should not overlook the bet."

Mr. Dolliver, who for many years has been a recognized critic of the stage, went to Battle Creek a few years ago to invest his savings in the Moon-Journal, which at that time, was the smallest daily newspaper of that city. He worked hard and his newspaper grew to be the largest and most influential there. Consequently, his idea concerning the carrying of motion picture news in the columns of newspapers should prove fair enough for other editors to read and adhere to.

Twice each week, The Moon-Journal devotes two pages exclusively to motion picture news, containing also classy cuts of popular players and advertising. Every other edition of the week carries one page of motion picture advertising and plenty of good, readable news of the business.

Of the fifteen thousand readers of The Moon-Journal, five thousand of them were gained through this feature, according to Mr. Dolliver. The entire fifteen thousand readers are boosters for the page and recently when the editor took a two weeks' vacation in northern Michigan and the newspaper lacked its usual amount of motion picture news, subscribers called in the office and telephoned to find out what was the matter.

"The people of Battle Creek like motion pictures, but they are no different from the residents of other cities," said Mr. Dolliver. "They are now supporting four of the finest motion picture houses in the state. Each theatre is packed nightly, which fact shows that unless a newspaper gives its readers plenty of motion picture news and features, it is losing one of its best bets."

"The managers of the Battle Creek theatres and I have co-operated in giving the people of the city the news," Mr. Dolliver explained. "They pay extra for their advertising and can well afford to do so. The regular advertising rate of the Moon-Journal is twenty-five cents an inch but the exhibitors here pay thirty-five. This rate enables me to make a profit on small advertisements, making it possible for me to devote more space to the reading matter.

"The narrow-minded editor who could not see any value in running motion picture news, will soon be a thing of the past. They are gradually learning that they must cater to the wants of the people. The motion picture and automobile businesses are the most important of the day and they are demanding space. I am running my daily automobile page also under a plan similar to my motion picture page.

"Motion pictures are circulation builders for newspapers. Why not boost motion pictures?" concluded Mr Dolliver.



George B. Dolliver, Battle Creek editor, who advocates space to motion pictures

The Fashion Show Contributed to a Big Week for Lacey

WHEN Manager Frank Lacey, of the Majestic theatre, Portland, Ore., ran "What Every Woman Wants," he staged a fashion show to help his publicity matter along.

Having a large acquaintance among Portland's fair sex he was able to secure the services of many of the city's most popular belles and the affair proved not only a great success from the financial standpoint, but was also quite a society event. Western people go in for "clothes" despite the fact that Easterners still have the idea that women of the West wear buckskin skirts and Stetson's, and carry a raw hide riding whip and pack a six-shooter, this view having been gained perhaps from seeing so many photoplays where the Western females were dressed in this fashion.

There is proof that Portland at least has passed the sage brush era in its fashions in the accompanying photograph. These are the ladies who co-operated with Manager Lacey in his exploitation stunt. They evidently had the time of their lives, for there was no trace of gloom on their faces when the cameraman came around to secure their likenesses for the Motion Picture News.

Incidentally if Mr. Lacey has a wife, which we doubt since he was able to enlist the aid of all these beauties, we are willing to gamble that she was in bad humor all the week, the fashion show exhibited at the Majestic, and did not approve of the idea from the beginning. Women are naturally suspicious, anyway.

Aside from the little lady, all these females might easily turn any man's head, especially when dolled up, as they are in gowns that are the real thing.

Anyway, whether Mr. Lacey is susceptible to feminine charms, or whether he isn't, there being once in the while a man who is woman proof, the show was one of the best stunts as a business producer ever arranged in Portland. Incidentally when carried out with co-operative advertising with local merchants it is sure fire stuff for S. R. O. every night. The idea isn't at all new, but it is reliable.



Frank A. Lacey, who controls the destinies of the Majestic

Scenic Pond From Whose Outlet Ran Water

Manager Johnson of the "New Garrick," Minneapolis, Gives Realism to His Stage Setting by an Ingenious Water Fall

ONE of the most artistic stage settings ever used by the theatre was brought into service for the week showing of "The Lion and the Mouse," featuring Alice Joyce at the New Garrick, Minneapolis. Manager Julius K. Johnson announced that his presentation of the Charles Klein photodrama was to be an elaborate affair in every way and the thousands of film fans who packed the theatre during the engagement, despite extreme heat will undoubtedly agree that Mr. Johnson kept his advertising promises.

The New Garrick program opened with "The Woodland Fantasie" as an overture, played by the theatre's fourteen-piece orchestra under the direction of Oscar Baum. As the overture was being played the plush curtains covering the center panel on the stage parted and disclosed a scene of a small falls at the end of a small pond, at midnight. The falls trickled over some jagged rocks at the end of the pond and was shaded by three large maple trees in the foreground. As the trees stood out in bold silhouette against the background of dark blue little fireflies danced to and fro above the foamy falls. Gradually the blue lights faded out and a sun effect stole across the little pond and water and the fireflies ceased to glitter against the background. As the overture neared its completion the lights dimmed again and the fireflies resumed their dance.

The firefly effect was acquired by having a number of small electric bulbs placed on various parts of the back drop and operated by a series of keys from the regular theatre switchboard. The falls was made possible by filling a large basin with running water, cutting out a small portion of one side of the basin so that when it held natural capacity it would overflow in a forward stream. To give this overflow a natural falls effect several large stones were placed near the opening and the water was forced between them so that occasionally the streams changed direction and extended farther forward or to the side. Blue, red and green lights placed directly above and beneath the falls gave the running water an opalescent effect, which was unusually attractive.

Following the termination of the overture and stage effects the plush curtains were drawn together and parted a minute later to reveal the first film subject of the program.



Stage setting used at the New Garrick theatre, Minneapolis, for "The Lion and the Mouse"

Using the "Hell Cat" Title for Catch Line

MANAGER RALPH CROCKER of the Star Theatre, Elgin, Ill., revealed his showmanship during the presentation of "The Hell Cat," starring Geraldine Farrar. The Star Theatre has an entirely different class of patronage on Sundays than on week days, because Elgin people, in greater proportion than the residents of many other cities, are churchgoers. The booking of "The Hell Cat" called for a showing on Sunday. Mr. Crocker realizes that this was a picture which would appeal to his week-day crowd more than his Sunday audience, but he was not discouraged and used every possible means of attracting his regular patrons, confident that they would be satisfied if he could get them into the theatre. He concentrated his efforts on the lobby and the front of the house by using artistically painted signs and photographs of the players. But it was across the front of the building that he placed the most startling advertising. From side wall to side wall and eight feet deep, he stretched a canvas banner bearing the name of the attraction and the words in equally large type, "It's a Heller."

Lobby Display the Small Theatre's Best Advertising Medium

WHAT will be the fate of small theatres, known in many cities as motion picture landmarks, whose owners devoted the best years of their lives to the advancement of the silent art and who now seem unable to bear the pressure of a merciless "Capital," that has turned "holes-in-the-walls" into sparkling dream palaces?

Of intense interest to the world of showmen, irrespective of prominence, is the answer to the foregoing question—not written as the opinion of an exhibitor; neither is it an assertion stretched from an observation; nor is it an overdrawn account of a chance experience.

It is the actual, cold-blooded, dollars-and-cents answer of J. R. Nolan, manager of the Bijou Dream Theatre, Cleveland, seating exactly 350 persons and located in the heart of that city's most thriving business district—a theatre which some exhibitors have been dooming for failure but which has always kept its head above water despite the added tonnage of the fifty or more persons who usually stand in the rear, just ahead of the "S. R. O." sign.

The small theatre can hold on indefinitely as long as it is under the direction of a live-wire exhibitor ever awake to good attractions at the right prices, watchful of the progressive march of exploitation and careful to keep his house ever inviting.

But how?

The use of handbills, once thought to be a helpful method of exploitation for an uptown theatre, is practically impossible. Many times the distribution is deemed offensive to pedestrians.

Newspaper advertising for the small uptown theatre is another bugaboo. The rates are almost prohibitive in the light of what returns could be expected from a house which only seats 350 persons. Big space in the newspapers would mean the arousing of interest but it would not be good business on the part of the Bijou Dream.

Billboards are wonderful advertising for a theatre that can justify the expenditure. But a theatre seating 350 people could hardly be expected to do much billboard advertising. Consequently the Bijou Dream does not.

There is one method of exploitation which is the "life" of the small theatre and that is—

THE LOBBY DISPLAY.

Thousands of persons daily pass the Bijou Dream. The lobby arouses their interest in a manner far more effective than either newspaper or billboard exploitation. Big smashes that extend across the entire width of the lobby characterizes the presentation of the Bijou Dream. Tasty, attractive, artistically correct, this method of exploitation enables the Bijou Dream to compete with any other Cleveland theatre in the matter of arousing the attention of pedestrians.

"We find that by building up attractive lobby displays we have the edge on theatres which rely on other methods of drawing patrons," said Mr. Nolan. "In the matter of newspapers we are of course eclipsed by the bigger houses. In fact we DEPEND upon our lobby displays.

"The small theatre is a money-maker when it's managed right. If the exhibitor forgets about the thousand and one disadvantages he must work under, and keeps his mind strictly upon getting good attractions, presenting them at the right prices and boosted by good lobby smashes, if he takes as much pride in his small theatre as he would in a million-dollar house, and if he holds down expense, there's not much else to it. There's nothing else to do then but count your wealth."



An effective lobby display for "The Blinding Trail," used by the Colonial theatre, Seattle

Rivoli Plays "Home Talent" and Gets Away with It

FOR those managers who are disparaging the "home talent" stunt as applied to the picture theatre, there is a nice little example of carrying out this idea at the Rivoli theatre this week in a special cartoon comedy being shown.

If you can use something local for extra business in New York and get away with it, it is a safe bet that no town is too large for this form of getting individuality into a show.

Here is what the Rivoli is pulling at every performance and the audiences sit with their mouths wide open, figuratively speaking, calling it the most entertaining bit of the show. The reason is that the stunt adds a personal touch. They see the people who are being talked about in the film titles and Mr. Manne as he stands at his instruments.

As the second number on the bill, a cartoon comedy, "Sound Your A," is shown. On the program is the announcement that the scenario, which means the plot and business was originated by Max Manne, the solo trap drummer of the Rivoli orchestra. This is enough to give the offering added interest, but the idea of "home talent" has been given more attention.

The cartoon shows the redoubtable comedians, "Mutt and Jeff," trying out for a vaudeville act in a theatre, one a singer and the other conducting the orchestra. Mutt sings the song and Jeff conducts. With Jeff wielding the baton, special music suggesting the "agonizing" notes the singer is sending forth is used. Then comes a place where the music has driven all the audience and musicians from the house. Mutt then announces that he will sing the song again if "it kills him" and states that the Rivoli orchestra will accompany him.

Jeff begins with the baton. So well have the movements of the film been synchronized with the action of the music that so far as time is concerned the film figure does conduct the orchestration. The film story is closed with the statement that the thespians have been fired. They refuse to go, whereupon Mr. Manne rises from his seat and, with megaphone in hand through which he shouts "Get off the stage," and like lines, "chases" the actors from the stage, this effect being accomplished by drawing the light from the screen beginning from the side from which Mr. Manne appears with his "get-the-hook" act.

Now in telling this sounds most commonplace and "listens" as if it would be a decided farce with a metropolitan audience. The idea of the stunt isn't so startling nor is the business manufactured for the comedians extraordinary, but the "home talent" part is what puts it over. The night the writer was present words of appreciation could be heard on every side after the cartoon comedy was finished. It went over with a bang and is going to bring the Rivoli much added business because people will go out and talk about it as a novelty and that will arouse the curiosity of other people and they will come to see the stunt. Of course this wouldn't go over again, at least right away unless Mr. Manne could evolve something especially clever which would be enough better than the present film idea to show it as an "improvement on the original patent." However there are plenty of little ideas like this which can be utilized for extra business and be made more of a drawing card than even the feature picture. Novelty is what people in America want. Give it to them and they will make a path to your theatre if it be in the desert.

However the greatest lesson in this stunt is that no town is too big to pull the "home talent stuff." Hook on to every good little idea which will bring some local person into the limelight. It will never fail. Recently we told you how a theatre in Seattle, a good big town Seattle is, used some local bathing girls after Mack Sennett's beauties had played to better business than was hoped for, and put over "Yankee Doodle in Berlin" for nearly as much more.

It was the girls which got the business for the Seattle theatre, and in the same way a local idea carried out will get business for you, the same as Mr. Manne's stunt will get added patronage for the Rivoli. If we could have found a photograph to illustrate this story, we would have given it space as the best exploitation stunt of the week, for reduced to its essentials it is an exploitation idea.

A Novel Lobby Display at a Nominal Expense

A SUCCESSFUL showman and exhibitor has two wide fields of working ideas with which to fill his theatre—namely, by playing on the inquisitiveness of the masses and by suggesting an atmosphere through the medium of his lobby.

It is with unusual pleasure that we show a photograph of a lobby display which can be built at an expense in proportion to the amount of increased business which may be expected from the use of this form of exploitation and which can be adapted by the exhibitor in the smaller cities.

There is a feeling among exhibitors in the smaller houses that the lobby display is something which they are unable to avail themselves of because of the expense. Oftentimes this is true, in other instances striking effects may be had at the outlay of a very small sum of money.

One of the best examples of the latter case is shown in the lobby display used by John Danz, manager of the Colonial theatre in Seattle, Wash. Seattle has a few hot days even though it is a bit North of the hotter regions of this country. Not a great amount of difficulty in keeping up the usual patronage was had because of the heat, but when a picture relative to the North was exhibited the occasion arose whereby he had a double excuse for an attractive lobby suggesting the Far North and cool weather.

The entire entrance was covered with a cardboard backing on which was painted a forest of the North amid a deep snow. The box office was covered with a similar backing in order to bring out the effect of a small cabin in the wilderness. This was done in various shades of black and white and the general scheme was most effective. The head of the principal character wearing a fur hat was featured on the lobby stands. Mr. Danz received many compliments on his unusual lobby and the returns more than repaid for his plans.

Crescent Theatre Originates "Kick Cards"

LOEW'S Crescent theatre, in New Orleans, which makes a leader of its motion pictures, has been getting good results from distribution of several thousand cards asking the question, "What's Wrong With the Show?" among the patrons. These are better known, of course, as "Kick Cards," and this is the first time they have been used in New Orleans. Patrons are invited to "boost" or "knock" the show, as it impresses them, and the management promises to make the changes the majority demands. These cards, to the number of 2,000,000, are being distributed in all the theatres controlled by Marcus Loew and when all are received and tabulated by the management, the future policy of the theatres is to be determined by the majority of expressed desires, the management announces.

Western New York Protests Against War Tax

FROM Fredonia, N. Y., comes a letter from the Opera House, stating that the residents of this city are beginning to resent the war tax on their movie admissions and are gladly signing petitions which are to be sent to their district congressman, asking for the repeal of the measure. The opera house is fathering the movement, having had a slip printed on which is the protest and a blank line for the patron's signature. The slips are collected in at the box office, and mailed to Washington.

Charles H. Landers, who is the manager of the theatre, is authority for the statement that people sign almost without exception.

The Best Exploitation Stunt of the Week

This Idea Is Imported, But Cloakey Who Originated It Believes in Reciprocity

THE winters may be long in Canada, especially in Alberta, but when the summers do come they bring regular weather and the automobile is not the least of the inventions of man to take the mind of the tired business man and others from the gloomy side of life.

So it is that Edmonton, Canada, one of the principal cities of Alberta, has its quota of cars, and so it was that Manager O. D. Cloakley of the Allen theatre, one of the chain of Allen houses now totaling nearly to the half century mark, conceived the idea of tieing up with five automobile concerns on a exploitation scheme whereby the automobile dealers were to do most of the work and he was to furnish the scenic properties to advertice Wallace Reid in "The Roaring Road."

This is the first example we are able to record of what the Allen houses may expect in novel advertising and it is good enough, so we have jumped it over several other good stories to the heading which implies that we consider it the prize idea of the week.

By looking at the illustration accompanying, the reader may judge for himself whether this stunt is entitled to first place. By it is evidenced a method of co-operation with local automobile interests whereby an exhibitor may obtain far more street advertising than if he depended on his own exploitation powers.

"The Roaring Road" is an automobile story and at the Allen theatre at Edmonton, Alta., the opportunity to get some good publicity was through this fact and was not neglected.

Manager O. D. Cloakey enlisted the aid of local dealers in auto accessories and five young men were costumed as drivers of racing cars and supplied with tires which bore in the center advertising of the various concerns. On their breasts and backs each one of the young men carried a sign announcing that the picture was being shown at the Allen.

Cut-outs of a racing car and others in silhouette were used in front of the house, with a cut-out from the six sheet for the center.



A novel exploitation idea for "The Roaring Road," used by the Allen theatre at Edmonton, Alberta, Canada



Mr. Cook, who manages the Strand

Milwaukee Veteran Manager Makes a Change

WHEN Frank Cook, for the past ten years, or since it has been built, manager of the Princess theatre in Milwaukee, leaves that position to take charge of the Strand theatre, the Saxe interest will lose Milwaukee's veteran photoplay manager.

Mr. Cook dates his connection with the silent drama back to the days of the fire engines and dogs jumping over the fence. His first connection with the Saxe Brothers was when they were operating the "Hales Tours of the World" in Milwaukee. Prior to that Mr. Cook was in charge of a mechanical show, known as 'A Day in the Alps," really the predecessor of the motion pictures.

He has the honor of having been in charge of the first feature picture ever presented in Milwaukee, or perhaps the middle west, when he presented "The Passion Play" at the Saxe Lyric theatre in Milwaukee for nineteen weeks.

Following this he became manager of Saxe Orpheum theatre and then took charge of the Princess theatre.

During the heyday of the General Film Company, Milwaukee, Cook was head backer for all of the six Saxe theatres in Milwaukee. He has been with the Saxe Brothers for fifteen years and in that time has seen them grow from a struggling one-story show to one of the biggest theatrical interests in the middle west.

The Strand theatre, of which he takes charge, is one of Milwaukee's leading photoplay houses, having a seating capacity of eighteen hundred seats. A number of very important changes in the management of the Strand theatre are contemplated by Mr. Cook.

Still Another Exhibitor Uses Aeroplane for Exploitation

FARGO Fair Week not only proved a prosperous period for Samuel Cornish, owner and manager of the Strand Theatre, but gave additional proof why fellow-exhibitors in the Dakotas have come to regard him as one of the most resourceful and enterprising showmen in the Northwest. Cornish's newest exploit that made all competitors gasp took place last Sunday night, or rather, 12.01 A. M., on Monday, and took the form of a special midnight performance of "Sahara," to satisfy the amusement appetites of Fargoans and thousands of visitors hungering for some diversion in the Sunday-closing town.

Mr. Cornish's method of announcing his special midnight presentation of "Sahara" was ingenious, to say the least. The owner of the Strand reached his decision to give an extra performance just twenty-four hours before the event. Too late to catch the Sunday newspapers for a half-page advertising flash on the event, Mr. Cornish bethought himself of another plan that would not only serve his purpose as well as newspaper advertising would, but one that would give the natives and the visiting population something to talk about.

Enlisting the aid of a dozen or more aviators who had been thrilling the populace with loop-the-loops and nose dives during Fair Week, Mr. Cornish had all Fargo bombed with cutouts and small pictures of Louise Glaum, the ammunition being backed with the announcement of the special performance of "Sahara" at the Strand.

The special event proved a tremendous success, Mr. Cornish voicing the regret that his house could seat but one-third of the crowd that clamored for admission. Monday's Fargo papers gave Mr. Cornish's novel stunt high praise in their news columns.



The Woolworth-Proctor (Mt. Vernon, N. Y.) tie-up on "Fires of Faith," which proved of mutual advantage

Another Example of Cooperative Advertising with Local Stores

TIEING up with local merchants in the exploitation of a feature picture which presents opportunities along this line is again effectively demonstrated by John F. Lamp of Proctor's Mt. Vernon theatre, one of the finest and most commodious neighborhood houses in the east. Lamp runs a feature picture every week, together with vaudeville, but the celluloid portion of the bill is always featured above the rest. His house seats about twenty-two hundred and he gives two performances a day, one matinee and one evening. All seats are reserved and the prices run on a big scale, especially for the night performances.

When Lamp booked "Fires of Faith" he realized that it presented a picture the theme of which is one of the most popular in the world, that is the glorification of the work of the Salvation Army. As a consequence he decided to exploit it in a bigger and better fashion than he had awarded to any previous picture.

Displays were arranged with many of the local merchants on the main thoroughfare of the city. A whole window full of the song, "Fires of Faith," was given to the Woolworth store, together with cards announcing that it would be rendered during the performance of the picture. A florist shop at the intersection of two of the busiest streets in the city displayed one of the large paintings furnished to advertise the picture, while even a store carrying women's wearing apparel carried a special display. Mr. Lamp made a special effort to get this, as he realized that the feminine citizens of Mt. Vernon would surely notice and be attracted by such a display.

Another important tie-up instituted by Mr. Lamp included a local baker's shop. The baker agreed to cook an extra supply of doughnuts every day and place them in his window, together with advertisements of the picture. This tie-up proved particularly good, inasmuch as the doughnut has become a symbol that almost everyone associates with the Salvation Army. Mr. Lamp agreed to buy the doughnuts which remained at the end of the day, and these he placed on a table in the foyer of the theatre and distributed them free of charge for a week before the opening of "Fires of Faith."

Not only did the merchants agree to co-operate with Lamp along the lines outlined above, but he also induced them to go in for a half-page advertisement in the Mt. Vernon *Argus*. Seven local merchants took space around the theatre copy and tied up their product in some manner with the name of the feature. This is the first time the stunt had been worked in Mt. Vernon and besides attracting attention it also drew comment from the paper itself.

In all publicity he was careful to insert the line that the picture was not shown in connection with any drive and that no collections for money would be taken.

The accompanying reproductions of Mr. Lamp's advertisements and store window displays gives a good idea of the manner in which Mt. Vernon was plastered with "Fires of Faith" advertising. In particular it should be noted that the picture was played up above all the vaudeville acts. I was "Fires of Faith" that drew the people to the theatre and it was the picture they came to see.

Gives Prize for Healthiest Baby

TO assist in boosting business in "Human Desire" Manager Theodore L. Hays arranged for a prize baby contest and built up a good week's business by so doing.

With the Bannon Bros. department store and the St. Paul newspapers Mr. Hays arranged for the presentation of a number of prizes to the healthiest babies of the city, the winners to be selected by leading city physicians, who would present the prizes to the parents on the stage of the New Garrick the last night of the showing. Manager Hays also arranged with the Camera Art Co. of St. Paul to have slides made of each entrant and to run these slides each evening during the showing.

The local newspapers took up the idea and gave the contest wide publicity and also worked to obtain entries for the contest. The contest brought increased business to the theatre each day during the presentation and created considerable comment among the photoplay going public of the city. On the Saturday evening that the prizes were awarded the theatre was filled to capacity during the supper hour and by eighty thirty the crowd seeking admission to the show house was so large that the theatre's spacious lobby was not sufficiently large enough to shelter all of those who held tickets. Over two hundred slides of the city's healthiest young citizens were shown on the screen at the theatre between first and second evening performances on the final night of the run.

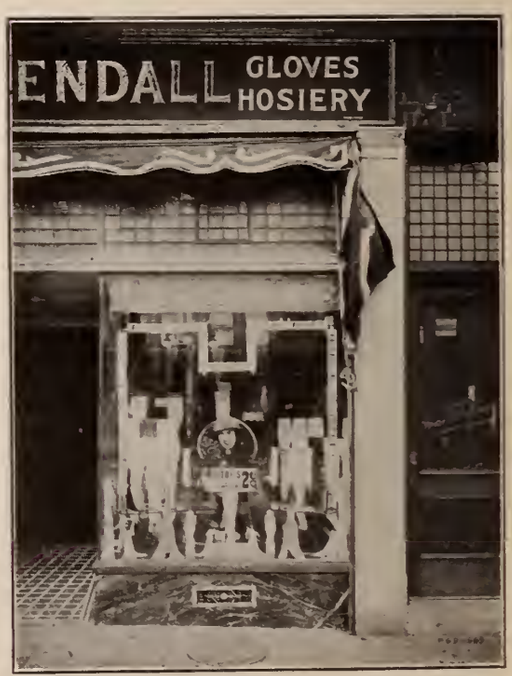
In as much as the Bannon Company furnished the prizes, the Camera Art the slides and the newspapers the publicity which made the stunt a big success, Mr. Hays feels that this idea is well worth giving a trial in other parts of the country.

TWO SPECIAL

SERVICE SECTIONS

Appear This Week

On Pages 2011 and 2019



Another display of the Proctor's Mt. Vernon, which caught the feminine eye.

Using a Lobby for Advance Advertising

Nazimova's New Feature Is Given Place on the Electric Sign Prior to Showing Date

MERRILL THEATRE, Milwaukee, believes in giving its bigger productions plenty of advance advertising, realizing that something out of the ordinary is worthy of extra attention.

"The Brat" is booked first run at this house and a clever lobby display has been arranged and is now being shown for this picture.

At the end of a long lobby, over the entrance to the theatre proper, is placed a display for advance advertising of Nazimova consisting of a five-foot oil painting of the star, and an electric sign printing out the name of Nazimova and of the production, all against a black curtain.

The portrait, a full length of Nazimova in the character of "The Brat," is a cut-out from a poster done over in oils to lend it extra lustre. A spotlight is thrown on the entire sign. The words "Nazimova in 'The Brat'" are an electric display. The words "Starting Sunday, August 31st," are white cardboard cut-outs, thrown in sharp relief against the black background by the white beam from the spotlight.

A special trailer film making much the same announcement was thrown on the screen. The figure on the film was the same as that on the poster, with the words: "The Merrill announces Nazimova in 'The Brat,' the triumph of her screen career, for showing starting August 31."



The Merrill theatre, Milwaukee, exploits "The Brat," with a lobby display, and the name of the star and title of the picture in electric letters

Kinema Theatre, Los Angeles, Utilizes Many Billboard Stands

THE Kinema theatre, Los Angeles, has secured extensive billboard space and has begun this form of advertising on a big scale.

Exceptionally unique twenty-four sheet posters will be placed on one hundred boards in Los Angeles, announcing in a twelve-sheet center piece, circular in form, "The Miracle Man." At the right and left on six sheets will be "I will see you in ten days." The number of days will be changed daily until the second, when both sides will be covered with "I will see you at the Kinema theatre tomorrow" Similar advertising will be carried in newspapers.

Uses Motor Trucks to Exploit Picture

IRVING ROSE, managing director of the Pastime theatre, Union Hill, N. J., engineered an unusual exploitation campaign on "Sahara," his fall opening attraction.

Mr. Rose, who endeared himself to Union Hill picture lovers last year during the Jersey street car strike by carrying his patrons to the theatre in motor trucks, used the same vehicles for three days prior to the opening of the Pastime and all during the run of "Sahara." Mr. Rose had two trucks parading around town, both depicting scenes from the C. Gardiner Sullivan story with one of Union Hill's fairest girls, looking not unlike Louise Glaum, playing the star's part of Mignon.

Four days' capacity business was Mr. Rose's reward for his big stunt on "Sahara."

Sixteen Pages at Your Service This Week

Free Tickets to Local Merchants Aids in Advertising Campaign

HOW the co-operation of local merchants can be used to help exhibitors solve the hot weather problem during the summer months by bringing about an increase in theatre attendance has just been successfully demonstrated by Martin F. Gruenewald, enterprising manager of the Washington theatre at Richmond, Ind.

Mr. Gruenewald is one of those human dynamos who spends the greater part of a twenty-four-day studying, planning and working out various schemes to aid him in increasing the patronage of his theatre. That these tactics are sure to result in success has been demonstrated by him on more than one occasion.

His latest "stunt," which he used in connection with the presentation of "Sunnyside," was that of arranging with some of the leading merchants of Richmond to give away free tickets for the Chaplin picture with purchases exceeding a certain amount.

This plan not only made these merchants special boosters for the theatre, but also aided Mr. Gruenewald materially in his advertising campaign. He induced those who were to give away the free tickets to link their store advertising with the advertising of the picture, and, after doing this, he framed a series of three-quarter page ads in the Richmond papers that were the topic of backfence conversation for several days.

"You see the mercury was just about to jump out the top of the thermometers at Richmond at the time I was scheduled to run 'Sunnyside,'" said Mr. Gruenewald, "and I knew the intense heat would have a tendency to keep many from seeing the picture unless I could put over something to stimulate interest. I knew that if I could get a good attendance the first day I would have no trouble thereafter.

He sold the various merchants who agreed to co-operate with him a certain number of tickets at a price below the usual admission charged at the box-office of the theatre, and the merchants in turn gave the tickets away to the customers after a certain amount of merchandise was purchased.

The tickets were good at the theatre at all the matinees, with the exception of the one on Sunday afternoon, when accompanied by a paid admission. Mr. Gruenewald made this requirement, he said, in order to eliminate the cheap appearance that usually accompanies some of the "free ticket" schemes.

After arranging the scheme with the local merchants, Mr. Gruenewald told the advertising solicitors of the Richmond papers about his plan, and they in turn attended to the work of getting the merchants to link their advertisements with those of the theatre.

The theatre advertising was used for the center of the three-quarter page display, and the merchants' ads were used as the border.

Each of the smaller advertisements of the merchants contained the information that tickets to the Chaplin film were to be given away at the respective stores, but did not divulge any of the details of the plan.

The announcement naturally aroused a certain amount of curiosity, and when the stores opened the day after the advertisements appeared, customers filed inside to find out how to get the free tickets. As a result the merchants sold an increased amount of merchandise, and Gruenewald had to employ a few extra ticket takers to help handle the crowds at the theatre.

How New York Stages the Show

DOROTHY GISH has spoiled the logic of an argument we had determined to inflict on you under this heading. After seeing two or three shows at the Broadway houses, a task a hard hearted editor wishes on us each Sunday, we decided if the feature at the Rivoli wasn't better than those we had seen, which to our hardboiled idea aren't going to knock them off their seats, we would begin this column with "It is always darkest before dawn," and "There is always a lull before the storm," and then elucidate by making some observations on a pertinent subject which would present an alibi for the features presented this week at the Broadway theatres.

However, as we said, Miss Gish has put a crimp in our story. The picture at the Rivoli is not just good. It is about the best farce comedy picture released in many a day. Miss Gish is delightful, the titles are clever enough to put even an ordinary story over, and the plot itself is so original in its basic idea that the production could not fail even badly produced, so there you are.

We are at a loss for an idea on which to enlarge to fill the space set in wide measure each week under this heading, all on account of a girl.

Then, too, the Rivoli came through with a novelty stunt in the nature of a cartoon comedy which we are going to use for a special article. All of which proves that it is very bad business to count your chickens before they are hatched.

Rialto Theatre

THE RIALTO overture, another composition by Verdi, however one not especially known, is "Sicilian Vespers," written for the French stage and first produced in Paris in 1855. Verdi chose the massacre of the French by the Sicilians for the subject of this composition and there is much suggestive of such a somber theme in the overture's music. The libretto was by Scribe and Duveyrier. The composition won temporary success in Paris but in Italy it failed to prove popular even though a new libretto was constructed and the title of the production changed. The number, however, is still in concert repertoire and as played by the Rivoli orchestra, Dr. Hugo Riesenfeld conducting, meets with the approval of the audience even if the music is not of the character best suited to popular consumption. There is, however, a peculiar appeal in certain portions of the overture, especially the string score. The number is rendered without stage settings and with varying flood lights.

The Rialto Magazine opens with International's views of General Pershing's final goodby to the troops in France, with Kinograms following with added views of the Prince of Wales in Halifax, Canada. Incidentally it might not be out of place to state that the Prince appears, from the many intimate views the camera has secured, to be a most likeable, human young man, who without so much pomp and circumstance attendant whenever his photograph is taken, might pass for any ordinary young American. Either he does not go in for the "King stuff" or else he is saving the haughty air for later life.

The next strip is Gaumont's showing U. S. troops who fought in the Argonne Forest, now employed cutting the big trees of the West Coast. This is followed by the Judge Rumhauser cartoon, this week entitled "Should A Woman Tell," the story having to do with the redoubtable Judge fighting a duel over a lady fair.

The current events to follow the cartoon is, International's scenes at Warsaw showing the formation of the new Polish Republic and this strip is succeeded by a special Kinograms subject showing Bela Kun, the Bolshevik leader lately discredited when in power at Budapest.

Italy's famous cavalry, a library subject, showing these wonderful horsemen performing feats of daring on their steeds, and unnecessarily it would seem endangering the life and limb of the riders and ruining good horseflesh, was next projected with Pathe's views of the recent great fireworks celebration in Paris over the Peace Treaty closing the reel.

This last strip was made especially effective by the use of a scarlet flood over the picture for a greater portion of the display of the fireworks and later changed to purple which gave the bursting fire balls a weird effect. In fact this use of the colored lights made the strip a thing of beauty whereas projected in its natural film tinting, as it was at one of the other theatres, it passed for an indiscriminate patch work of flashes on the screen, barely interesting.

The vocal number is "Mother My Dear," sung by James Harrod, a tenor of excellent voice and wide range. This number was given with a green flood and the singer within an amber spot.

The feature is Tom Moore in "Heartsease," an adaptation of Charles Klein's English play of the some name which concerns the stolen opera of an Irish nobleman. The continuity was developed by Alfred A. Bingham with Harry Beaumont directing. The play was not the best of screen material, especially for American audiences, and will hardly measure up to some of Tom Moore's other productions. The cast in support of the star contains some very well known names including Helen Chadwick, Alec B. Francis, Herbert Pryor and Rosemary Theby.

The Rialto instrumental number is by the orchestra, a rendition of Rudolph Friml's "Some Time." The music is played with the orchestra flooded in scarlet.

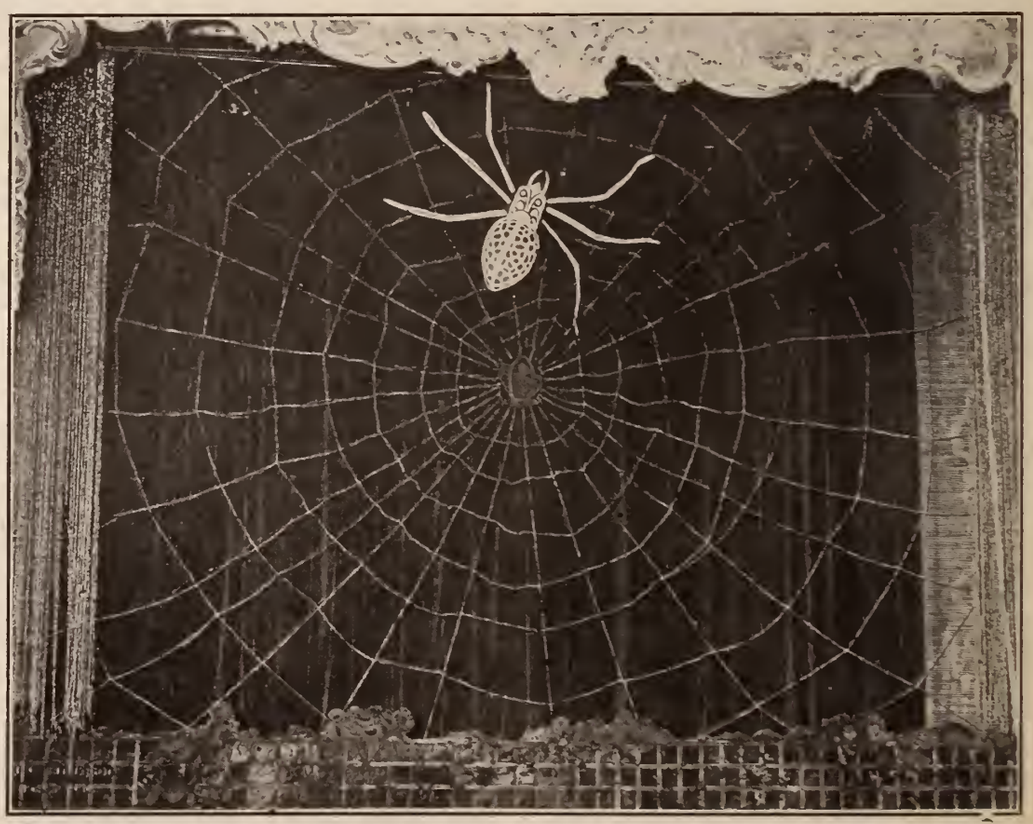
The comedy is "Her First Kiss," a Fox slap stick offering of the usual sort, much chasing and action and very little plot.

The organ solo is played by Arthur Depew and is the triumphal march from "Naaman."

Next week's feature is Billie Burke in "The Misleading Widow," an adaptation of the stage play "Billeted." The offering is a comedy and is stated to provide Miss Burke with the best vehicle she has had in some time.

Rivoli Theatre

THERE is a nice balance to the program at the Rivoli this week beginning with the overture, billed "Hungarian Comedy," being an adaptation of the compositions of Albert Kelor-Bela, whose name in private life was Albert Von Keler. Keler-Bela was a Hungarian who first was a law student, then a farmer and only took up music in 1845. He soon became famous as a composer of dance music and the overture offering used by the Rivoli reflects his genius in compositions of this sort. For a time Keler-Bela conducted the famous Gungl orchestra in Berlin and later succeeded the great Lanner in Vienna. His last post was conductor of the Kur orchestra in



Stage setting for "The Blue Bonnet" at the Kinema theatre, Los Angeles. When lighted in colored floods this setting was very attractive

Wiesbaden. Keler-Bela's compositions are naturally Hungarian in flavor and this overture has a particularly melodious rhythm with the dance tiempo largely in evidence. There is also a spirit of comedy suggested throughout the rendition.

The overture is given without attempt at stage effects, and much of the rendition is on the strings with that peculiar harmony of Venetian music noticeable. The number is one well suited for popular consumption and is received with rounds of applause. Hugo Riesenfeld, director of the orchestra, is conducting the rendition.

The second offering is a novelty in a special "Mutt and Jeff" comedy cartoon. Max Maune, solo trap drummer of the Rivoli orchestra, wrote the scenario and originated the special effects and adapted the music which is used during its projection. The stunt we have deemed of enough importance to justify a special story on another page. The title of the cartoon is "Sound Your A." As may be deduced from this it shows the versatile comedians as musicians.

Number three on the bill is a violin solo rendered by Alberto Bachman, "Romance." It is given with a stage setting that adds much to the number. The screen space of the stage is draped in white muslin, with a window showing faintly at one side. A window seat and a lamp provide a relief from stage bareness. The singer is attired in evening dress and performs a number which impresses with its technique.

The Rivoli Pictorial opens with Pathe's views of U. S. cavalry, the 8th, chasing the Mexican bandits and is succeeded by an International strip showing "Ould Sod" babies who win prizes at Chicago.

Gaumont then contributes with a long piece, a supplement of the Photoplay Magazine, of a Western Rodeo, showing such favorite screen stars as Fairbanks and Fred Stone, views of the Talmadges at their home at Media, Pa., with Irving Berlin and Mrs. John Emerson (nee Anita Loos) calling. Pathe again secures space for a strip of a giant aeroplane which will carry 26 passengers preparing for flight at Minneapolis, with views of a new motor truck which will provide a means of transportation on both highways and steel rails, in operation at El Centro, Cal., with a Pathe view of fishing scenes next. Pathe also follows with views of London under martial law as a result of strikes and food rioting, with International coming in with horse racing at Philadelphia and Pershing being filmed in France for the next two strips, which finish the reel.

The vocal solo, the Gipsy love song from "The Fortune Teller," is rendered by Emanuel List, Rivoli basso profundo. The same set as that used in the violin solo is also used for this number, except that white drapery is flooded in scarlet with a green flood in a circle centered in the canvas and the singer in an amber spot. The effect therefore was that of a new set.

The feature picture is "Nobody Home," with Dorothy Gish in the leading role. The offering is from an original story and continuity by Lois Zellner with the superstition of a young girl used for a great deal of fun making with weddings and the visit of burglars brought in to provide a background for ingenious business and clever titles. The direction is Elmer Clifford's with some prominent names in the supporting cast, including that of George Fawcett and Ralph Graves.

For the instrumental number played weekly by the orchestra, "The Blue Danube," familiar to all ears, is used, but with an added attraction, that of two young ladies, Misses Margaret Leereaas and Dorothy Lee, waltzing and performing the aesthetic dances to its time. The dancers were attired in the white dresses cut in the usual style and of the usual material for aesthetic dances and were given a special stage setting for their number by Art Director John Wenger.

As the waltz number is begun by the orchestra the curtains are parted showing an indistinguishable setting very dully lighted. On the girls' appearance the lights are gradually brightened, showing a scenic sky partially clouded. The flood used for this was green at first to be gradually lightened and tinted as the dance progressed. From the flys scenic foliage is lowered slowly and as the scene is given further light from the floods, the dim forms of trees are seen in perspective. With the flood on in complete brilliancy, the effect is identical with that secured when dances of this kind are given on a lawn and beneath trees, which in fact is where these dances are usually presented.

The dancers were extremely graceful, and their steps presented an unusual variation. The comedy is the second of the Paramount-Drew productions, featuring Mrs. Sidney Drew and John Cumberland and is entitled "A Sisterly Scheme." The offering is of the refined type photographed largely in exteriors in and about a summer hotel at Lake George. It impressed the writer as not being up to the standard of the first picture but still very entertaining and a welcome change from the slapstick releases.

The organ solo is the War March of the Priests from "Athalie."

The feature offering for next week is "The Valley of the Giants," with Wallace Reid starred.

Strand Theatre

THE STRAND program this week opens with an overture from "Orpheus," which has been called "The grandfather of grand opera," it being oldest work of its kind to hold its place on the stage, its first presentation occurring over one hundred and fifty years ago. It has also been termed "Gluck's incomparable masterpiece" and many musicians claim a purely classical musical drama. The music is exquisite in its delicacy and grace and readily assimilated by the layman. The composition is by Offenbach and has long been a favorite in European musical centers but has not been sung in America since 1892 and then with indifferent success. That, however, was not that the opera is not suited to American audiences, but rather through the fact that its production was during an illfated season for all grand opera.

The story concerns the Greek poet Orpheus, who grieves over the death of his wife and finally declares that he will enter the realms of Pluto and search for her among the spirits of the departed. The Goddess of Love appears and promises to aid him on condition that when he has found Eurydice he will return to the earth without once looking at her.

The Strand orchestra under the conduction of Carl Edouarde is giving the composition colorful rendition and the overture meets with great approval. The number is given with the house dark and the orchestra in an amber flood with the strings and harp predominating. There is a variety of tempo that at times almost suggests a medley and at other times the volume decreases to the notes of a violin solo.

The Strand topical review, the product of all the news weekly producers edited by Jack Eaton, opens with Pathe's showing of the newly arrived U. S. submarine chasers in New York harbor from their race from Cuba, with views also by Pathe, of London under martial law as a result of the strikes and shopraiding in the British capital.

These strips are followed by a Pathe Novagraph showing the analysis of motion as applied to the swimmer with the Topics of the Day compiled by The Literary Digest next and a Pathe colorful scenic entitled "Picturesque France" following.

International's first piece in the reel, "Intimate Views of General Pershing" taken in France, closed the reel.

The educational subject is "The Passing of 'The Crow'" (Indian), an intimate view of the habits of this tribe and showing them in many of their tribal games and dances.

The first vocal number is by Miss Eldora Stanford, the Strand soprano, rendering "Open Thou My Love, Thy Blue Eyes" and "At Dawning."

This number is succeeded by the feature picture, "Burglar by Proxy," ostensibly with Jack Pickford starred but really with its author and director Jack Dillon in the best part, that of the real burglar. The offering is a melodramatic farce. Gloria Hope has the leading woman's role.

The fifth number of the "Toreador" song from "Carmen" rendered by Carlo Ferretti, late of the Milan Opera House and a baritone of excellent voice. Mr. Ferretti has been appearing at the Academy of Music, where his engagement was entirely successful.

The instrumental number is a 'cello solo by Herman Severly of the Strand orchestra. The subject is "Cantilena," by Goltermann.

The comedy is "The Lion in the House," a farcical subject with the Universal lion again coming in for much of the Thespian honors.

The organ solo is "Martha," played by Herbert Sisson and John Hammond alternating.

Next week's feature picture is "The Hoodlum," Mary Pickford's latest release and one which, according to advance information, is quite up to the standard of her "Daddy Long Legs."

Academy of Music

THE ACADEMY OF MUSIC is giving the usual tthree hours' show this week, with a double bill from soup to nuts.

The overture is as usual divided into two parts, the famous "Peer Gynt" suite by Grieg being the full orchestra number with "The Rosary" rendered by the strings.

The selections from "Peer Gynt" are "The Morning "Anitra's Dance" and "In the Hall of the Storm King," presenting a wide range of melody and tempo.

As is suggested by the titles the first number is a harmonious composition with the strings predominating, the second is of the livelier variety but none the less melodious, and the third is played with the brasses full up and has almost the swing of a march.

The string orchestra selection is a familiar one by Nevin, "The Rosary." It is played in good taste and fits in nicely with the other selections.

The same stage setting as last week, with the lightings somewhat different, is being used this week. It is very effective.

The International News Weekly opens with views of Yankee Heroes being decorated by French notables in New York City, which is followed by views of Mexicans being searched for liquor when they cross the border at El Paso, Texas.

The third strip is the "Ould Sod" baby show at Chicago, with the winners shown, including two fat jolly babies with no trace of the "map of Ireland" yet on their faces, with fishing scenes at Bellingham, Washington, used as the next piece.

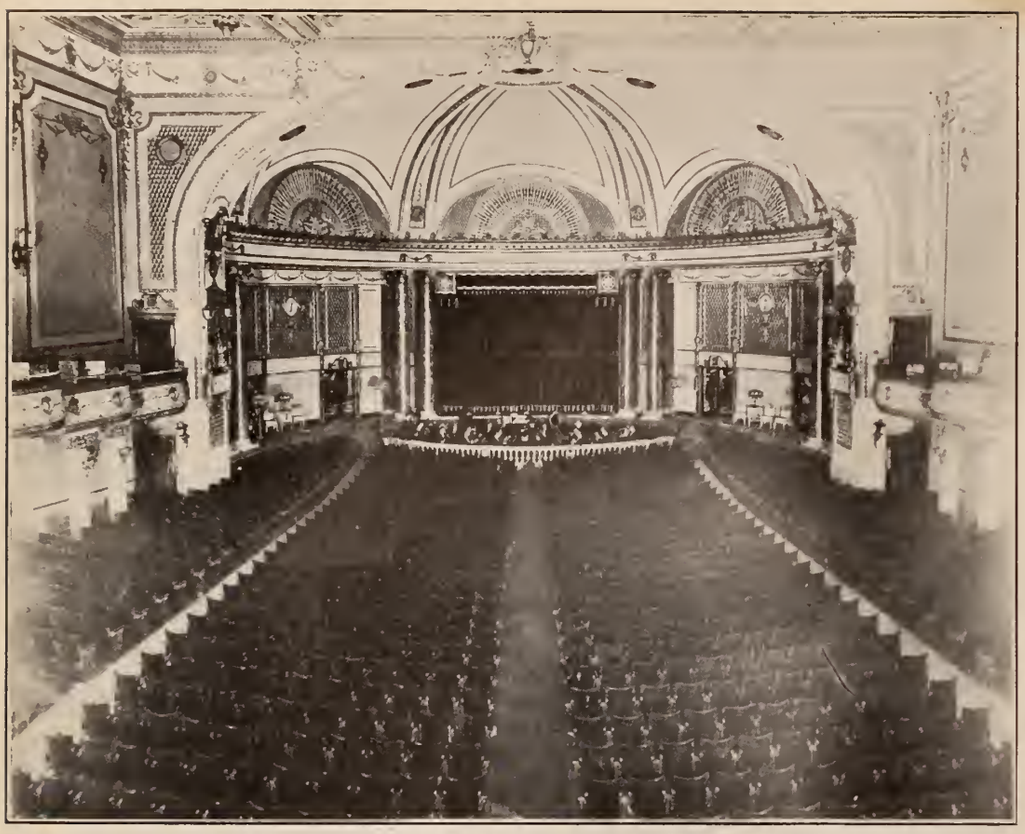
Views from the sale of army food in New York are next, with some wonderful shots of the National Park, the Battle of Gettysburg field, taken from an aeroplane succeeding this strip. The Prince of Wales at Halifax is next shown with the "Mutt and Jeff" cartoon, entitled "Hard Lions," showing the two comedians lion hunting and lion running, closing the reel.

The first feature is the Bayard Veiller play, "The Thirteenth Chair," as adapted for the screen. Creighton Hale is offered as the featured player. This number is followed by a Big V comedy, "Between the Acts," a slap stick offering in two reels.

The second instrumental number is selections from "The Royal Vagabond" by both brass and strings and Victor Herbert's "When You're Away" by the strings. The second feature is "Nugget Nell," the Dorothy Gish burlesque of Western life.

A Harold Lloyd comedy, "His Big Chief," a typical Lloyd picture, closes the film numbers and is succeeded by the organ solo "Semper Fidelis," the Catholic anthem familiar to all.

Offered for next week is "The Love Burglar," with Jack Pickford, and "The Boomerang," with Henry B. Walthall.



Interior of the New Des Moines theatre

Branham Predicts that Newspaper Men Will Graduate into Pictures

"THE successful motion picture man of tomorrow will be the fellow who is the successful newspaper man of today."

Such is the somewhat startling statement of Charles G. Branham, of the S. A. Lynch Enterprises of Atlanta, who gained a national reputation as a showman while manager of the Strand Theatre in Minneapolis and the Majestic in Detroit.

"Figure it from any angle and you cannot help but see that it's a newspaper man's game," he said in a recent interview to a MOTION PICTURE NEWS correspondent in Birmingham, Ala. "When it comes to selecting a story that will go over, don't the same rules apply in the picture industry as apply in the editorial room? Absolutely. The only difference is we play it on the front page or the feature section of the paper and in the theatre we feature it on the silversheet. I soon discovered after taking up motion picture publicity work that the very same things that people like to read about make the biggest hits on the screen. This is one reason why the news reels are becoming more popular every day, and even now are leading features of the photoplay programs in the smaller towns—a thing that some folks thought would never come to pass.

"The day that the 'cub' takes up the police run on a newspaper he is taught the fundamentals of "putting it over." This is hammered into him every day thereafter until he dies, and then his own publication expects that he will postpone the hour of his death until after the opposition paper has gone to press, thus "putting it over" for the last time. Isn't it quite logical that the trained newspaper man is the best subject for this great game of ours?

"If I were hiring a lot of young fellows to learn the motion picture business I would first comb the newspaper offices of our metropolitan cities. I'll bet I could mobilize the greatest army of recruits for exhibitors, exploitation experts and salesmen in the country and within a year I would have the finest little standing army that this industry ever prominent exhibitor in the country is newspaper experience or a live-wire press agent recruited from the newspaper field, who is working his brains night and day to make his superior's theatre pay. I can name a score of young men who within the past year have left the newspaper game to enter the motion picture industry, and everyone of them is going to give a good account of himself because he has the stuff in him that this industry needs."

Perhaps no one in the entire motion picture business is as keenly interested in the advancement of motion picture advertising and publicity as is Mr. Branham. Four years ago he predicted that every big exchange would have its own press man who would assist the exhibitors of the territory to put over their shows. He even went so far as to suggest this to a leading producing and distributing organization, but the answer was, "We would like to, but we haven't got the money." A year later a rival distributing organization, it now develops, actually planned to carry out Mr. Branham's idea and had arranged to offer S. Barret McCormick of Indianapolis, and Mr. Branham the management of this department. Again the fear of spending too much money in untried fields entered into the scheme, however, and the plans did not materialize.

Today things are different. Advertising and publicity are being featured in the selling campaigns of all big productions and every important exchange in the country is obtaining the services of a first-class exploitation man. The next few months will see the biggest advertising campaigns ever attempted since pictures first appeared. Mr. Branham has every license to say, "I told you so," without provoking even a smile. And the leading newspapers of the country have been tapped for most of these new exploitation experts.

Mr. Branham continues to keep right in touch with his beloved work. He is with a concern that believes implicitly in newspaper publicity and when it has a big campaign to put on or a tough town to pull out of the rut Branham is sent to the firing line. Charlie has discovered a lot of new things about the Southland and has pulled off a number of worth-while stunts in small towns as well as the bigger places. He has promised the NEWS to tell its readers about them in the next few weeks.

New Des Moines Theatre Ranks with the Best

THE accompanying cuts show exterior and interior views of the new Des Moines theatre, one of the A. H. Blank houses recently described in the NEWS. Because the photographs were lacking at the time the story of this theatre, which ranks with the best in the world, was written we are giving the subject attention a second time.

The Des Moines theatre is being operated by the General Amusement Company of Des Moines, a corporation which also controls the destinies of the Rialto and Strand, Omaha, Neb., Garden, Casino and Family, Devenport, Iowa, and houses in Marchaltown and Mason City, Iowa.

Mr. A. H. Blank is secretary and treasurer of the company and the active head of the concern. Mr. Blank is one of the best known film men of the Middle West. He holds the First National franchise for Iowa, Kansas and Nebraska and also is interested in numerous state rights subjects. Exchanges are operated under his direction at Omaha, Des Moines and Kansas City.

The new theatre, which was opened to the public July 10, is not only one of the most beautiful and artistic in the country but is also one of the largest. It seats 1500 persons on the first floor alone and is the last word in every detail for comfort and convenience.

That the new house will prove popular goes without saying. The Blank programs are noted for their quality and few of the good pictures made escape the General Amusement Company theatres. Des Moines is one of the best of the Middle West cities and as the new theatre has an excellent location besides being the finest in the city, it will be classed as the leading photoplay house from the beginning.



Effective Display for "Crimson Gardenia"

DURING the showing of "The Crimson Gardenia," at the Columbia Theatre, Pittsburgh, the manager devised an effective exploitation display. The white enamel on the photograph frames, ticket booth and exterior woodwork was covered with gardenias, as if in bloom, with here and there a crimson gardenia. Altogether the effect was very attractive and artistic. All the attaches of the theatre, including the manager, wore a crimson gardenia bouttonaire.

Live News from the Producers



Jane Novak, playing opposite Hobart Bosworth in Paramount-Artcraft pictures

Tribute to Dintenfass Organization

When the United States Government wants something done well, it proceeds to engage the services of the best experts it can obtain. Consequently, its recent action in selecting the photographers and electricians of his studios in Jacksonville, for a particularly important and difficult task, is regarded by Mr. Dintenfass as something in the nature of a citation for merit.

About two weeks ago the United States Shipping Board launched a new 7000-ton steel ship sideways at Jacksonville, Florida. As every one knows the customary method of launching ships is stern foremost. The launching of a large ship sideways is a very difficult and risky undertaking, and was resorted to in this instance only because conditions peculiar to the shipyard made it advisable.

Owing to the uniqueness of the performance, the shipping board desired motion pictures taken of the entire operation in all its details, in order that other shipyards might be able to see how it was accomplished. It was essential that only the most expert motion picture photographers should be employed, to avoid failure, as a retake would be out of the question. The shipping board authorities canvassed the field and selected the staff of Mark M. Dintenfass for the job.

An Industrial on Making Milk Products

A staff of directors and cameramen has been sent to Harriman, N. Y., by Harry Levey, general manager of the Universal Educational and Industrial Departments, to photograph a story in which the production of milk products, the manufacture of cream separators, and other operations included in the management of the modern dairy, are to be featured. Mr. Levey said his department had received several requests for an educational series of this sort.

F. P.---Lasky Inaugurates Season

Two Big Plays Will Open the Trade Year; Aug. 31 Release

INAUGURATING its season of 1919-20 under the policy of Selective Booking, the Famous Players-Lasky Corporation will release on August 31 the first two Paramount Artcraft pictures to be distributed under the new plan. These are Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants."

"The Witness for the Defense," it is stated by the Famous Players-Lasky Corporation, is one of the most elaborate as well as one of the most dramatic productions in which Miss Ferguson has yet been starred. George Fitzmaurice, the director, and Ouida Bergere, who wrote the scenario, collaborated with the result that the picture is said to be fully worthy of the honor accorded it in being selected to open the new Paramount-Artcraft year.

Based upon the novel and play of the same name which was produced a few seasons ago with marked success with Maragret Anglin in the leading role, "The Witness for the Defense" is said to present a most interesting and thrilling story.

Permeating the entire play is the atmosphere of India—an atmosphere filled with mystery and tragedy—and this atmosphere is claimed to be so ingeniously and completely reflected from the screen as to be fairly felt, it is said, by everybody who sees the picture. In Miss Ferguson's support are Vernon Steel, Warner Oland, who has appeared with Irene Castle, Pearl White and other well-known stars; and Wyndham Standing, who has been Miss Ferguson's leading man in several of her recent Artcraft pictures.

"The Valley of the Giants," in which Wallace Reid is starred, is a picturization of Peter B. Kyne's story which attracted wide attention when published in the Red Book. Marion Fairfax wrote the scenario and James Cruze directed. The scenes are laid in the great Redwood forest of California and the natural grandeur of the surroundings, it is said, leaves nothing to be desired in the matter of backgrounds, a situation of which Frank Urson, the cameraman, is declared to have taken the fullest advantage. The story is said to be thrilling in the extreme, and in the cast are seen Grace Darmond, who was specially engaged to play the leading feminine role; Kay Laurel, noted beauty of Ziegfeld's Follies; William Brunton, Charles Ogle, Ralph Lewis, Hart Hoxie, Noah Beery, Guy Oliver, W. H. Brown, Richard Cummings and Ogden Crane.

Both these pictures were produced with all the care in preparation of scenario, selection of cast, direction and attention to the minutest detail which, according to Famous Players-Lasky, that Corporation purposes shall characterize all the Paramount-Artcraft releases under the Selective Booking Plan.

Select Opens Branch in England

Other Offices Abroad May Open After an Investigation

SELECT Pictures Corporation will establish next month a branch in England to be known as Select Pictures, Ltd. This branch will be conducted by Maxwell Milder as president and Miss Edith Kotch as treasurer.

Mr. Miller has been for several years manager of the Select branch in Philadelphia and Miss Kotch has been secretary to Lewis J. Selznick, president of the Select Pictures Corporation. They will sail for England, September 6th on the Celtic.

The first work of the president and treasurer of the London corporation will be confined to a general investigation of conditions in London and England, after which it is probable that several branch offices will be established in the important cities of England, Scotland, Ireland and Wales.

As soon as headquarters are established in London, the office will arrange for a series of private showings on every Selznick subject which is available at that time. Prints of the first three Olive Thomas attractions, "Upstairs and Down," "The Spite Bride" and "The Glorious Lady" will be carried to London by the ship on which Mr. Milder and Miss Kotch make their trip. Prints will also be taken of Elaine Hammerstein's first picture, "The Country Cousin," Eugene O'Brien's first picture, "The Perfect Lover," and Elsie Janis' forthcoming production, "A Regular Girl." One of the first steps after arriving in London will be the engagement of an exploitation man, and as soon as the London office is opened, the work of exploiting Selznick pictures in the European capital will then commence.

Max Milder, president of Select Pictures, Ltd., will remain permanently in London, and as the various branches in other cities of Great Britain are established he will automatically assume the general management of them. Miss Kotch will also remain in London indefinitely, but as soon as the affairs of the office will permit, she will proceed to Paris for the purpose of investigating the motion picture market in France. If the result of Miss Kotch's investigation shows the practicability of the establishment of an office in France, one will be opened. It may develop, however, that it is more practical to dispose of the rights to Selznick Pictures than to establish separate headquarters, and if this is the case, steps will at once be made to open negotiations with prominent distributors in Paris.

The appointment of Mr. Milder to the important post of President of Select Pictures, Ltd., in London is one which will receive instant approval from his many friends in this country. Mr. Milder has distinguished himself as a capable executive, and the manner in which he has handled the affairs of the Philadelphia office left no doubt in the mind of Mr. Selznick as to who should merit the appointment of the London position.

The promotion of Miss Kotch and Mr. Milder are still further illustrations of Mr. Selznick's policy of advancement from the ranks.

Carey Starts New One

"The Gift of the Desert," adapted from a well known Saturday Evening Post story by Peter B. Kyne, has been put into production at Universal City as Harry Carey's newest Western drama. It is being directed by Jack Ford.



Guy Empey, featured in "The Undercurrent," a Select picture



"An ace full." All "Brays," beginning with, J. R. Bray, President; Dr. Rowland Rogers, Sec. of Education; Lieut. J. F. Lowenthal, Vice-Pres.; Max Fleisher, Production Manager; Dean Parmelee, Director, Technical Dept. Goldwyn gets their product

Noteworthy Goldwyn Anniversary

Week of Sept. 8-14 Is Set; Big Prospects for Third Year

THE history of motion pictures offers no more startling growth than that of Goldwyn Pictures, now a twenty-million-dollar corporation which enters on its third year as a producing and distributing organization week of September 8-14. The anniversary will be celebrated by Samuel Goldwyn and his associates at the Culver City Studios in California, by the executives and their forces at the home office in New York, and by the branch managers and salesmen in the twenty-two exchanges through which Goldwyn Pictures are circulated.

For several weeks past, the sales forces have been preparing for the greatest concentrated sales drive ever attempted. It will cover a period of six days, during which the Goldwyn gospel, "Don't Book Goldwyn Pictures Until You Have Seen Them," will be spread broadcast through the country. It is intended that the first eight Goldwyn Pictures chosen to launch the new season shall be brought to the attention of every exhibitor.

The productions being boosted under the slogan, "This Is a Goldwyn Week," are Rex Beach's "The Girl from Outside," Tom Moore in "Lord and Lady Algy," Geraldine Farrar in "The World and Its Woman," Will Rogers in "Almost a Husband," Madge Kennedy in "Strictly Confidential," Rupert Hughes' "The Cup of Fury," Mabel Normand in "Empty Paradise," and Pauline Frederick in "Bonds of Love."

The Goldwyn Corporation will celebrate many more anniversaries, but it is unlikely that any will have the momentous significance of the anniversary of 1919, coming at the end of a year in which the resources and scope of the organization have been tremendously increased, and ushering in a new year that promises so much.

Scarcely a week of the past season has failed to bring some important improvement in the Goldwyn organization, either in the producing or distributing branches, but the high marks of progress are found in great acquisitions, the benefits of which will be felt by exhibitors in years to come. Samuel Goldwyn has succeeded in winning the co-operation of creative brains, also of the foremost theatrical producers in the country.

One of the first moves in carrying out the policy of expansion, was the purchase of the Culver City Studios in California, which offer the finest producing facilities in the world.

Then, only a few weeks ago, Mr. Goldwyn closed a far-reaching alliance by bringing the Shuberts, A. H. Woods, and the Selwyns into the Goldwyn Corporation, and securing the motion picture rights to the inexhaustible number of plays controlled by these leaders in the theatrical field.

Goldwyn's latest triumph in acquiring the finest screen material that the market has to offer, was in securing the unique output of the Bray Studios, including the Pictograph, to be known as the Goldwyn-Bray Pictograph, and other single-reel subjects that are being planned for release in the near future.

Metro to Make "Tess of the D'Urbervilles"

FINIS FOX, of the Screen Classics, Inc., scenario staff, has completed a photodramatic adaptation of "Tess of the D'Urbervilles," the work of the English novelist and poet, Thomas Hardy, preparatory to an all-star cast production of that work by Screen Classics, Inc., to be distributed by Metro Pictures Corporation.

Reports from the Pacific Coast studios indicate that Alice Lake will play Tess in this big picturization of "Tess of the D'Urbervilles," surrounded by a cast of well known screen players.

Miss Lake has just completed her work before the camera in "Lombardi, Ltd.", with Bert Lytell as the star in the Screen Classics presentation of that Oliver Morosco stage success by the Hattons.

Veteran Player Stays with F. P.-Lasky

Theodore Roberts recently celebrated the close of his fifth year in motion pictures and started out under a new contract with Famous Players-Lasky.

"I trust I will be able to sign and carry out many more such contracts," the veteran actor said, "for I have no ambition to go back to the spoken drama—no such ambition whatsoever."

Roberts soon will have rounded out forty-years as an actor, for he made his debut on the stage May 1, 1880.

Vita to Send a Company Abroad

History to Be Repeated When Expedition Sets Forth

ARRANGEMENTS are reported to be quietly under way at the Vitagraph headquarters to send a director, a famous star and some prominent supporting players abroad in the near future. The expedition, it is understood, will make a protracted stay in England and France, making big films.

It is expected that the company will make important trips also to other parts of Europe, gathering scenes of hisoric places which will be woven into the productions. Only the best known of the Vitagraph players, tested in the particular types of roles to be portrayed, will make the trip with the star and director, it is understood. The smaller supporting parts, and in fact a few of the important ones, will be filled by screen players who have made a name for themselves in Europe, but who have seldom been seen on the screen in this country.

The campaign altogether will be high-calibred. Vitagraph contemplates procuring as a result a series of productions that will work an innovation in the geographical character of productions for the American market.

Albert E. Smith, president of Vitagraph, who is personally engineering the venture, believes that it will greatly influence a turning point which is occurring now within the public mind of this country.

The return of millions of our boys from overseas is causing "the gaze of Americans to turn more and more toward Europe," Mr. Smith is reported to have said in a recent interview, "and a desire is growing steadily stronger for true visions of the old world. The American public has been drawn by historical events of the recent past closer to Europe than ever before. Its interest in the affairs and conditions unfolding across the sea is intensified by political ties that are steadily binding the hemispheres. It is therefore a fulfilment of this interest that will occur in Vitagraph's campaign to bring the old world across the sea to us on this side through the miracle of big films."

The Vitagraph report makes a point of the fact that the forthcoming productions will not necessarily be tinged with the melancholy facts of war. They will not be war subjects, but rather films that visualize post-war romance, and films that reclaim the romance of forgotten days that passed before the red blaze struck Europe.

The names of the director, star and other members of the expedition are being withheld for the time being with the strictest secrecy. Probably the announcement of full facts and details will not be issued until the voyagers are ready to leave.

It is expected that Vitagraph will produce, among other subjects, a number of picturizations of old world masterpieces. These films will have a new quality and significance, impossible of attainment in a foreign subject made on this side of the water.

It will be recalled that Vitagraph sent a company of motion picture players on a tour of the world in 1912-13, producing nearly a score of pictures in various countries of Europe and other continents.



Quite the picture of an aviatrix looks Priscilla Dean, recently signed to a new long term contract by Universal



Scenes from the heralded Universal feature, "The Right to Happiness," and intimate views of the star, Dorothy Phillips. Allen Holubar in this effort is said to have exceeded in appeal and general strength, even the biggest of former productions credited to him. Universal believes the picture will prove to be a nation-wide hit

Work Begun on a New Universal Serial

With Kathleen O'Connor, who played opposite James J. Corbett in "The Midnight Man," as the star, the production of a serial version of Randall Parish's well known mystery novel, "The Strange Case of Cavendish," has been launched at Universal City.

"The Strange Case of Cavendish" will appear in serial form in eighteen episodes of two reels each.

Jack Perrin will be seen in the principal masculine role. Kathleen O'Connor will be seen as Stella Donovan, an intrepid newspaper reporter who enjoys personally solving baffling mysteries.

A supporting cast includes such well known players as Barney Sherry; Robert Walker, Gertrude Astor, and Henry Barrows.

Jack Wells, director of numerous Universal productions, will have charge of the filming of this story.

Additions to Realart Publicity Staff

The publicity staff of Realart Pictures Corporation was still further increased when George Landy and Miss Edna S. Michaels joined the newly organized company the past week.

Newest Screen Supplement

Varied Subjects Depicted in Photoplay Magazine Film by Educational

AN announcement of the contents of the eighth "Photoplay Magazine Screen Supplement," to be released September 1, is made by Vice-President E. W. Hammons, of the Educational Films Corporation of America.

A peep at the Talmadge sisters—Norma, Constance and Natalie, with their mother—is the unquestioned headline feature of the new issue. The Long Island home of this famous screenland family provides a picturesque setting for a visit with the daughters. The arrival of distinguished "company"—and close-ups of noma's pet Pekinese—are variations of the impromptu program.

Fred Stone, in pictures taken at the Cheyenne Roundup, proves that he is more than just a moving picture Westerner. He does cowboy tricks that some of the old-timers haven't thought of, and shows the exciting operation of "bull-dogging" a steer, which is not as hard on the steer as it is on the "dogger."

Then comes pictures of the filming of "Soldiers of Fortune"—on location with Director Allen Dwan, and a cast which includes such favorites as Anna Q. Nillson, Pauline Starke, Wallace Beery, and others. Interesting views of "location chow" prove that there is no "officers' mess" in the movie game, and that stars and extras fare alike.

Making a Mary MacLaren photoplay at the Universal studio introduces this player in scenes around the lot, on the stages, in her dressing-room, and in that sacred sanctum, the cutting room, where well-behaved stars are allowed to inspect the film after it is turned over by the cameraman.

The concluding scenes were pictured on the most photographed corner in the world—Hollywood Boulevard—one quiet Sunday morning, with Director James Cruze and a thousand "extras" engaged in filming the mob scene for Wallace Reid's production of "The Lottery Man." Wally himself, Marguerite Snow, and Houdini, of handcuff fame, are among the spectators watching the angry mob at their nefarious work.

Louise Lester has been engaged by Allan Dwan for an important role in "The Luck of the Irish," which he is now producing for the Mayflower Photoplay Corporation.

Plans for Advertisers' Convention

President Harry Levey, of the Screen Advertisers' Association, is continuing his elaborate plans for the entertainment of the members of the Associated Advertising Clubs of the World when they meet in convention at New Orleans, September 21 to 25. Besides showing motion pictures which have been selected as typical of the advanced stage to which screen advertising has progressed, he announced this week that a number of unique exhibits of other types would be arranged.

Vita. Feature Finished

"The Gray Towers Mystery," made under the working title of "Fate in the Balance," has been completed at Vitagraph's Brooklyn studio. John W. Noble, who recently joined the staff of Vitagraph directors, was fortunate in having splendid weather for the outside locations and took the final scenes much sooner than was expected. This was particularly gratifying to Gladys Leslie, the star, as it permits her taking a well earned vacation.

"The Gray Towers Mystery" affords Miss Leslie her second opportunity to show what she could do with a dramatic role.

Wide Preparations Assured Paramount Week's Success

Selling Idea Like Unto Special Sale at Store; Advertising Big Part of Campaign

BY the time most exhibitors come to this article on the printed page of Motion Picture News, Paramount's long heralded "National Paramount Artcraft Week" will be a reality.

For weeks preparations have been made for this extra drive which is to net profits for the releasing corporation and the exhibitors throughout the country.

This gigantic selling idea of Famous Players-Lasky Corporation may be likened to the special sale of a department store. Famous Players-Lasky has had prints enough to take care of this added business or at least would have gotten them if it hadn't, just the same as the department store has had goods to sell day after day but like the department store it recognizes that extra selling effort, extra advertising and extra attention must be given anything if sales are to be boosted above their normal level. There is the same thought in the special sale as there is in that "In Union there is Strength" saying. You concentrate on one thing, bending all your efforts to accomplish a specific purpose.

There can be no doubt but that Paramount Artcraft Week is going to be a success. It was last year and this year it has the added value of extra effort and a better organization to put the idea over.

Naturally the big gun of this special sale, which is really what Paramount Artcraft Week means, is the advertising. This begins with the home office on Fifth Avenue and reaches out over the country through thousands of mediums until hardly a home in the United States but that will be informed numberless times during the period of August 31 to September 6, that Paramount Artcraft Week is being celebrated and that they are invited to participate.

In the larger cities full and half page ads. are now on the stones ready to carry their message of the big Paramount event to millions of readers. In the smaller towns smaller displays will be used but of sufficient size to attract every reader's attention.

These displays carry the names of the theatres who have tied up for the week with their programs listed. The campaign is all financed by Famous Players-Lasky and represents an expenditure of many thousands of dollars which, however, will come rolling back into the tills of the releasing organization from the increased business which the exchanges will do for the entire week.

According to the Famous Players officials not a print in any exchange will be lying on the shelf for the seven days of the Paramount Artcraft Week.

Advertising the big event has not been confined to newspapers. Rather the newspaper advertising is the final shot. For weeks other forms of publicity, much of it free, has been placed before the public eye from thousands of theatres, and through other mediums.

In the issue of August 23 of The Saturday Evening Post, a full page was devoted to this subject. This page used as it's eye attraction basis the illustration of a September calendar leaf torn off after the first week, which has been a sort of a trademark adopted and used in all the advertising which has gone out on Paramount Artcraft Week.

For some time exhibitors have been showing special one, six and twenty-four sheets on the subject, all of which have been furnished them without charge. A trailer bearing the titles, "A Drive for Better Motion Pictures," a slogan adopted for the campaign and "Beginning the Greatest Motion Picture Season in the History of the Screen," have been added to the prints going out from each exchange. Two special slides bearing practically the same message have also been available.

In addition to these accessories which have been largely used by all exhibitors other matter has been presented them. Electros for newspaper use, calendar cuts in three sizes, post cards for the towns of under ten thousand population, where newspaper space was not purchased and other matters of good advertising value. To encourage the exhibitor to go the limit in exploiting the week, a special offer was made whereby with the regular publicity matter purchased for the features a theatre was running during this week, free material equaling in cost at regular prices of one-third of the amount purchased, was included. This had a tendency to compel the exhibitor to buy liberally in order to get a liberal amount of the free accessories.

Coming just at this time many exhibitors who in the past would not have been able to avail themselves of the opportunity to cash in on the event, have been induced to enter into the plan and in so doing Paramount's sales will without doubt reach a new high water mark.

The week really is more important than would appear at first glance. Sept. 1 marks the beginning of a new era in motion picture releasing ideas. It would seem that Paramount-Artcraft has stolen a march on all other producers by monopolizing a majority of the theatres for a full week. It was a psychological time for the drive and it may indicate the aggressiveness with which Famous Players-Lasky Company is going after the exhibitor's business under the new regime. Salesmen and sales methods have always been a deciding factor in determining success in other lines of endeavor. It may be possible it will be the deciding factor in securing bookings under the open market plan that is all but upon us.—*J. S. Dickerson.*

Governors Endorse "The World Aflame"

Two of the greatest industrial States in New England, Massachusetts and Rhode Island, have placed official approval on "The World Aflame." This stamp comes quickly following the indorsement given to the picture in Washington, where it was recently shown at a private view in the theatre in the Department of the Interior Building before an audience comprising Cabinet officials, chiefs from the Department of the Interior, Commerce and Labor, members of the House Committee on Labor, members of the Senate Committee on Immigration, and Frank Morrison, secretary of the American Federation of Labor, and Messrs. Stone and Lee of the Railway Brotherhoods, who were at the Capital conferring with the President on the high cost of living.

Fay Tincher in a Real Rough Role

With another special cast lined up, headed by Fay Tincher, Al E. Christie has started production of another of his two-reel special comedies, entitled "Wild and Western." The plot is as rough as the name. In the opening scenes which present Fay Tincher as an athletic instructor in an eastern Y. W. C. A., she is knocked out once and delivers a few knockout blows herself.

In the special cast are Fay Tincher, Earle Rodney, Eddie Barry, Neal Burns and Zelletta Du For.

Plan Book to Give Real Aid

World Believes They Have It in the One for "When Bearcat Went Dry"

A RADICAL departure from the general run of plan or press books for special feature pictures has been made by World Pictures for its forthcoming release of "When Bearcat Went Dry." This company, feeling that it had an unusual picture and that the exhibitors who should book it, were entitled to every aid possible to cash in to the fullest degree, determined that the highest degree of showmanship should be exercised in the creation of a guide for the man who runs the theatre and shows this feature.

The exhibitor is placed in the position of an advance agent for an attraction that is coming to his town. The show is booked for a date ten days from the time the agent arrives. Just what a real live wire advance agent would do to promote interest in his attraction and what accessories in the way of advertising material would he have and how he would utilize them is clearly brought out in this plan book so that the verest novice can easily understand.

To begin with in this plan book of "When Bearcat Went Dry" the exhibitor is told just what kind of an attraction he has.

On the second page comes the suggestions that have to do with obtaining the cooperation of the department stores and stationery shops of his town who handle the novel from which the picture was made. Just how to go about getting this cooperation is set forth in plain terms. Along this line of procedure the exhibitor is shown how to use the newspapers to stimulate interest.

The third and fourth pages are devoted entirely to so-called stunts. These are all inexpensive and can be "pulled" in any town, however, small. On these pages are several pertinent paragraphs that have to do with illustrating the fundamental principles of successful showmanship.

Fifth and Sixth pages illustrate the styles of billboard and lobby display paper, from a twenty-four sheet stand down to a one sheet.

The seventh and eighth pages have to do with accessories of advertising as well as little schemes that have to do with creating the right sort of atmosphere in your theatre so that the audience will be in a receptive mood for the feature.

On the following page the music cues arranged by S. M. Berg are given in full with music that can be obtained in any town.

The following pages are devoted to reading notices prepared for newspaper consumption.

After an absence of almost a year from motion pictures, Alexander Gaden, one of the best known leading men of the screen, is returning as leading man for Doris Kenyon in the Louis Joseph Vance feature, "The Bandbox," which is being produced by Deitrich-Bock, Inc.

"Man Who Stayed Home" a Money-Getter

"The Man Who Stayed at Home," the new big Screen Classics, Inc., production released by Metro, proved to be a clean-up attraction for J. J. Cavanaugh, directing manager of the Piedmont Opera House, Piedmont, W. Va. Mr. Cavanaugh played "The Man Who Stayed at Home," and in presenting it did some energetic and clever advertising. He emphasized two features of the production first, that it is a big mystery story, crammed with thrills, intrigue and heroism, and, second, that it is interpreted by an all-star cast, headed by King Baggot and Claire Whitney.

As in the case of the Lyric theatre in Asbury Park recently, "The Man Who Stayed at Home" was a real money-getter. The Lyric did capacity business for three days and on the second day of the run, Tuesday, smashed all box office records for the house.

Script Agencies Unite

The consolidation of the Bess Meredyth Agency with the Manuscript Sales Department of the Palmer Photoplay Corporation is one of the announcements of the week in motion picture circles.

Miss Ann Scott, for some time associated with Miss Meredyth, joins the Palmer organization. Mrs. Kate Corbaley continues as head of the Manuscript Sales Department.



Two moments from "Dangerous Waters," the Jesse Hampton production for Robertson-Cole, featuring William Desmond and Marguerite De La Motte. In the center Edith Storey, who quietly slipped from the public eye and the silver sheet to enter war work, and who will now return via the Robertson-Cole route

Chas. Logue Prominent in Fischer Features

By the organization of A. H. Fischer Features, Inc., Charles A. Logue, well-known writer of screen material, comes into a new position of prominence in the industry. Mr. Logue is an incorporator with B. A. Rolfe and A. H. Fischer of the new company and besides filling the office of secretary will adapt for picturization the Robert W. Chambers series of stories secured by the firm as well as write original material. His time and services will be devoted exclusively to the duties of his new affiliation.

Prior to breaking into motion pictures as an author, Mr. Logue was a newspaper man and magazine writer.

Mr. Logue is the adaptor of "The Shining Band," by Robert W. Chambers, now being picturized under the title of "The American Lovers," as the first of the Robert W. Chambers series presented by B. A. Rolfe through A. H. Fischer Features, Inc.

Fitzmaurice Progresses on "Counterfeit"

Director George Fitzmaurice, working at the New York studio of the Famous Players-Lasky Corporation, has completed all the interior scenes for Elsie Ferguson's new Paramount-Artcraft picture, "Counterfeit," and is now awaiting settled weather to proceed with the exteriors.



Jay Emanuel, appointed manager of Realart's Philadelphia branch

Added Robertson-Cole Contracts

Demand by First Run Theatres Still Increasing

"CONTRACTS for Robertson-Cole features secured by Exhibitors' Mutual during the past few months presage the showing of Robertson-Cole pictures in the majority of the first class houses during the coming year," declared an official of the Robertson-Cole organization. "Statistics received from Exhibitors' Mutual will serve to bear out that statement.

"In Rochester, N. Y., nineteen theatres out of twenty-six are booking Robertson-Cole pictures through Exhibitors' Mutual. Forty-four of the fifty-nine theatres in Buffalo, N. Y., are showing our productions, and in Erie, Pa., eleven out of a possible sixteen are likewise booking through Exhibitors' Mutual. In Cleveland, twenty-five new accounts, including eight first-run houses, have been opened in four weeks.

"The Waldorf Theatre, Akron, O., booked for the first time a Hayakawa picture, "The Man Beneath," last week. It was continued for the full week and on the strength of the first two nights' business. Manager Barbias contracted for all the Hayakawa pictures for the coming year.

"The Pagan God" played to capacity in two first-run houses in Columbus, the Metropolitan and the Grand, running for the entire week.

"Reports like these give a bare idea of what may be expected with a complete program of Superior Pictures.

"Eight months ago, Robertson-Cole pictures were not booked in a single first-run house. The release of Martin Johnson's pictures, "Cannibals of the South Sea Islands," proved the entering wedge. Those remarkable pictures were shown in the Rialto, one of New York's largest theatres, and in the majority of the bigger houses throughout the country. From that day on the number of first-run houses booking Robertson-Cole pictures through Exhibitors' Mutual has gradually increased. The high standard of productions maintained throughout the summer, brought about so many new contracts that the coming year will see Robertson-Cole features showing in at least two first-run houses in every city.

"Contracts already received that show as many as eight and ten first-run houses in some of the larger cities will run the Robertson-Cole program of Superior Pictures.

"The high standard of our Superior Pictures, 'The Man Who Turned White,' 'The Pagan God,' and 'The Other Half,' have given the exhibitors a confidence that is reflected in the increased bookings.

"We guarantee them fifty-two pictures measuring up to the same standard and we feel assured our increased efforts to maintain this high standard will mean more money for the exhibitor.

"The open and star series booking is a policy proving especially attractive to exhibitors and has resulted in many contracts for special series. Almost five thousand theatres will show the new Hayakawa pictures and this number will without doubt be greatly increased before the first is released.

"The superior quality of the two H. B. Warner pictures, 'The Man Who Turned White' and 'The Pagan God,' has led to bookings for the six others he will be presented by Jesse D. Hampton, Bessie Barriscale, William Desmond, Beatriz Michelena, and Edith Storey, are established business getters."

Plan Handling "Distribution"

State Rights Buyers Will Soon Have Opportunity to Secure This Picture

Rarely has there been greater unanimity of critical and public opinion than in the praise given Helen Keller's picture "Deliverance," which has settled down for a long run at the Lyric theatre and arrangements for the general release of which are now being made.

Here is one case in which the trade press, the photoplay experts on the daily newspapers, and the dramatic critics of the latter have united in giving commendation.

States right buyers and exhibitors soon will have the opportunity of securing this film. A sales plan containing several innovations will be announced next week. Twenty-five prints soon will be playing in as many large cities, each one exploited is such a way as to create an enormous demand for the picture in its territory.

A number of novel and effective advertising link ups are now being perfected, so that each class to whom "Deliverance" appeals will be reached direct. Nothing in this regard will be left to chance. Each class will be made to see just why "Deliverance" is its especial picture and why it cannot afford to miss it.

Exploitation material which will make this result certain is now being prepared for use of exhibitors. This will be quite different in character from what the local manager is in the habit of handling, and therefore should come as a surprise to patrons, and so be doubly effective.

Exhibitors Mutual Announces Shifts

S. J. Rollo, director of sales and exchanges of Exhibitors' Mutual Distributing Corporation, announces the following changes in the field force:

Fred G. Sliter, branch manager at Pittsburgh, and formerly branch manager in New York City, has been promoted to the position of special field representative covering eastern and central western territory.

C. W. Moore, assistant manager at Pittsburgh, has been appointed acting manager of that exchange, vice Mr. Sliter.

W. L. Parker, formerly on the sales force of the Cincinnati and Washington exchanges, has been transferred to the executive offices.

M. L. Mintz, one of the best known exchange managers in Chicago, has been appointed manager of the Chicago branch.

Mutual-Chaplins in Best Houses

THE Chaplin Classics, the new edition de luxe of the twelve Mutual-Chaplin comedies are being booked for pre-release presentation in the largest and finest theatres in the country, according to an annoucemet from Exhibitors Mutual which will distribute them.

The most notable booking secured so far has been for simultaneous presentation of all twelve of the Chaplin classics at the Rivoli and Rialto theatres, New York City. A contract for the twelve productions, to play day and date at the two Broadway houses, has been signed by Dr. Hugo Reisenfeld, managing director of both theatres. The first release, "The Floorwalker" will be shown at the two houses during the week of September 14.

The contract for the Rialto and Rivoli showings is a remarkable tribute to the box office value of the pictures because three of the series were presented last spring by Dr. Reisenfeld as part of his Chaplin revival—"The Cure," "The Adventurer" and "Easy Street,"

On the Pacific coast the first of the big exhibitors to book the series for pre-release was J. V. Clemmer who

Rivoli and Rialto in New York Book the Entire Series

contracted for the twelve productions to play in Clemmer's theatre, Seattle.

In the Pittsburgh territory the pre-release contract has been taken by the Clark and Rowland interests for presentation at their big downtown house, the Savoy.

Rubin and Finkelstein have signed for the twelve productions to play day and date in their biggest houses in Minneapolis and St. Paul.

The biggest booking that has been reported to the executive offices of Exhibitors Mutual is from Loew's metropolitan circuit a total of seventy days to play in the following theatres: Loew's New York. Loew's Avenue B., Greeley Square, Forty-second Street, Loew's 86th Street, Loew's 116th Street, American Theatre, Loew's Seventh Avenue, the Lincoln, Circle, Burland, National, Victoria and New York Roof, in Manhattan; Loew's Metropolitan, Warwick, Broadway, Fulton, Bijou and Brevoort, Brooklyn, Loew's Lyric, Hoboken.

Among other representative bookings in various sections of the country are: Strand, Youngstown, O.; Republic, Jacksonville, Fla.; Electra, Brooklyn, N. Y.; Superba, Raleigh, S. C.; Strand, New Brunswick, N. J.; Majestic, Tulsa, Okla.; Atlantic Gardens, New York City; Alhambra, East Pittsburgh, Pa.; New Liberty, Brooklyn, N. Y.; Alhambra, Canton, O.; Superior, New York City; Regeant, Patterson, N. J.; Pastime, Union Hill, N. J.; Concourse, New York City; Westchester, Mt. Vernon, N. Y.; Majestic, New York City and Bunny theatre, New York City.

These bookings, so many weeks in advance of release date, bear out the statement made by officials of the Clark Cornelius Corporation at the time they acquired from the Lone Star Corporation negative rights to the twelve special comedies that a new edition of these pictures in deluxe form would prove as greatly in demand as were the productions when they were first released.

It has been many months since good prints of the earlier of the twelve releases have been available that they will, when released in their new edition, constitute almost new pictures.



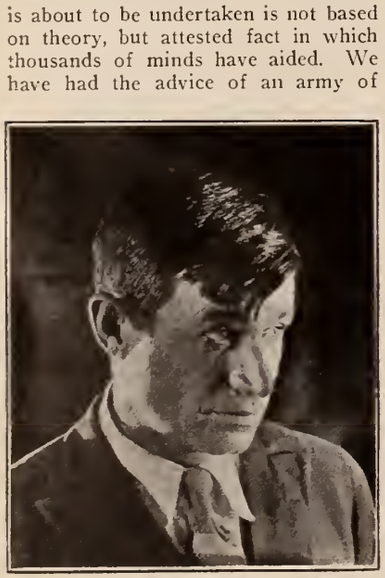
Fay Tincher looks quite business-like as "Dangerous Dan McGrew" in the Christie picture of that name

Launching $1,00,000 Campaign

Pathe, Through Effort, to Reach Thirty Million Folks

AN advertising campaign of nation wide scope, upon which $1,000,000 is to be expended will be launched by Pathe, and, between the latter part of October of this year and October, 1920, will carry the name and product of Pathe before nearly 30,000,000 persons.

In making this important announcement, Mr. Paul Brunet, vice-president and general manager of Pathe, said: "Business rapidly has expanded during the last year, and Mr. Charles Pathe, on the occasion of his recent visit, was deeply impressed by the growth and steady development along larger lines. He went into the proposition of a vigorous campaign with minute care—no detail, however small was overlooked. So it is that what is about to be undertaken is not based on theory, but attested fact in which thousands of minds have aided. We have had the advice of an army of exhibitors, of trained observers in our employ, and of the best national publicity and exploitation experts. And the campaign, as planned, it seems sure, will reach a hundred per cent of effectiveness. It will carry its message to even the remotest corners of the country. It is Mr. Pathe's own plan and he is following the development of it with the keenest interest. And it might be that, this campaign, successfully done, will be the forerunner of still a greater one which may circle the globe."



Will Rogers looks his real self in "Almost a Husband" a Goldwyn feature

Newspapers, the *Saturday Evening Post,* motion picture "Fan" publications, electric signs and billboards will be utilized in the campaign to arouse public interest in the Pathe features, serials, comedies and other short subjects. This tremendous advertising effort will be directed at the general public in the interests of exhibitors, who are the real beneficiaries of a campaign such as has been most carefully arranged by Pathe.

Probably fifty of the leading newspapers of the United States will be the medium for the exploitation of the great list of serials scheduled for release during the ensuing year. The combined circulation of these papers will not be less than 10,000,000. From results obtained in preliminary efforts in Boston, Newark and Philadelphia, Pathe is confident that exhibitors will benefit vastly by the newspaper advertising.

The principal papers in every section of the country will appear on the Pathe advertising schedule.

In the heart of New York at Times Square, one of the biggest electric signs in the section has been contracted for by Pathe, and will blaze forth in October for the first time carrying the Pathe message to the hundreds of thousands who pass there nightly. The schedule plan outlined for the gigantic sign is somewhat similar to that arranged for the *Saturday Evening Post.*

Motion Picture Classic, Photoplay, Motion Picture Magazine, and *Picture Play* are the "fan" publications that will share in the general appropriation aimed to popularize Pathe subjects with the theatregoing public.

The entire continent will be girded with billboards, which, in their own way, will carry the story of Pathe features where this tale will accomplish the most good for exhibitors.

Accompanying the advertising will be a publicity campaign which cannot fail to react favorably for exhibitors booking Pathe subjects. Pathe is counting upon establishing its unusual schedule for the ensuing year firmly in the minds of the people who frequent motion picture theatres and to create a demand for pictures which will mean big box-office returns for exhibitors showing them.

Traveling Auditor for Realart Pictures

James B. Cunniff, well known in accounting circles in the photoplay world, has been appointed chief traveling auditor of Realart Pictures Corporation. He will assist Dario L. Faralla, the comptroller, in the installation of a branch accounting system and the various branch auditors will be under his direct supervision.

Myriad of Offers for "Lightning Bryce"

There probably has rarely been such keen competition for a serial as there has been on "Lightning Bryce." Joe Brandt, who is handling the selling and distribution of this serial and who is the author of the story, has been between the devil and the deep sea trying to decide what to do with this serial. Two big serial distribution organizations have made Brandt a flattering offer, and state right men have been telegraphing and telephoning offers for their territories.

Jack Hoxie, who has earned the reputation of the fearless Western rider, has taken his life in his hands in some of the scenes in Lightning Bryce. Ann Little has won her spurs in Lightning Bryce, and Paul Hurst, who was directing the serial, is having his own troubles in keeping Ann from taking desperate chances in order to show her fearlessness.

Authors to Co-operate with National Board

Three members of a committee were elected last week at a meeting of the Authors' League of America at Browne's Chop House to cooperate with the National Board of Review on censorship of films. The three are Rex Beach, President of the Authors League, and President of Eminent Authors Pictures, and Henry Sydnor Harrison and Gelett Burgess. They have power to increase the size and scope of the committee as circumstances warrant.

Members of the Authors' League believe they have something to contribute to the point of view of the National Board.



A moment in the William Fox production "La Belle Russe" in which Theda Bara is starred

School for Scenarioists in Fox Studio

One of the many innovations connected with the opening of the new William Fox Building, now rapidly nearing completion at Tenth evenue, 55th to 56th streets, is a scenario school, to be organized and operated in conjunction with the regular scenario department of Fox Film Corporation.

In taking this step toward the further advancement of the silent drama it is the aim of Mr. Fox to encourage in every possible manner the best literary talent now being developed under the curriculum of the college. Columbia University already maintains a class on motion picture story writing, but it is the opinion of Mr. Fox that the subject of screen story writing can be only superficially treated unless combined with a course in the technicalities of production. It is for this purpose that the producer is organizing the school, which will have a room allotted to it in the mammoth Fox building.

Hamilton Thompson, head of the Fox Scenario Department, has been selected by Mr. Fox as supervisor of the new scenario school.

Gaiety Comedies, Inc., Is Announced

In answer to a continued demand for comedies of the light farcical type, a new comedy producing company has been formed known as Gaiety Comedies, Inc., to produce in Los Angeles comedies in one reel, to be released on a weekly basis through leading independent exchanges.

Production of comedies begins the week of August 18th, studio space having been secured at the enlarged studios being rebuilt on Gower street and Sunset Boulevard, in the heart of the Hollywood studio district. It is understood that Los Angeles capital is mainly behind the organization, corporation papers of which have been filed, and that E. H. Emmick, president of the Peerless Film Service, San Francisco, and J. L. Friedman, of Celebrated Players Film Corporation, Chicago, hold interests in the company and will be prominent on the board of directors.

George Ovey, musical comedy man, has been secured as principal comedian for Gaiety Comedies, and will be supported by picked casts in each picture and by the Gaiety Girls.

Northwest Arrainged as Backward

Frohman Official Has a Few Pertinent Observations

JESSE J. GOLDBURG, General Manager of the Frohman Amusement Corporation makes some pertinent and interesting observations that might be of benefit to the motion picture industry in general and the independent producer in particular. Mr Goldburg has inaugurated a card index system and has collected data covering every state in the union with respect to the demand for independent productions, regardless of their length, the exploitation by independent exchanges and exhibitors, and now comes forward with the most optimistic statement that has ever emenated from one who is conceded to be an authority on independent production and distribution.

Mr. Goldburg stated:

"At the time of my assumption of the General Managership of The Frohman Amusement Corporation, Mr. William L. Sherrill, its president, requested of me a complete statistical statement of the state right market, based upon my seven tours of the United States and the data which he was aware I have been collecting for the past six years. My report determined a complete change for the time being in the character of releases of the Frohman Amusement Corporation with the result that the Texas Guinan two reel Westerns and Mack Swain single reel comedies were commenced.

"My observations and Mr. Sherrill's judgment were vindicated as appears from the fact that the entire foreign territory was disposed of by contract with J. Frank Brockliss, Inc., and every state in the Union excepting Oregon, Washington, Montanna ad Northern Idaho were disposed of on both series of productions. Without any desire to appear egotistical the observations that I made in an exclusive article appearing in the Motion Picture News of March 2, 1918, appeared to be substantiated at least as far as applies to the Northwest, but what is regrettable is that conditions in the Northwest do not seem to have changed one iota, at least as far as progress is concerned for while exhibitors in every other section of the United States have kept abreast of the times, and while independent exchanges have prospered in other territories the Northwest seems to have passed away, as far as progress in independent marketing of productions is concerned. Every other territory has seen new capital invested in the establishing of new state right exchanges, and these new organizations prospering have come to stay.

"In my article of March 2, 1918, I use this language. 'Oregon and Washington as a Motion Picture field, have dropped about thirty per cent. But the conditions in Oregon and Washington are peculiar. There is really but one state right or independent exchange of any consequence with the result that exhibitors are compelled to resort to programs."

"In the issue of the Motion Picture News of March 23, 1918, an indignant member of a State Right Exchange denied my allegations and in such denial made this observation, that my reference to the fact that there was but one state right or nidependent exchange of any consequence in that territory, that I could mean any one of five concerns and then proceeded to mention his own and the four others. The gentleman in question has since passed beyond the horizon of conducting state right exchanges and is now a perfectly good road salesman for a program house. One other exchange named by him as a reputable state right organization is no longer acquiring state right attractions, but merely handling the product of one organization. The third exchange in question will handle only so-called "road shows" and acquires on an average of two productions a year. The fourth is now out of business and has been out of business since April 1918, and the fifth is the exchange that I had in mind. Since then, a combination of exhibitors have gathered together under the leadership of Mr. Clemmer of Seattle, and that organization although but lately born might possibly be the solution for open or state right booking in the Northwest.

"Why should the Northwest with its most practical organization of exchange managers, its cosmopolitan citizenry, its more than prosperous cities, villages and townships, its perfectly well regulated railroad systems, its lumber, and agricultural communities, its seaport and its gateway to the Canadian Northwest, its commodious theatres and its wonderful climate, still remain so unprogressive as far as independent or state right exchanges are concerned.

"Is it because that is being so far removed from the Eastern Motion Picture Center an answer, or is it rather that the independent producers having become discouraged with respect to the opening up of this territory have like the Arab silently folded their tents and crept away?

"As a part of its policy to cover the four corners of the globe, the Frohman Amusement Corporation will not let well enough alone, and even though it brings no immediate return or profit, rather than to allow the Northwest to remain without the fold it plans either the establishment of a Frohman Exchange in Seattle or an alliance with progressive exhibitors for the booking direct of its attractions." This will be a course of last resort, for it is to the interest of our organization to foster and support the establishment of independent exchanges rather than to deal direct with individual exhibitors unless the exhibitors are banded together as a unit or organization in the operation of its own exchange. The Northwest must be open as a unit in line and keeping with every other prosperous territory in the United States for it deserves it.

Pictures to Cater to New Trend

Three Universals Said to Meet Demand for the Unusual

IN answer to the demand of the exhibitor and the public for better pictures has come the uncommon story and screen production. That the coming year will see a change, even more noticeable that was effected within the last year, is evidenced by the type of productions that are now being planned—and among which may be named three Universal ones. According to the sponsors of "The Breath of the Gods," "Lasca" and "The Beach Comber" the three productions are expected to be features of more than ordinary merit.

The three productions will be for early winter release. "The Breath of the Gods" is in the first series of twelve for the fall season and the other two will be in the second series.

The Japanese production, the first large production of its kind to be made at Universal City, will be unique from many sides in that it will feature Tsuru Aoki, the Japanese star, and that every detail will be carried out in obtaining true atmosphere for the production. In the screen version of the novel which was written by Sydney McCall, scenes in the Japanese capitol, Tokio, are to be reproduced.

The novel itself has been widely read. The story is that of the sacrifice of a Japanese girl who has been educated in America and who returns to the land of her birth at the time that war is declared. Her love for a foreigner causes her to get in a serious predicament from which her only escape without disgrace is self-sacrifice.

"The Beach Comber," an altogether different type of picture, is to feature Elmo Lincoln, the star of the serial "Elmo the Mighty." The scenes in the production however are to be laid in a foreign country. The story was written by J. G. Hawks, and tells of the adventures of a ship captain who finds that his craft is being use to smuggle arms to a foreign country.

"Lasca" is the screen adaption of a story written by Percy Heath from the poem of the same name by Frank Duprez. Frank Mayo, who starred in "A Little Brother of the Rich," "The Brute Breaker" and other Universal Attractions, will be featured in "Lasca." The scenes are laid in Texas near the Rio Grande and plans are now being made to obtain some exceptional photography and scenes relative to the Texas country.

This is the first production Norman Dawn has directed for Universal and Edith Roberts, well-known leading woman has been chosen to support Mayo. Others who have prominent roles in the cast are: Arthur Jasmine, Veola Harty, and Lloyd Whitlock.

"Checkers" in a Broadway House

Fox Attractions Enter Still Another Big Theatre

CONSIDERABLE interest has been aroused by the recent acquisition of the Forty-fourth Street theatre, New York, by William Fox, who is presenting there in advance of release dates the big double bill made up of the screen adaptation of Longfellow's "Evangeline" and the fascinating tale of "Kathleen Mavourneen." Newspaper critics, trade papers reviewers and theatrical and picture producers of renown have been practically unanimous in voicing hearty approval of the artistic qualities of both pictures.

Following close upon this success comes the opening of the Central theatre on Longacre Square with the Fox production of "Checkers," based on the celebrated racing melodrama from the pen of Henry M. Blossom, Jr., a play which enjoyed remarkable success throughout the country for years.

Sunday evening, August 24, Mr. Fox opened the Central with "Checkers," announced for an indefinite run—and likely to have it if the business reported by the box office is any criterion. The picture is shown with an orchestra accompaniment of selections listed in the music cues published for use with the production of "Checkers."

The cast is headed by Thomas J. Carrigan as Checkers and Jean Acker as Pert Barlow. Others are in it.

This special production also is shown ahead of scheduled release date.

When "Checkers" was assigned by Mr. Fox to Richard Stanton, the director, he was given carte blanche. The result was that the entire resources of the vast Fox organization were concentrated on the picture for more than three months, and the cost of the picture is reported to have reached $320,000.

An entire New Jersey railroad was chartered for a day to make the scenes showing the thrilling wreck of the train on which the dark horse Remorse is being transported to the race track; and the race-track scenes which formed the climax of the stage play were photographed at Belmont Park, where thousands of people were in attendance.

The element of suspense created and maintained in these gigantic racing scenes is a bright feather in the cap of Director Stanton, who has injected into them a keener racing spirit than has been found hitherto in any picture dealing with this branch of sport. Also these scenes are far more important and thrilling on the screen than they could possibly be on the stage.

"Come on, Remorse!" the famous racing expression which originated in and was popularized by the stage production, live once more with the presentation of the screen version. Jean Acker, who is an expert horsewoman, and a familiar figure on Central Park bridle path, rides Old Rosebud, the thoroughbred who is photographed as Remorse, in a smashing, spectacular finish.

In the all-star cast, in addition to Thomas J. Carrigan and Jean Acker, are Ellen Cassity, Robert Elliott, Bertram Marburgh, Freeman Barnes, Ed Sedgwick and Tammany Young.

Without having seen the picture run, and basing their judgment solely on the reception of the picture by New York audiences and on opinions of the critical reviewers, hundreds of exhibitors have already closed dates on this big feature. Exchange managers, it is said, are overwhelmed with applications from showmen who regard "Checkers" as a record-making winner.



Corinne Griffith, Vitagraph star in a scene from "The Bramble Bush"

Realart Motto Will Be Lived Up To

"Stories based on successful books and stage plays" was the slogan Arthur S. Kane adopted when he announced the organization of Realart Pictures Corporation.

And now Mr. Kane cites his first Constance Binney production, "Erstwhile Susan," as evidence of his intention to keep faith with exhibitors. "Erstwhile Susan" has been both book and play and involves names well known in literary and dramatic circles. The author is Helen R. Martin and the play has been a vehicle for Minnie Maddern Fiske and Henrietta Crossman. Harrison Grey Fiske was involved in the production and the Century Company as publishers of the novel.

The photoplay adaption of "Erstwhile Susan" was made by Kathryne Stuart and the picture is now being produced under the direction of John S. Robertson. In the photoplay, Constance Binney will portray "Barnabetta." The early Fall will probably see this first Constance Binney release by Realart in the hands of exhibitors.

Camera Work Ends on Big Metros

First Screen Classics Specials Now in Cutting Stage

ACTUAL photographic work on the first three of Metro's "fewer, bigger and better" productions has been completed at the Screen Classics, Inc., studios in Hollywood. These three specials are "Lombardi, Ltd.", with Bert Lytell as the star; "Fair and Warmer," with May Allison in the stellar role and "Please Get Married," with Viola Dana enacting the part of the embarrassed bride, which was created on the stage by Edith Taliaferro.

The pictures were in every instance personally supervised by Maxwell Karger. Mr. Karger not only consulted daily with each of the three directors—respectively, Jack Conway, Henry Otto and John E. Ince—but he provided each of them with a special technical expert to design and construct the ornate and elaborate interior art settings required by the productions.

For this work M. P. Staulcup, who designed the art interiors for the Nazimova production of "The Brat," was the special technician with the Lytell company; J. K. Holden with the Allison company and Amos Myers with the Dana organization of players.

From first "shot" to final dissolve, the making of the three big productions, carried on simultaneously, occupied seven weeks. The film will of course have to be cut and assembled and the pictures titled before they are complete. This exacting work will require from three weeks to a month more.

A ninety per cent feminine cast supports Bert Lytell in "Lombardi, Ltd." It comprises Alice Lake, Vera Lewis, Juanita Hansen, Thea Talbot, Ann May, Jean Acker, Virginia Caldwell, Golda Madden, Patricia Hannan, Joseph Kilgour, Thomas Jefferson, George McDaniel and John Steppling. In "Fair and Warmer" with May Allison and Pell Trenton, Eugene Pallette, William Buckley, Christine Mayo, and Effie Conley. The supporting cast in "Please Get Married," with Viola Dana includes Antrim Short, Margaret Campbell, Harry Todd, Emmett King, Ralph Bell, Thomas Ricketts, Hugh Fay, Joseph Hazelton, W. K. Mesick, W. F. Moran, Daisy Robinson and Thomas Hadley.

Selections of the vehicles to follow their first specials have been made for May Allison and Viola Dana by Director General Karger. Miss Allison is to do "Along Came Ruth," the highly successful stage comedy by Holman Day, which was produced a few seasons ago in New York by Henry W. Savage.



King Baggot and Claire Whitney head a strong cast presented in the Screen Classics version of the stage success, "The Man Who Stayed at Home." Distributed by Metro

United Cigar Stores to Boost "Miracle Man"

United Cigar Stores to the number of 1,250, covering the entire United States from the Atlantic to the Pacific and from the Gulf to the Dominion, have been enlisted in a mutual tie-up arrangement by the Famous Players-Lasky Corporation's Home Office Publicity Department to help exploit George Loane Tucker's special production, "The Miracle Man," a Paramount-Artcraft September release. This tie-up, which because of its scope and influence takes rank with the greatest co-operative publicity arrangement ever affected for motion pictures, consists in the posting in United Cigar Store windows of fifteen thousand posters.

These posters, 14 x 26½ inches in size and done in four colors, come in six styles each of 2,500. Each style will receive a two days' display in every United Cigar Store window in the country with an interval between displays to permit of but two posters a week. The set will run out in three weeks but it will be repeated as before for another three weeks, making a total of six weeks' showing in the most prominent store windows in America.

Further Plays Named for Leah Baird

Both in theme and enactment Leah Baird's new plays for Artco production and Hodkinson release grow in power. The third play of Miss Baird's present series went into production this week at the Biograph studios, New York. This is "The Capitol," a great theatrical stage success of its period with Frank Keenan and Amelia Bingham as the stars. It is a story of politics and love and intrigue in modern Washington with the shadow of the nation's political structure and the background of the United States Senate for atmosphere.

This makes three Augustus Thomas' dramas that Miss Baird has had since the launching of the Four Star pictures under the presentation of Arthur F. Beck and the direction of George Irving. These three are "As A man Thinks" "The Volcano" and now "The Capitol."

Announcement is made that Mr. Beck, president of Artco and treasurer of Deitrich-Beck, Inc., the later controlling the Doris Kenyon-Louis Joseph Vance production, "The Bandbox," has as the next three Augustus Thomas' plays for Miss Baird "Harvest Moon," "Indian Summer" and "Alabama." The latter picture will be the powerful spring time special concluding the series.

Bull's-Eye President Is Satisfied

Milton L. Cohen, president of the Bulls-Eye Film Corporation, concluded a busy week on the West Coast August 20th when he left Los Angeles on his return trip to New York. The greater part of Mr. Cohen's time in the west was devoted to inspecting the Hollywood plant of the Bulls-Eye and assisting Nat H. Spitzer, studio manager, in perfecting plans for the coming year. Before leaving the studios Mr. Cohen made an address to the 300 employes, who make the Bulls-Eye comedies, in which he said in part:

"In behalf of the Bulls-Eye Film Corporation I wish to thank you people personnaly for your part in putting the Bulls-Eye comedies on the motion picture map. About a year ago we began this concern in a small way. At this time we have six, one and two reel features that have made both the exhibitors and movie patrons sit up and take notice. You workers have made this possible and to you goes the credit."

Mr. Cohen was so pleased with the entire staff and their efforts on behalf of the Bulls-Eye comedies that not a single change in employes was suggested.

Monopol's Star Team

George Larkin, star of the Monopol Picture Company's production, "Alma Where Do You Live?" in point of service on the screen is one of the veteran leading men of the films.

The work of George Larkin and Ruth McTammany, former star of the "Red Lady" in "Alma Where Do You Live" is said to have made this Monopol Picture worthy of being termed the most entertaining state right feature offering of the year, and to fill a long felt want for comedy in the list of big productions.

Haworth's Activities Expanded

Edith Storey Signed; Even Bigger Tales Forthcoming

"HAWORTH is expanding and will make more and better pictures during the coming year," according to William J. Connery, vice-president and treasurer of Haworth. "At least two additional stars will be added to the Haworth list, and productions for the coming year will number twenty if not more.

"The success of our pictures produced for Robertson-Cole and distributed by Exhibitors Mutual, has been so marked that it more than warrants increased production. The studios are now being enlarged to accommodate the enlarged staffs.

"The Haworth-Robertson-Cole working agreement has been more than satisfactory. Within the year it has materially aided in bringing Haworth pictures to a foremost position, one that has probably never been attained by any company in such a short period of time. It has enabled us to give entire time and thought to production with the result that our Robertson-Cole features distributed by Exhibitors Mutual have reached a standard of excellence reached by few and surpassed by none."

Mr. Connery is now in New York arranging plans for increasing Haworth's production. He has already closed a contract with one of the most popular actresses, and is now negotiating with another.

Haworth, though only a little more than a year old, has made Robertson-Cole features for distribution by Exhibitors Mutual that have been marked successes. "The Man Beneath," "The Courageous Coward" and "His Debt" are numbered among the best productions of the year.

Asked as to the secret of the success of the Haworth produced, Robertson-Cole features, Mr. Connery replied, "It is no secret. It is simply that we give the public pictures that are unconventional and produced as nearly perfect as possible. It will be noted that the majority of Haworth's Robertson-Cole features do not have the so-called essential happy ending. Instead, highly dramatic stories with sympathetic endings have been picturized and because they are different and true to life they have been marked successful.

"Two things are absolutely essential to the success of stories of unusual type; first the story itself must be dramatic, tense and interesting, and it must be true to every human instinct; secondly, there must be a cast which can interpret the roles humanly, and therein Hayakawa and his associates have proven themselves more adept artists.

"The Illustrious Prince," a picturization of E. Phillip Oppenheim's famous novel, and probably the best picture that the noted Japanese star has appeared in, is another example of the sympathetic ending. The story demands it, and to have to introduce a happy ending would have weakened the story to such an extent as to make its success dubious.

"The Man Beneath" and "His Debt," two features Haworth produced for Robertson-Cole and for distribution by Exhibitors Mutual, are proven examples of successful pictures that do not live up to the conventional in story and ending.

"There are still a few books and plays that may be selected as unusual stories for the Haworth stars, but we feel that writers' unhackneyed ideas and willingness to depart from the so-called conventionalities will supply us with the best stories.

"In keeping with the policy of expansion, Haworth has placed under contract, Miss Edith Storey, and we are now negotiating with another star of equal reputation.

"This will mark her return to the screen after two years absence, during which time Miss Storey has been devoting her time and talents to the greatest of all work, that of serving her country."

Chautard Given Unlimited Time

Realart Contract Allows Director to Work in His Own Way

A contract without a time limit—one unique, it is said, in the history of the motion picture business—is the basis on which Emile Chautard is making "photonovels" Mayflower Photoplay Corporation.

According to a statement by Arthur S. Kane, president of Realart Pictures Corporation, through which the Chautard Productions will be released, it is provided in the director's contract simply that he shall make six feature pictures.

"Nothing is said about time," Mr. Kane explains, "for the reason that it is the desire both of Mr. Chautard and President Wolper of Mayflower that the director shall not be hurried. And it is this phase of the matter which appeals most strongly to me, outside of the fact, of course, of Mr. Chautard's reputation as a director.

"It is our idea that one of the banes of the business has been rush production. Often, practically everything is sacrificed to speed. Hasty casting can cause much trouble and cheapen what might otherwise have been a big picture. And too rapid work on sets, filming, cutting and printing, leads to neglect of details which may be almost fatal to the success of a production.

"Of course there is another extreme—that of running up costs unnecessarily by dalliance, or by too much attention to immaterial points—but there is a way of preventing this. The important thing, in my opinion, is that there shall be ample time allowed for good work, and that is what Mr. Wolper and Mr. Chautard had in mind when the provisions of their six-production contract were drafted."

The result of this plan, from the production standpoint, will first be seen in the picture, "The Mystery of the Yellow Room," based on a famous detective story by Gaston Leroux. Mr. Chautard is quoted as saying he is enjoying absolute artistic freedom for the first time since he started to make photoplays, which, by the way, was in France with one of the first French producers.

The time he will spend on a picture, he says, will depend absolutely on the picture. About two months were required to make "The Mystery of the Yellow Room," but if three months are necessary, three months will be taken.

Mr. Chautard also emphasizes the fact that he is free to make his productions in his own way, without hindrance from anyone. He is writing his own scenarios, supervising the cutting, and even designing the subtitles. "When the pictures leave my studios in Fort Lee," he says, "they will be finished productions, ready to be shown on the screen."



A modern Cinderella, Constance Binney, as "Barnabetta" in Mrs. Fiske's stage success to be adapted for the screen by Realart

Repertoire Week of Popular Pickfords

For the past several weeks, a voting contest has been conducted by the management of the Kinema Theatre, Messrs. Emil Kerhlein and G. H. Dumond, to determine which are the most popular productions in which Mary Pickford has appeared during her Paramount-Artcraft engagement. Patrons were given ballots, which were left at the door as they passed out.

The voting showed "M'Liss" to be the most popular. "The Poor Little Rich Girl," second; "Stella Maris," third; "Rebecca of Sunnybrook Farm" fourth; "The Little American," fifth; "Rags," sixth, and "Amarilly of Clothesline Alley," seventh. These seven subjects will constitute the program for the week beginning August 24th, each film will be run but one day. The week will be advertised as "Mary Pickford Repertoire Week," and a big advertising campaign will be carried in the daily papers, announcing each day the subject to be shown.

Producing Comedies Is a Serious Business

Henry Lehrman, producer of the forthcoming Henry Lehrman Comedies for the First National Exhibitors' Circuit, and for many years one of the foremost creative artists in the field of motion picture comedy, gives in an interview this week an interesting exposition of the changing tendencies of film humor, and the difficulties which confront those whose task is to make two laughs flourish where only a smile grew before.

"To the superficial observer," says Mr. Lehrman, "the creation of film comedy appears to constitute the easiest branch of production endeavor. Nothing could be further from the actual facts. The production of comedies is the most serious business in the film world, and involves the exercise of the utmost in resourcefulness and ingenuity. It is probably true that more thought, more labor and more painstaking care are lavished on a successful two-reel comedy than on the average dramatic feature of more than twice its length."

Tips to Screen Authors by One of Them

Clara S. Beranger, one of the most noted scenario writers in the motion picture industry in a recent interview was asked to give a few words of advice to young writers of pictude plays. Mrs. Beranger said:

"In writing photoplays the one thing to bear in mind is, first—Start with an idea that is practical. So many young writers are prone to select as the subject matter of their story a plot that deals with men and women that have never had their counterpart in real life. The consequence is they never sell their stories because the editors of scenarios understand that the public will not be interested in fictional characters that are far removed from human.

"Do not write with one particular star in mind. You are liable to so fashion your tale as to make it impossible for the use of any other actor.

"Avoid lengthy descriptives. Always remember that action is the paramount necessity for successful scenarios."

Cathrine Curtis Prepares for Filming

Backed by Wall Street capital, organization has been completed of the Cathrine Curtis Corporation, it was announced in Los Angeles on August 19th. Headquarters will be maintained in Los Angeles, and New York offices at 120 Broadway. Miss Curtis, who is to have the triple role of star, producer and executive manager, has been made president, and George M. Taylor, vice-president, and Dorman T. Connet, secretary and treasurer.

Miss Curtis is now in Los Angeles organizing her production, and is resolved, according to the company, to surround herself with the most representative corps of helpers available. She was not prepared, it was announced, to explain the nature of her first undertaking, but according to the officials, the company intends to work for a marked advancement in the art.

State Right and Foreign Sales

A CONTRACT was entered into with Greenwald & Griffith, owners of the Exclusive Film Exchange of Cleveland, Ohio, whereby they acquired the state rights to the series of thirteen Texas Guinan two-reel Westerns and twenty-six single-reel Mack Swain comedies from the Frohman Amusement Corporation.

Verrett and Johnstone have obtained the Louisiana and Mississippi rights to the motion picture, "Virtuous Men," the Ralph Ince production, starring E. K. Lincoln.

George Stockton, the owner of the Ohio Ivan Film Exchange, has acquired the Frohman Amusement Corporation's six-part special "Once to Every Man."

Jacob Gluckman, who recently acquired foreign rights to the Louis Burston serial, "The Mystery of 13," has already disposed of the Australian rights to Australian Films, Ltd., who at the same time have taken over the Far East rights. Porto Rico, Mexico and other Central American countries have also been sold on the feature.

Hodkinson reports the sale of "A White Man's Chance," featuring J. Warren Kerrigan, for Great Britain and Ireland to the Gaumont Company of London.

Mary Murrillo, who returned from England two weeks ago, having paid a visit to her parents in London, has been engaged by Joseph M. Schenck to join the Norma Talmadge scenario staff.

Paddy McQuire, well known comedy actor, has joined Bull's-Eye Comedies.

Vitagraph Has Noted Stories

Twelve Writers Represented in List of Works Acquired for Production

VITAGRAPH announces acquisition of works of twelve prominent authors, which will be put into screen form. The authors whose work will be represented are Rex Beach, Robert W. Chambers, Rupert Hughes, Mary Roberts Rhinehart, Irvin Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris, Amelie Rives and George Randolph Chester.

It is said to be due primarily to George Randolph Chester who is production editor for Vitagraph, that works of the other writers was obtained.

"Following is the list of popular writers for the Vitagraph's twelve, one-a-month big-author feature specials in the season of 1919-20; viz: Rex Beach, Robert W. Chambers, Rupert Hughes, Mary Roberts Rinehart, Irvin S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouveneur Morris, Amelia Rives, George Randolph Chester.

"At your insistence, I have included my own name and shall try to make the special "Get-Rich-Quick-Wallingford" picture worthy of the superb stories provided by the other eleven authors.

"I have no hesitation in saying that no motion picture producing company has announced or can announce a list of popular modern authors so illustrious as these eleven other names, and the stories, without exception, are in my estimation the best which have been offered to Vitagraph. These, in conjunction with our "Famous Plays" series make a galaxy such as has never been offered to the exhibitor.

"Starting with Rex Beach's powerful story, "The Vengeance of Durand," which releases on November 10th, there is not a weak spot in the "line-up."

"This letter marks the end of several months of strenuous effort, and I must confess that as I read the imposing array of talent which we have gathered, for this "grand slam" I am much more than content—and I feel certain that, anxious as you are to give the public better pictures than they could obtain from any other source, you too will be more than satisfied with the selection."

Stock Company to Make Industrial Pictures

Under the supervision of Harry Levey, manager, the Universal Educational and Industrial departments have started the organization of a permanent producing stock company, which will serve in the production of subsequent releases of that department. This is claimed to be the first company of its type ever organized, and will include several well known stars of the film world.

The first feature, probably, in which the new company will be started is the one Mr. Levey is supervising for the City of New Orleans, during the convention of the Associated Advertising Clubs of the World, September 21 to 25.

First Serial Star in Hallmark Serial

Ben Wilson, star of Hallmark Picture Corporation's new serial, "The Trail of the Octopus," released September 1st, in fifteen episodes, holds the distinction of being one of the screen's first actors to work in serial productions.

Simplex Notes

IS SIMPLEXIZING TEXAS

From reports received at the Simplex factory this week Mr. E. J. Callahan, Manager of the Dallas, Texas office of the Lucas Theatre Supply Company, is allowing no grass to grow under his energetic heels where the sales of Simplex Projectors are concerned.

This branch office has only been in existence a very short time, but with the methods that have always characterized those of the Lucas Company the sale of Simplex has jumped considerably. The following owners of theatres in Texas have within several weeks purchased Simplex Projectors through the Dallas office:—

Robb & Hawley, Hillsboro, Texas, 4 Type "S" machines.

Tom Harris, Eastland, Texas, 2 Type "S" machines.

H. H. Keller, Mart, Texas, Simplex Mazada.

Mrs. J. T. McClure, Burk Burnett, Texas, Simplex Mazda.

W. D. Neville, Dallas, Texas, 2 Type "S" machines.

John Saveg, Ennis, Texas, 2 Regulation machines.

T. E. Williams, Kirkland, Texas, "S" machine.

Mrs. Cassady, Gainesville, Texas, 2 Type "S" machines.

T. B. Hunt, Terrell, Texas, 2 Type "S" machines.

H. Phillipps, Fort Worth, Texas, Type "S" machine.

This makes a total of eighteen machines, which is highly gratifying to the makers of the Simplex.

COOPERATES WITH ENGINEERS

Mr. Manfred M. Stophlet, a member of one of Toledo's leading architectural firms, together with Dr. Horator, Managing Director of the Pantheon Theatre Company, were in consultation this last week with the engineer of the Simplex factory relative to the laying out of the new proposed Horator theatre in Toledo.

Dr. Horator besides being Managing Director of the Pantheon Company, holds down a similar responsible position at the Alhambra. The new house which will occupy a section of Toledo's most ideal theatre location, will be erected between Loew's Valentine and Keith's theatre and is designed to seat one thousand.

Since the now famous Newman theatre installation, the Simplex Company have received scores of inquries from leading theatre architects concerning the latest and most scientific methods employed in projection room layouts.

Mr. Stophlet plans for two Simplex Projectors and one of the newly developed Simplex spot lamps in the new house. The firm of Stophlet is well-known around Toledo, having been actively engaged in the construction of church, semi-public and miscellaneous buildings for many years.

PORTER NOW WORKING HARD

Mr. B. F. Porter, the Greater New York City Distributor for Simplex, is kept jumping these days to keep up with the demands made upon him for Simplex Projectors and projection room equipment.

Ben Wilson Serial Is Released Sept. 1

Described as the most unusual serial production of the current year, "The Trail of the Octopus," featuring Ben Wilson and Neva Gerber, will make its bow to the public the first week in September under the banner of the Hallmark Picture Corporation "The Trail of the Octopus," the first serial production of the new company, carries with it one of the most elaborate and comprehensive advertising campaigns ever inaugurated in the interest of an episodic attraction. In connection with its presentation, the exhibitor is offered a carefully planned business-getter in the Dagger Plan, formulated to incite a new interest, and offers to sure-fire incentive to bring patrons to the theatre.

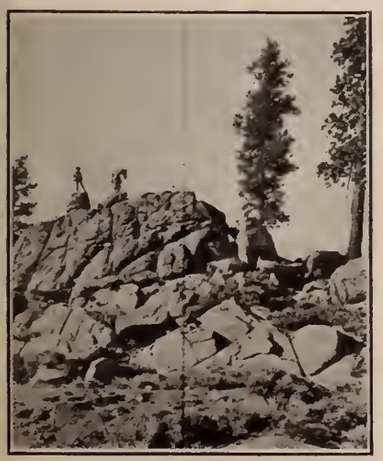
The Ben Wilson serial is said to leave the beaten tracks of all former serial productions in that the plot of its unique story, based on the adventures of a crimmologist, gives play not alone to the thrill element as exemplified by the actual physical daring but in the mental psychology incorporated that carries with it all the force of the convincing drama experienced in the reading of Conan Doyle's best sellers.

Wistaria to Make All Varieties of Pictures

Lynn S. Card, president of Wistaria Productions, Inc., producing "The Lurking Peril," a new serial co-starring Anne Luther and George Larken, announces that work will be started on a series of comedy productions, featuring one of the screen's most popular comedians. According to Mr. Card's announcement, Wistaria Productions has made plans covering every production activity of the motion picture field. These plans call for two serials, one of which is now under production; a series of comedies and a series of special features starring a well known Broadway star.

Vita Star's New Play

"The Tame Wife" has been selected by Vitagraph as Corinne Griffith's feature to follow "The Climbers" at which she is now at work. Tom Terriss, who is directing "The Climbers" will direct Miss Griffith in her new play.



Rough and rugged scenic views mark the National Film's production of "Lightning Bryce"



How the new Selznick plant, on Long Island, will look upon its completion. It will be a veritable city in itself

A Studio Perfect in Detail

Such Will Be the New Selznick Plant Upon Completion; Largest Yet Built

WITH the advance claim made that it will be the largest and most completely equipped studio building in the world, the new Selznick studio is promised as ready for occupancy ten months after the first shovel-full of dirt is removed from the ground.

The construction figures of the forthcoming studio are almost bewildering. The building itself will cover more than 120,000 square feet of ground It will be four stories high and twenty companies can be accommodated at one time.

The site of the proposed studio is in Long Island City, across the Queensborough bridge, fifteen minutes by subway from Times Square. It is next to the Packard Automobile Company's big Long Island City building which is so well known to motorists who tour this part of the country.

The construction of the studio will be undertaken by the Fleischman Construction Company of New York.

One of the many features of the studio will be the two stages which will, themselves, cover a space of 54,240 square feet. The lower studio on the ground floor, will cover 25,200 square feet, while the upper studio will cover 29,040. There will be six passenger elevators and two freight elevators.

A few more of the astounding facts include the announcement that there will be 88 dressing room suites. Private suites of three rooms and bath will be provided for each star. One section of the building will be devoted to a studio restaurant. At the front of the building there will be two mezzanine floors. One of these floors will be devoted to the private office of President Myron Selznick, his principal aides, directors' offices, publicity, purchasing, and other departments. The second floor will be given over to the dressing rooms of the stars, while within ready reach will be located the dress-making department and the wardrobe.

Altogether at least 1,500 persons will find employment within the walls of the studio. Every requirement for this large group of workers will be found in the Long Island City home of Selznick Pictures. It is being built with the express idea of including every phase of motion picture making under one roof, and it is the proud boast of President Myron Selznick that when the building is ready for occupancy his aim for a perfect studio will have been realized.

Dintenfass Arranges Release

Negotiations on for Distribution of Cuckoo Comics; Four Are Ready

"STARTING OUT IN LIFE," "Out Of Luck" and "Ballbearing But Hard Running" are announced by Mark M. Dintenfess as the respective titles of the first three of the series of Cuckoo Comedies, shortly to be launched by that producer, according to a statement from Mr. Dintenfass this week. It is further announced that arrangements are being completed with one of the large distributing organizations for the release of this series of monthly two-reelers, and the name of the selected company together with the details of release is to be announced very shortly.

"Clean and wholesome comedy" is reported to be the slogan of an extensive and high class advertising campaign now being instituted by Mr. Dintenfass for the exploitation of the Cuckoo Comedies. "In presenting the new comedies with Bobby Burns, Jobyna Ralston, May Louis, and other star comedy artists," says Mr. Dintenfass, "it has been our purpose to produce two-reel features that shall prove one hundred per cent in merit and which shall appeal to both young and adult. Moreover, while providing heaps of fun we are insisting that the fun shall always be clean.

"A further object we have kept in view," continued Mr. Dintenfass, "is to make the Cuckoo Comedics a series that shall come to be recognized as a star portion of the exhibitors' program.

Educationals in Canada Through Monarch

Vice-President E. W. Hammons, of the Educational Films Corporation of America, has completed an arrangement with Messrs. B. Allen, Jule Allen, and Jay J. Allen, whereby Canadian exhibitors will be supplied in the future with "Educational" releases through the Monarch Film Company, Ltd. of Toronto, Ontario, which exchange is operated by the Allen Brothers in conjunction with their numerous theatres.

The Robert C. Bruce "Scenics Beautiful," the new series of "International" Black-and-White comedies, George D. Wright's "Mexico To-day," the Ditmars "Living Book of Nature" and the special "Educational" single-reel features will be available for booking throughout the Dominion. The Messrs. Allen aim to supply a complete short-subject program that will hold up the high standards which they maintain in all their operations, and the affiliation with the Educational organization has been the result of their research in the short subject field.

Mr. Hammons announces that shipments are to begin immediately.

W. H. Will Distribute "Mystery of 13"

Louis Burston, who produced the serial "The Mystery of 13," announces that he has made arrangements for the distribution in the United States of this serial through W. H. Productions Company.

Mr. Burston further announces the sale of the following foreign territories: Australia and the Far East, Argentine, Chile, Uruguay and Paraguay, Porto Rico and San Domingo, Cuba, Mexico, Spain and Portugal and Central America.

In commenting upon the distribution arrangements with W. H. Productions Co., Mr. Burston stated that he considered W. H. Productions Co. one of the best equipped organizations for the exploitation of "The Mystery of 13."

Klein Play This Month

"The Gamblers," the third of the famous dramas by the late Charles Klein to be put into form by Vitagraph, is to be a September release. Harry Morey is the star.



One of filmdom's real pioneers, Samuel S. Hutchinson, president of the American Film Co.



Three prominent players in the Hallmark Picture Corporation's serial, "The Trail of the Octopus," which will be released for state right distribution Sept. 1. At the left is Ben Wilson, star of the serial; center, Neva Gerber, leading woman; and right, Marie Pavis, who plays the vampire role

Goldwyn Secures Two Stage Hits

First Result of Recent Combination with Theatre Men

TWO stage successes of last season have been secured by Goldwyn Pictures Corporation. "The Woman in Room 13" and "Roads of Destiny," both Al Woods productions originally, will be screened with Pauline Frederick in the star roles. The selection of these plays is the first important development following upon the recent amalgamation of the interests of the Shuberts, Selwyns and Mr. Woods with Goldwyn, by which the latter has the first film rights to any of the productions of the three producing houses.

"Roads of Destiny" was written by Channing Pollock. It was suggested to that versatile dramatist by the famous story of the same name from the pen of O. Henry. Florence Reed was starred in the play, which won critical and popular applause. "The Woman in Room 13" was a happy composite from the imaginations of Percival Wilde, Max Marcin and Samuel Shipman. Like "Roads of Destiny," it was a great success. A notable cast presented the play, including Gail Kane, Lowell Sherman, Janet Beecher and others equally well known to the screen public.

It is expected that Goldwyn will shortly announce more selections from the wide range of material afforded by its connection with the Shuberts, Woods and Selwyns. For a long time the major complaint in the motion picture business has been the scarcity of good screen material and the difficulty of obtaining it. Goldwyn feels that with "The Woman in Room 13" and "Roads of Destiny" it has begun only to scratch at a wealth of themes for its photodramas and that henceforth it will be a matter of choosing not from too little, but from too much.

"The Woman in Room 13" was one of the outstanding hits of the past season. It received unanimous praise from dramatic critics and for many months did a S. R. O. business, first at the Booth theatre, New York, where it opened in January, 1919, and later at the Republic, a house that was selected because of its larger seating capacity. This play ran for something over six months before it was withdrawn, not owing to any decline in its popularity, but because the house was needed for another attraction. Although "The Woman in Room 13" has received nation-wide publicity, the production has not been seen on the road, and the remarkable story of mystery, suspense and dramatic action will reach thousands of theatregoers for the first time through the Goldwyn photoplay version.

"Roads of Destiny" is an even more recent stage triumph in which Miss Reed gave one of the most notable performances of her career. Like "The Woman in Room 13," it presents a story peculiarly suited to the requirements of the screen and one that will come as a distinct novelty to the great body of picture fans. The play opened at the Republic theatre about one year ago and remained there for nearly six months. Miss Reed will head a company being formed by Mr. Woods to tour the principal cities during the coming season.

New Stages in Big Metro Studio

Million Dollar Plant Further Enlarged for Production

A SECOND "dark" stage has been completed at the million-dollar Screen Classics, Inc., studios in Hollywood, and is already occupied by extensive and elaborate settings in which Viola Dana is making scenes of her clever new play, "Please Get Married," and Bert Lytell of his newest vehicle, "Lombardi, Ltd., both picturizations of Oliver Morosco stage successes to be distributed by Metro.

The new studio building is 150 feet long, and is placed south of the first dark stage built by Metro in the West. It exceeds the earlier building in area by 6,000 square feet. The first building (finished six months ago) is in active use by Nazimova with scenes for "The Hermit Doctor of Gaya," and by May Allison with settings for "Fair and Warmer," Avery Hopwood's farce-comedy of temperament and temperature.

The 90-foot span of the roof of the newest photoplay workshop is bridged by thirteen enormous trusses that weigh two tons apiece. The trusses in themselves are one of the most interesting details of studio construction. They are of the Howe model, standard right-angle construction, and designed to carry the entire load on the upper beam.

The architect who designed the trussness based his figures upon the maximum weight, the roof would be called upon to support. The weight includes 89 banks of Cooper-Hewitt lights aggregating a downward pull of twenty-six tons, to say nothing of ten heavy switchboards installed under the roof, the hundreds of "hard" lights suspended from beams, and the swarms of electricians and other workers active over the actors' heads.

Another feature of the big stage building is the overhead trolley system by which the heavy banks of Cooper-Hewitt mercury vapor lights are swung to any desired position. Eight lines of steel tracks extend the length of the building, side by side, and numerous switches permit the banks to be shifted and concentrated at any point. The idea of the tracks, and the elaboration of the switching device was perfected by three Metro men—Clifford Butler, business manager; Walter Grams, chief electrician, and John Fisher.

The estimated value of the big stage building is $43,000. The frame work is of Oregon pine, sealed inside and painted with fire-retarding paint. On the exterior four coats of rough plaster finished in Belgium green have been shot on with guns.

Life of Military Prisoners Pictured

"The Second Chance" is to be the title of a new single reel attraction, announced by Vice-President E. W. Hammons for release through the exchange of the Educational Films Corporation of America. The picture tells the dramatic story of a military prisoner, and shows the operation and management of army prison, with "Castle William," on Governors' Island, for its background.

Mr. Hammons states that the subject is "not a war picture," but rather a phase of military life which has never before been photographed, and which is of keen interest to motion picture patrons in or out of uniform. "The popular interest in matters that have been created by the war will not diminish in fifty years," says Mr. Hammons, "and there will be numerous occasions which pictures like 'The Second Chance' will bring out the facts concerning little-known details of war-times that will be as interesting a decade from now as they are today."

Too Many Plays of the Moment, Says Berst

There are too many "coming and going" pictures according to Mr. J. A. Berst, President of United Picture Theatres of America Inc.

"By a 'coming and going' picture I mean one in which the characters hurry across the screen entering and exiting and doing little of anything else. There are a lot of pictures in which a reel or two is utilized in apparently aimless procession and scurrying to and fro in order to introduce characters and set the stage, so to speak, for the story.

"Another weakness of many of the present day movie series is the length of time it takes to get into the plot. Two reels or more of 'atmosphere' before anything happens. The United demands films that start with a punch and keep it up right through the plot. We want something doing: action to hold interest, and we find that the public wants the same thing.

"If you start your plot at once, bring on the situations as quickly as possible and introduce the characters logically as they appear in the action of the plot, you will please the audiences."



A moment from "The Market of Souls," Dorothy Dalton's latest picture, presented by Thomas H. Ince.



Many varied roles has Douglas Fairbanks had during his screen career, so it scarcely surprises to find him an intrepid fireman in his initial United Artists production, "His Majesty, the American," performing stunts such as rescuing fair damsels, and little kittens

Journalistic Praise on "Lost Battalion"

"We consider that 'The Lost Battalion' is the greatest screen production of the age."

The following quotations from the Hartford, Conn., papers, where this photoplay broke all precedent in box office receipts on a showing of two weeks, speaks for itself.

The Hartford *Courant* says:

"Somehow, in some miraculous manner, the producer and director of 'The Lost Battalion' have caught the glorious spirit of the American doughboy, and in every scene filmed is reincarnated for history the homely, humorous and noble characteristics of the product of the 'melting pot of the nations,' the American soldier. In its mightily playing on the chord of human interest, in its appeal to the individual's patriotic pride, and lastly, in its power to produce tears of laughter and tears that spring from sight of rows on rows of tiny white wooden crosses in a graveyard in France. 'The Lost Battalion' is far superior to 'The Birth of a Nation.'"

Ford Weekly Starts for 7000 Mark

A few months ago the Goldwyn Distributing Corporation adopted the slogan of "6,000 or Bust" for pushing the Ford Educational Weekly "over the top" with exhibitors throughout the country.

Now that the Ford Educational Weekly has crossed the 6,000 contract mark at the beginning of the new Goldwyn season, the slogan has been changed. It is now "7,000 or Bust."

Deitrich-Beck Finish "Band Box"

W. W. HODKINSON CORPORATION announces the completion of the Deitrich-Beck, Inc, production of Louis Joseph Vance's "The Bandbox," starring Doris Kenyon. R. William Neill, director of "The Bandbox," is engaged on cutting the Kenyon picture at the Biograph Studios.

The Hodkinson organization, as with all other big productions it distributes, has mapped out a heavy advertising and exploitation campaign, that includes book-publisher link-ups of an unusual character, on "The Bandbox," which is slated for release in the latter part of September, Arthur F. Beck, treasurer of Deitrich-Beck, Inc., having already arranged publisher advertising on the production.

In this Louis Joseph Vance story Doris Kenyon is said to have big opportunities. A rousing story of adventure, "The Bandbox," one of America's "best sellers" both as a serial in Munsey' Magazine and in book form, is said to reveal Miss Kenyon as a forceful dramatic actress one minute and a delightful dispenser of buoyant humor the next.

Theodore C. Deitrich, president and producing manager of Deitrich-Beck, Inc., has surrounded Miss Kenyon with the following assembly of contributing players: Alexander Gaden, leading man, whose work in "The Bandbox" caused Mr. Beck to engage him as screen vis-a-vis to Leah Baird in "The Capitol," Greta Hartman, Walter McEwan, Helen Montrose, Maggie Weston, Edward Keppler, Logan Paul, Lorraine Harding and William Brotherhood.

The new Doris Kenyon vehicle tells the story of an American actress who smuggles a famous pearl necklace into the United States by hiding it in the lining of a new hat and tricking her innocent fiance into carrying the bandbox, hat, pearls and all through the customs. But on the pier in New York the fiance gets the bandbox mixed with another identically the same carried by a Miss Searle, a young singer. Before Miss Searle can return the bandbox she is overtaken by her father, an international crook, because of whom she left home seven years before, and who has been on the track of the pearls all the way from London. He takes the pearls away from her and, to cover his tracks, spirits Miss Searle herself away to his "roost" on a deserted island in Long Island Sound off the Connecticut coast.

But the crook has been shadowed the whole seven years by a cousin, Wm. H. Iff, who, it turns out, is the real father of Miss Searle but whose life has been a tragedy through his distressing resemblance to the crook, a resemblance so close that even the daughter cannot tell them apart, and unjustly spurns the father through thinking him responsible for the misdeeds of the guilty cousin. In a thrilling duel by night, weirdly illuminated by the flames of the crook's lair, Iff, the genuine father, slays the imposter and proves to the grateful daughter their relationship. The jewels, fittingly enough, are consumed in the fire.

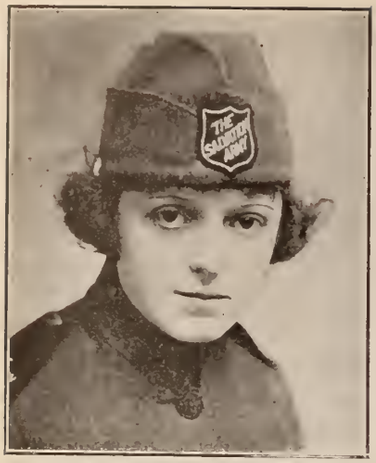
Feature for Hodkinson Distribution Stars Doris Kenyon



Edith Stockton, appearing in support of Anna Lehr in "The Open Door," an Artclass Pictures production

In Charge of Universal Publicity in West

A new "chief scribe" has been appointed to be in charge of publicity at Universal City, California. Tarkington Baker, Universal's general manager anounces the appointment of Charles Hertzman at Western publicity director.



Billie Rhodes in the Hodkinson feature, "The Blue Bonnet"

Novel Exploitation on "Upstairs and Down"

Exploitation Campaigns for "Upstairs and Down" have been so frequent and successful in almost all the large cities in the United States that it would begin to seem as if the novelties employed in putting over this picture must be nearly exhausted. However, there has been hardly any one campaign that has not developed some novelty. For example, in Omaha, where Mr. M. L. Overman is Exploitation Manager, he originated the idea of the holding a competition through the Omaha Daily News, to discover a double of Olive Thomas, the young lady who most resembled this star to be rewarded with a ride in an aeroplane over the city.

It was not required that the contestants should be actually doubles of the star, but that by make-up or otherwise, they should be able to get a picture taken which closely resemble the "Upstairs and Down" star.

As a result of this campaign which was held in connection with the showing of the picture in the Strand Theatre in Omaha, first page publicity was secured for two weeks in advance of the run. As a result of this and other novel exploitation features the Strand played to capacity business.

Monopol Runs Teaser Campaign

Monopol Pictures Company, distributors of "Crimson Shoals," the new state right attraction starring Francis Ford, has inaugurated a "direct-to-the-buyer" sales campaign which has created unusual interest throughout the country. Before putting the idea in effect, Max Cohen, president of the Monopol organization, spent several weeks making up a mailing list of responsible state-right purchasers from coast to coast.

Twice each week to all names on this list, a post card carrying "teaser" matter relative to "Crimson Shoals" is sent out. In each card one of the unique qualities of the production is brought out, with a suggestion to watch the forthcoming card for further particulars. This "teaser" service has been in operation only three weeks and the Monopol officials report the receipt of numerous inquiries from buyers whose interest has been aroused in "Crimson Shoals" through this method of advertising.

Press Book on "Miracle Man"

Up-to-the-Minute Twenty-two Page Pamphlet of Interesting Material

THE Famous Players-Lasky Corporation has just issued to exhibitors through its exchanges the press book of the George Loane Tucker production, "The Miracle Man," which is scheduled for Paramount-Artcraft release September 14th. The book is approximately 11 in. x 14 in., the dimensions recently adopted for all Paramount-Artcraft press books. Including the front and back covers it contains twenty-four pages and is the largest and most complete ever issued by the company.

The cover is of the finest coated white stock and is printed in two colors, red and black. The front cover carries the title presentation and a portrait of George Loane Tucker. The inside front cover contains photographic reproductions of all the lithograph posters which have been prepared on the production, including one-sheets, three-sheets, a six-sheet and a twenty-four; also an advance slide. These posters and the slide are obtainable at all exchanges.

The third page contains editorial comment, including short sketches of the producer, Frank L. Packard, the author, and George M. Cohan who dramatized "The Miracle Man"; comment upon the cast, a synopsis of the story and a table of contents. Backing this page, as page four, are reproductions of production cuts for use in newspaper publicity, and instructions as to how to obtain them.

Page five presents an interview with Thomas Meighan, suitable for use as a Sunday feature. This is illustrated with portrait of Mr. Meighan and Betty Compson. Backing this page is another collection of production cuts.

The whole length of the book is twenty-two pages, and embodies many selling hints and interesting matter on the picture, combining the individual ideas of the various members of the Famous Players-Lasky Advertising and Publicity Department.

Lynch Takes Hallmark Films

Big Southern Corporation Will Handle New Firm's Output in Fifteen States

S. A. LYNCH ENTERPRISES, INC., one of the largest theatre owners and distributors of pictures in the southern territory will handle the distribution of all Hallmark Picture Corporation's features in the South after September 1st, according to an announcement coming from the executive offices of Hallmark Pictures, this week. The arrangement as completed between Frank G. Hall, president of Hallmark Picture Corporation and a representative of the Lynch Enterprises, will also include the distribution in this territory of all the pictures previously released through Independent Sales Corporation and Film Clearing House, two of the companies which figured in the recent merger of the Hall interests.

This arrangement, according to the directors of Hallmark Picture Corporation, will work to a big advantage in the interest of the exhibitors through the territory controlled by the Lynch Enterprises. Mr. Hall in making the announcement, said:

"In making this arrangement with the Lynch Enterprises I believe Hallmark Pictures have been placed in the hands of a most competent and thorough working organization and I expect from it quality service for the product of Hallmark and those pictures which were in the exchanges of Film Clearing House, Inc., which with other auxiliaries of the Hall interest, has been merged in the Hallmark Picture Corporation."

The states through which the Lynch Enterprises, Inc., operate are:

Florida, Georgia, Alabama, Mississippi, Louisiana, North and South Carolina, Tennessee, Oklahoma, Texas, Kansas, Iowa, Nebraska, Arkansas and Missouri.

Six Simultaneous First Runs

Deal Closed in St. Louis for Goldwyns, One of the Most Extraordinary

PERHAPS one of the most remarkable deals recently reported has been consummated and arranged by Harry Kaplar, head of the Greater Amusement Co. of St. Louis, Mo., and the Goldwyn Film Co. Mr. Kaplar with what he claimed to be the greatest amount of money ever paid for first runs in the city closed the deal with Goldwyn to play their pictures at six of his largest theatres first run and day and date.

To the film exhibitors at large who do not know the condition of the motion picture business in St. Louis this will probably seem like just another one of those big deals and surprises that are taking place in the new rush for this fall's campaign in the industry. However, to those film men who have been connected at some time or other with the film situation in St. Louis, those people will recall what this means.

Heretofore the city of St. Louis has practically had but one first run account; now there are six that will play the same pictures day and date. During the past in St. Louis the local exhibitors figured that, any picture that played first run downtown was enough to hurt them in their business at their local and surburban theatres, there never was any rush on the part of the exhibitors to clamor for the second run on any picture, with the possible exception of "Mickey" or "The Red Lantern."

When Mr. Kaplar figured out what he should do in regards to the first run propositions for the Pershing, Kings, Lindell, Shenandaah, Grand Florissant, and Juniata theatres he faced quite a problem. He decided after thought, that, the only way to place his theatres before the eyes of the public of St. Louis was with a great big extensive campaign of advertising, and the fact that his six largest theatres will be devoted exclusively to the showing of nothing but first run pictures.



Maria Doro's latest photo, a profile of exceptional beauty

Blackton Picture Distributed by Pathe

"My Boy," a human interest story dealing with the vigorous life of the Kentucky mountains, and the trials and tribulations of existence in New York, will be the first of J. Stuart Blackton production to be distributed by Pathe. "My Boy" is listed as one of the fall issues.

In the cast are nearly a score of prominent motion picture players, headed by Sylvia Breamer and Robert Gordon, whose work in previous Backton features has established them as ideal "oppositcs." Others in the cast are Van Dyke Brooke, whose character delineations in pictures and on the stage are noted for their sincerity; Julia Swayne Gordon, Margaret Barry, Fanny Rice, the famous musical comedy beauty; Leo Delaney, of Vitagraph fame; Eddie Dunn and Gus Alexander, the noted comedy duo; Louis Dean, Robert Melasch, Jay Strong, Slum Rube, and the Blackton "kiddies," Charles and Violet. The youngsters have especially strong parts in "My Boy," and their performance is certain to win for them more unstinted praise.

The first Blackton-Pathe feature was written by the Commodore himself, and worked into screen form by Stanley Olmsted.

Butler Will Exploit "Birth of a Race"

William T. Butler, late Special Representative and assistant to Lloyd Willis of United Picture theatres of Am. Inc., has been engaged by Herman Rifkin proprietor of the Eastern Feature Film Company of Boston, to exploit "The Birth of a Race," the 10 reel production that made such a hit at the Blackstone theatre, Chicago.



Lois Weber, leading woman for Bryant Washburn, Paramount-Artcraft star, graces the center, while facing her is a scene from "The Market of Souls," in which Thomas H. Ince presents Dorothy Dalton. The scene to the right is from George Loane Tucker's production of "The Miracle Man," a Paramount-Artcraft special in the fullest sense of the word

Lionel Barrymore Soon at Work

"The Copperhead" for F. P.-Lasky to Be Begun Sept. 1

ANNOUNCEMENT is made at the Famous Players-Lasky office that the production of "The Copperhead," in which Lionel Barrymore is to appear in the leading role, will be started at the New York studios the first of September, and that Charles Maigne, who directed Irene Castle in "The Firing Line" and more recently in "Should A Wife Forgive?" will be in charge of the production.

"The Copperhead," it will be recalled, was the play which Mr. Barrymore scored the greatest success of his career, his performance being hailed by some critics as the finest piece of dramatic acting by an American actor since the days of Edwin Booth. The play ran for the entire season of 1917-18 in New York and continued for a full year thereafter in other large cities of the country.

Mr. Maigne, in speaking of the play said: "'The Copperhead' is the one all-American play and one that every American should see. I have always wanted to place this play before the public where everyone could see it and I am thankful of my opportunity. It has no 'eternal triangles' but is filled with that deeper emotion that gets everyone."

Elaborate plans are being made by the studio staff for the filming of this production. In the Art and Technical Department an entire city is being laid out. Through the courtesy of the Newark Public Library original sketches and drawings, showing the style of buildings of that period, were procured. These houses are being faithfully reproduced on paper scale. A plot of ground has been leased for a short time in the vicinity of Elmhurst, L. I., and here this city of 1846 will spring up.

The motion picture interpretation of "The Copperhead" will go further back than the stage production, beginning with the period of the Mexican War. The city to be constructed will first be shown in 1846. The next period will be 1860. Then 1862 and after that 1904. In 1846 will be seen the public wells and houses of that period. In 1860 the people and places will be more prosperous than before as they were just before the Civil War. Then in 1862 will be seen the effect of the war. Then in 1904 it will be in a fairly prosperous condition again and show some modern improvements. This naturally will take a great deal of skill to put over correctly.

The scenes of "The Copperhead" are laid in Southern Illinois, near the point where the Ohio joins the Mississippi, a section where the bitterest feeling existed between the respective sympathizers of the North and South during and for many years following the Civil War.

Lionel Barrymore, although he has appeared in motion pictures, is best known for his work on the legitimate stage, his career dating from 1893 when he was seen in "The Rivals," in which his grandmother, the late Mrs. John Drew, was appearing as Mrs. Malaprop. It was as Tony in "Arizona," in 1899, that he first commanded the attention of critics. Later he played two seasons with his uncle, John Drew. Outstanding performances which made his reputation secure were in the title role of J. M. Barrie's "Pantaloon" and in "Peter Ibbetson," in which he appeared with his brother John and Constance Collier.

Wide Variety in Pathe Season Line-up

Never in the annals of Pathe's American history has that organization been able to present such a line-up of stars and features as it will offer exhibitors during the coming season.

While still in a more or less incomplete stage, the Pathe schedule for the Fall and Winter months contains a big list of "special" attractions.

Beginning with "A Woman of Pleasure," Jesse D. Hampton production, Blanche Sweet will appear in a minimum of six and a maximum of ten special attractions under the Pathe banner during the ensuing year.

Frank Keenan will appear in eight productions, to be divided in the "special" and "series" divisions.

Commodore J. Stuart Blackton, who has just signed a contract to release all his productions through Pathe, will make eight "specials" for 1919-1920 release. The first is "My Boy."

Albert Capellani Productions, starring June Caprice and Creighton Hale, will have a prominent position in the Pathe schedule. Following "Oh, Boy!" and "The Love Cheat," will come "A Damsel in Distress" a special offering.

Dolores Cassinelli, whose successes include "The Unknown Love" and who has just completed "The Virtuous Model," will be seen also in "The Right to Lie" another "special."

Paul Scardon Engaged for Crest Picture

Carle E. Carlton, general manager of the Crest Pictures Corporation, announces that he has engaged Paul Scardon to direct his forthcoming productions. Mr. Scardon has been identified with Vitagraph, for whom he superintended the direction of approximately thirty-nine feature pictures, one of his most recent being "The Gamblers," by Charles Klein.

Mr. Carlton's first feature film is to be "No Children Allowed." Edith Day, whose success in the musical comedy "Going Up" was one of last season's theatrical events, will appear in the play.

Mr. Carlton is planning to produce from four to six feature films with all-star casts headed by Miss Day.



Prohibition Days! Yet neither Fay Tincher nor her admirers in "Dangerous Nan McGrew" appear to bemoan the fact. A Christie production

Secretary Daniels Sees Film Wheels Turn

Hon. Josephus Daniels, Secretary of the Navy, visited a motion picture studio for the first time in his life while he was in Los Angeles, incident to the ceremonies welcoming the Pacific Fleet to Western waters. Not only did he get his first peek "behind the scenes," but he made his debut as an "extra."

Accompanied by Congressman H. Z. Osborne, Mayor M. P. Snyder of Los Angeles, Rear-Admirals McKean and Jayne, Commander P. W. Foote, and other naval officers of high rank, Secretary Daniels spent an interesting hour at the Los Angeles studio of the Famous Players-Lasky Corporation.

The distinguished visitors were made welcome by Frank A. Garbutt, a vice-president of Famous Players-Lasky Corporation; Cecil B. DeMille, director general; and Milton E. Hoffman, general manager of the West Coast studios.

"Man's Desire" in Place of Films Contracted

Exhibitors Mutual reports two cases where exhibitors shelved pictures already contracted for to show the Robertson-Cole feature, "Man's Desire" starring Lewis S. Stone.

The solid sold theatre, namely the Standard Theatre, Cleveland's big first run house, which has pay or play contracts with other companies, played "Man's Desire" all last week. When this theatre puts on any outside feature it means laying on the shelf and paying for another production.

Another booking for "Man's Desire" last week was John H. Kunskey's Washington Theatre, Detroit. Mr. Kunskey is said to be losing his lease on the Washington Theatre, September first, to a producing company, and he had thirty-five pictures under contract which he would have to play off or shelve during the month of August. Naturally, he had room for only four pictures. However, he agreed to see "Man's Desire," with the result that he played it all last week.

Birth of Polish Republic Pictured

What are claimed to be the first exclusive pictures of the birth of the Polish Republic appear in the International News No. 34, the news reel put out by the International, through the Universal exchanges. General Joseph Pilsudski, President of the new born Republic and Ignace Jan Padcrewski, Prime Minister, are shown at the first convention of the Polish Parliament. The populace paraded the streets with banners bearing the legend "Hats off to Wilson!"

Directing Exchange Publicity for Universal

Joe Mayer, formerly publicity manager at the Cincinnati exchange of Universal has been brought to New York to take up the position of director of exchange publicity during the absence of Harry Rice who was injured a short time ago.

Mr. Mayer is well known in Cincinnati newspaper circles having been dramatic critic for the Commercial Tribune.



H. B. Warner, featured in "The Pagan God," a Jesse D. Hampton production, released through Exhibitors Mutual



"A Man There Was," a Swedish Biograph feature, the negative of which will be offered for the American and Canadian market

Westerners on Two Circuits

Chicago First Run Houses Book First Hampton—Great Authors' Production

CONTRACTS for complete circuit wide bookings of the Ascher Brothers and Lubliner and Trinz chains of theatres in Chicago have been signed with the W. W. Hodkinson Corporation for Benjamin B. Hampton's first Great Authors' production, "The Westerners," the novel of Stewart Edward White. These contracts were taken by Sidney J. Goldman, the Hodkinson Chicago manager, and follow a circuit-wide booking in New York of the United Booking Offices (Keith and Proctor time) by Marx S. Nathan, manager of the metropolitan district.

"The Westerners" will play day and date over the Chicago zone, and will be the opening attraction of the new amusement season by both of these powerful Western circuits. During the past twelve months only one other production has gone through the entire length of these two chains of theatres day and date, and that incidentally, was the Hodkinson release of "Sahara," the big J. Parker Read, Jr., Louise Glaum production.

"The Westerners" has promptly challenged the attention of the great first-run factors of the industry. Other first-runs signed during the past few days include the Colonial theatre, Akron, the Goldberg Brothers' first-run and circuit in Omaha, the Sequoia theatre, Sacramento; the Laughlin theatre, Long Beach, Cal., and more than one hundred other points, representing an even distribution across the thirty Hodkinson sales zones.

In New York during the run of "The Westerners" at the Strand theatre, no less than fourteen of the city's larger book stores devoted their windows to a display of "The Westerners," and department and drug stores also took special pains to bring the Stewart Edward White novel before the public eye.

Burston Serial Is Progressing

Fourth Episode Finished; Expect It to Rival "The Mystery of 13" Serial

FROM the Coast it is announced that the new Burston-King Baggot serial, in which the latter named is to be featured, is well under way, and that the fourth episode has been reached and passed without accident or injury to any member of the cast, in spite of several thrilling scenes in which the actors portraying leading roles took important parts.

The release title of this latest Burston production, which promises even at this early date to rival "The Mystery of 13" in popularity, has not as yet been announced. In the matter of a title, its producers will not select one until such a one is suggested as will give some idea of the serial's really thrilling story, and which at the same time will contain value from the exhibitors' standpoint.

It has been announced, however, that the already strong cast has been materially strengthened by the addition of Rhea Mitchell. Miss Mitchell has been engaged to play opposite King Bancroft, and is well known in the film world for her work in other productions. She has proved her ability in lead roles in several Thomas H. Ince productions, as well as appearances under other well-known standards.

So that the finished production will meet with all his own requirements as to excellence of photography, direction and acting, President Burston is in Hollywood himself, supervising the work. In recent wires to the New York offices, he enthusiastically commented upon the great support being given the directors and principals by the company as a whole.

Keystone Determined to Find New Ideas

Some folks may be willing to believe there isn't a new idea under the sun but the Keystone Film Company is hot on the trail of original thoughts to be used in presenting the Keystone comedies in a novel way. The search, which is to be countrywide, started in New York with the publication of a series of advertisements in all of the important newspapers, offering from $1,000 to $10,000 in cash for ideas to be used for this purpose.

Although no definite information was forthcoming from the Keystone offices, it was reported on good authority that the campaign has already borne fruit. According to this report, two of the ideas submitted in reply to the newspaper advertisements were considered so good that plans are already under way to put them into execution.

In planning the preparations of these comedies for revival, insistence will be placed on clean wholesome comedy. The aim will be to make them pictures for the whole family.

The prizes for ideas are open to exhibitors as well as to the public in general, and it is believed that their more intimate knowledge of the inner workings will give them an advantage in the contest.

Propaganda Picture Is Receiving Attention

From advices received from all parts of the United States the propaganda motion picture "Look Out For The Snake" being used by the American Defense Society in its campaign against Bolshevism is attracting nation-wide attention. It is being exhibited it is claimed in a greater number of theatres than any film shown since the distribution of Liberty Loan reels and because of the timely appeal of the subject the picture is receiving much favorable comment.

Scores of city and state officials and theatrical managers have expressed a wish to cooperate to the fullest extent in spreading the warning against acceptance of radical politics. It is estimated that several million people who could not have been reached otherwise with anti-Bolshevik arguments have been instructed and benefited through the exhibition.



Madlaine Traverse in the Fox drama of high life, "The Splendid Sin"



UNIVERSAL PRESENTS

FRITZI BRUNETTE

in

"THE WOMAN UNDER COVER"

A UNIVERSAL
Special Attraction

FRITZI

in

"THE WOMAN

Act 1







Act 3







Act 5







BRUNETTE UNDER COVER"

Act 2



Act 4



Act 6



Joseph Medill Patterson's Tremendous Success

A Little Brother of the Rich

Now Booking thru all UNIVERSAL Exchanges



Special Service Section on

Fritzi Brunette in "The Woman Under Cover"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

GENERAL SUMMARY OF FILM

EXHIBITORS who have booked "The Woman Under Cover" have secured a picture where the plot pivots about two professions which are always of interest to the public and which lend themselves well to romance and drama, the newspaper game and the acting profession.

There is a charm and a mystery about both to everyone but those actively engaged therein, and therefore this picture has something to build upon beside the essentials of a plot and the players who enact the roles.

This picture is another adaptation of a stage play, the legitimate vehicle being titled "Playing the Game," and comes from the library of stage successes of the Henry B. Harris Estate. It was directed by George Seigmann from a continuity by Harvey Thew.

Besides the star the principals in the cast are George McDaniels, Fontaine La Rue, Edward Cecil, Harry Springler, Carl Stockdale, Fred Gamble and Marion Skiner.

The locale of the offering is principally in a New York newspaper office, a theater where a musical show is running, and a fashionable apartment. There are no exteriors and no attempt to provide scenic beauty. The production is in six reels, is not burdened with excessive subtitles and its action moves forward without excess footage.

Reduced to absolute theme, the story concerns a girl reporter on a Metropolitan paper who secures the confession of a woman who has murdered her husband, but who has not been indicted. The girl gives the story to her editor in spite of the fact that her brother is implicated to a certain extent and then leaves the reportorial field to become the home manager for the editor of the paper.

Fritzi Brunette has the part of the reporter, Marion Skinner is the murderess and George McDaniels is the editor and hero.

The value of the production as a stage success may be negligible, but it is worth remembering in your billing as adaptations from books and plays are especially popular just at this time.

WHAT FEATURE IS ABOUT

THE opening sequences alternate between the theater and newspaper office, and establish the identity of the characters, and that the popular actor husband of one of the members of the show troupe doesn't get on well with his wife. After a scene in their dressing-room she shoots the actor and unobserved by everyone but the girl reporter's brother who is in love with the woman. These scenes are well presented and get the story away to a good start.

Sequences in the newspaper offices inform that the editor is in love with the girl reporter and that the owner of the paper insists that the sheet scoop the field on penalty of the whole force being discharged. The chance of doing this seems small, unless the murder mystery can be solved. Efforts along this line are unavailing until the brother who has exacted a promise of marriage from the murderess under duress, becomes jealous of a rival and goes to the newspaper office with his story. He signs a statement and the type is set for the spread. In the meantime an attempt is made to get the woman to confess. This is accomplished when the brother goes to her apartment and meets the man whom she wishes to marry. The girl would save her brother the disgrace of being implicated in the affair, but her loyalty to the paper is greater than this desire, and she telephones the editor to start the presses. The editor comes to find the girl and they close the reel with some very clever scenes in which newspaper terms are used to tell the audience that they have started on the route to marital happiness.

COMPARISONS AND OPINIONS

Compared to other releases from this same source, this offering ranks well enough and carries some suspense and enough originality of development to allow it place among the better class of program features.

At no time does it rise to any great heights, but at all times does it keep consistently to its theme and its individual scenes are marked by considerable interest. It will please in houses where people do not want too much originality in plot and who are satisfied as long as a story keeps going without resort to useless padding or scenes which have no bearing on the story. This ranks very closely to melodrama at times and the suspense is largely provided by the two rivals for the widow's affections.

At no time is there any doubt concerning the love affair of the two principals nor are there any complications to this romance, the development of the plot having to do largely with the way the murderess will be brought to justice. This accomplished, the interest in the picture is at an end, except to see the two lovers plight their troth. What becomes of the brother or the newspaper afterward is inconsequential.



Fac-simile of a one-sheet prepared for "The Woman Under Cover"

ADVERTISING ANGLES

IF Miss Brunette is popular you will of course play her up to good advantage. If she isn't and you have booked the picture, it is up to you to protect your own financial interests by trying to make her so. Some of the other members of the cast will probably mean something to your audiences, people as a rule being well versed in supporting players as well as the stars. If there are any of those mentioned who are favorites give them a place in your billing.

Mention of the fact that this was in the original a stage play should by all means be made, even if you are in doubt that this fact will carry weight. It is one of the legitimate angles on which you have to work.



Fritzi Brunette, who has the role of a reporter in "The Woman Under Cover," a dramatic picture of the stage and the newspaper office



Characters other than the star who appear in "The Woman Under Cover"

Advertising This Film as a Newspaper Theatrical Story

We have told you that there is interest in newspaper and theater stories, so you should explain that this is one where the two professions are used as a background.

As to what to do in the publicity line we suggest the usual liberal use of lithographs and the buying of liberal newspaper space. In addition you may make good use of the "stills" which are provided in a large assortment of scenes and which depict interesting action. In billing close to your theatre, try mounting some of these stills on nice cardboard, with a caption underneath, and get them in windows if you can.

As for a lobby display this subject is one which admits of something along that line. You might dress your lobby over into a stage by hanging wood flys on the ceiling, and providing wood wings for the sides with a back drop covering the entrance, except for an opening which will suggest a hole in a stone wall or something of that order.

Or you might build an orthodox stage entrance of scenery, with the "No admittance" door out on the street, and some old character who will look like the kind of an old super people have been led to believe guard back stage around every theatre sitting in a chair outside.

The no admittance sign would attract attention, and passing into the lobby through the single door will be a novelty.

If your lobby is large enough so that after you have filled it up with your scenic wall of a theatre, if there is room you might construct a 24-sheet stand and paste up a lithograph of "The Woman Under Cover."

If you want to add further atmosphere, get some girls and dress them up in clothes of the ballet and let them hang around the entrance as is the usual thing about a stage entrance, where the chorus is not too busy changing their costumes.

You might have one sitting on the doorkeepers' knee part of the time. A call boy could also be added.

If you go in for prologues, there is plenty of opportunity to use a pony ballet on the stage and have the number fade out and into the film itself with actual dancing in the film being depicted.

"THE WOMAN UNDER COVER"

A FEATURE which has many angles in which audiences will find interest and amusement. It is straight drama with very little attempt at comedy, with Miss Brunette, who will be remembered for her work in "The Sealed Envelope,'" "Play Things," "The Velvet Hand," etc., in a role of a girl reporter.

She is ably supported by a rather large cast of principals.

The story is an adaptation of the stage play, "Playing the Game," produced by the Henry B. Harris Estate.



A genuine thriller —a photoplay with heart appeal and great dramatic power

Fritzi Brunette
in
"THE WOMAN UNDER COVER"



Three column newspaper cut for use on "The Woman Under Cover" which will be available at your exchange

NEWSPAPER DISPLAY ADVICE

We suggest some catch lines for your newspaper advertising:

"Her loyalty to her brother was only exceeded by her devotion to her work—"

"The Theatre and the Newspaper combine in forming a background for—"

"The Girl Reporter scooped them all and saves her lover editor's position in—"

For some selling talk we offer the following:

"A story from a stage success produced by Henry B. Harris, filled with suspense and romance and surrounded by the glamour of the stage and newspaper life. Fritzi Burnette is a newspaper reporter in this picture. She solved a murder mystery for her editor and then promised to marry him."

"The girl reporter solved the mystery of the murder of a famous actor, saved her editor lover his position and won for herself a worthy husband. This is a story builded with the theatre and the newspaper life as a background and provides entertainment of the best sort."

"A famous actor was murdered and no one could prove who fired the shot. A girl reporter on a Metropolitan newspaper solved the mystery, having to choose between loyalty to her scapegrace brother and devotion to her editor, in so doing. It is an interesting story with the theatrical and newspaper life of a great city as a background."

PREPARED FOR YOUR USE

THE producers' aids on this will be found adequate. There are one, three and six sheets in assorted styles, all of which advertise the feature to good advantage. Newspaper cuts have been prepared and also a special layout to which you only need to add the date lines, name of the theatre and such other information as you may desire.

Photographs of scenes from the production are available at the usual prices and show the action of the productions to good advantage.

A musical synopsis has been prepared which will give your orchestra leader all the information he requires for his musical program.

Holmes Serial in Big Demand

Rights in Many States Are Bought; Canadian Rights Also Disposed Of

SHERMAN S. KRELLBERG is meeting with success in selling the state rights to the new Helen Holmes Serial, "The Fatal Fortune." Mr. Krellberg, president and general manager of the S. L. K. Serial Corporation, which company is producing this serial, announces the sale during the past week of the following territories: California, Nevada, Consolidated Film Corporation of California; Canadian rights, purchased by J. C. Brady, president of the Canadian Exhibitors' Exchange, Ltd.; Michigan, purchased by A. S. Hyman, president of the Hyman Attractions, Western Illinois and Indiana, purchased by J. L. Friedman, president of the Celebrated Players Film Company. In addition to these, the entire world rights have been sold with the following few exceptions: Washington, Oregon, Montana, Idaho, Wyoming, North Dakota, Nebraska, Utah, Colorado, Arizona, New Mexico, Texas, Oklahoma, Mississippi, Louisiana, Kentucky, and Upper New York.

Many novel features in the way of advertising novelties will be at the command of the exhibitors who book the new S. L. K. Series featuring Helen Holmes in "The Fatal Fortune."

A beautiful pocket mirror with a handsome photograph of Helen Holmes on the back may be used as a souvenir, and presented to the patrons at the showing of the first episode. These mirrors while inexpensive are unusually attractive, and will be carried by the women in their handbags for years.

Another novelty is that of a song entitled "Pretty Helen," the words of which were dedicated to Helen Holmes. Copies may be had very reasonably and also used as souvenirs. These songs are sure to help the exhibitor exploit "The Fatal Fortune" because a copy of the song on the piano is a twenty-four sheet in every home.

The *Herald's* measure, 11 x 28, and are of various colored paper with sensational pen sketched drawings which will surely attract attention. The big idea of exploiting this serial is to circus it, and if the exhibitor will only use the advertising which is available, it is claimed he can't go wrong.



Raymond McKee, appearing in Apfel-World pictures

Feature Starring House Peters Is Begun

This week additional producing activities were in evidence at the Garson studio when Monte M. Katterjohn began making his first production which has been titled "Love, Honor and Obey," with House Peters in the featured role. Al Green, who was director for Selig several years ago, and more recently has been associated with Marshall Neilan up until July 1st, when he accepted a position as director for Fox, will be in charge of filming this subject, which had to do with present-day problems of married life. Katterjohn, who is the author of this story, will serve in the supervising capacity, and it will be the first Katterjohn Production released through the Equity Pictures Corporation.

Christie Studios Will Be Further Enlarged

In order to take care of the increased volume and scale of productions which have already been undertaken and mapped out for the coming twelve months, the Christie Film Company has found it necessary to elaborate on the recently planned improvements of its property occupying the city blocks at Sunset and Gower streets, Hollywood.

The program of enlargements which is called for by the demands of the two-reel Special productions now under way and for the regular schedule of Christie comedies includes three new stages, the largest of which will be 186 by 80 feet in dimensions.

Story Picked for Owen Moore

Selznick Announces "Piccadilly Jim," by Wodehouse, for Stars Re-appearance

AFTER many weeks of the most painstaking search for exactly the right story for the first of the Owen Moore pictures to be produced by the Selznick Pictures Corporation, Myron Selznick has bought P. G. Wodehouse's novel, "Piccadilly Jim," for this purpose. Wesley Ruggles will direct the production.

"Piccadilly Jim" appeared in serial form in the *Saturday Evening Post,* and the unique story and character creation created a literary sensation. Mr. Wodehouse already had been successful as a playwright and author of various magazine articles, but this story at once placed him at the top in still another profession, that of novelist. The book rights for the story were acquired immediately by the Dodd Mead Company, which will publish the novel very shortly. Comstock and Gest have secured the dramatic rights, and preparations are now being made for a big production to be staged as early in the fall as theartical conditions permit. It is probable, however, that the picture production will be completed before the play reaches the footlights.

The character in the story from which "Piccadilly Jim" gets its name is one which is perfectly adapted to Owen Moore's personality. He is best described as an aristocrat with a sense of humor. In fact, while the story is romantic, it is the characteristic Wodehouse humor which makes it distinctive even more than its unique plot. The story is such that a remarkably magnificent production can be built around it, and preparations are already under way to this end.

It is now several weeks since the series of Owen Moore productions was announced as forthcoming.



Bessie Barriscale, one of Robertson-Cole's real bright lights

Many States Sold for "Hall Room Boys"

Joe Brandt, special Eastern representative of the National Film Corporation, reports that State Rights territory on the "Hall Room Boys" comedies is selling fast.

Although the announcement was only made a few days ago that Mr. Brandt and Jack and Harry Cohn had decided to offer the series of comedies to the State Rights buyers, the response was so quick that already a great deal of territory has been closed.

Within the last few days the Standard Film Service of Cleveland bought the rights for the States of Michigan, Ohio and Kentucky, while California, Arizona and Nevada rights were purchased by the Consolidated Film Corporation of California, with offices in San Francisco and Los Angeles. Western Pennsylvania and West Virginia have been acquired by the Quality Films Corporation of Pittsburgh.

Mr. Freedman of Celebrated Players, Chicago, has signed contracts purchasing the rights to the States of Illinois, Wisconsin and Indiana and the rights for Eastern Pennsylvania and Southern New Jersey have been bought by Masterpiece Film Attractions of Philadelphia.

Named to Pathe Branch

E. A. Eschmann, well known film man for several years associated with the World Film Corporation, has been appointed manager of the Chicago branch of Pathe Exchange, Inc., succeeding F. B. Rogers who has been promoted to district manager over the Central Western Division.



Five prominent authors whose works are being produced by Screen Classics, Inc. Beginning at the left: Harrison Rhodes, Mrs. Fanny Hatton, Holman Day, Miss I. A. R. Wylie and Frederic Hatton


The Attraction
James J. Corbett
Released Sept. 1st.
BOOK NOW

Biggest Serial in the World Today

"THE MIDNIGHT MAN"



Almost as soon as this magazine is in your hands the box office story of James J. Corbett in "THE MIDNIGHT MAN" will have been begun. And we are ready to state right now—even before the first crowds are recorded—that "THE MIDNIGHT MAN" will be the *biggest success in the Serial business that the Trade has ever known.* Watch this magazine closely for the next three weeks. We'll bet our bottom dollar that we'll have some testimonials by that time that will send you to your nearest Universal Exchange on the dead run. *Wait and see!*

UNIVERSAL



Scenes from two Monopol offerings. At the left the familiar serial star, Francis Ford, in a moment from "Crimson Shoals." The other two pictures are from "Alma, Where Do You Live?" in which Ruth McTammany and George Larkin have the leading roles

Gertrude Atherton Returns Satisfied

Abraham Lehr, Vice-President of Goldwyn Pictures Corporation and in charge of the western studios was the only one to utter a word of complaint when Gertrude Atherton arrived to confer on the production of her novel, "Perch of the Devil," for Eminent Authors. "Here we are all smiling and bowing and kowtowing to Gertrude Atherton, the famous novelist," he said, "and yet she comes out here and is apparently only anxious to get away and go back east."

Mrs. Atherton returned to New York last week and expressed complete confidence in the Goldwyn studio organization. Besides her first picture, she had discussed two more with J. G. Hawkes, Editor in chief, with Rupert Julian and Mr. Lehr.

More Enlargements on Goldwyn Studios

Within twenty days eight companies will be making pictures at the huge Culver City studios of the Goldwyn Pictures Corporation. Six directors are busy, T. Hayes Hunter having commenced this week. Wallace Worsley starts Monday, and Rupert Julian begins September 1. The added production makes the plant a very busy place, and to properly accommodate this large staff it was necessary to make considerable enlargements. A new $25,000 stage is nearing completion. It will allow eight companies to work at once.

Several buildings are under way, the largest being a concrete power house for the new motor-generator set.

General Release of "Checkers" Aug. 31

"Checkers!" It's the exhibitors' move. William Fox releases "Checkers," under the schedule arranged for the season of 1919-1920, on August 31.

"Checkers" is a screen adaptation of the great racing melodrama—the play by Henry B. Blossom, Jr., which for years in its original stage form crowded theatres in every part of the globe.

Desmond's Newest Offering

"Dangerous Waters" First Fall Offering for Jesse B. Hampton, Star Player

"DANGEROUS Waters," presented by Jesse D. Hampton, will be William Desmond's first picture on the Robertson-Cole fall schedule distributed by Exhibitors Mutual. It is a society drama based on events that happened a few years ago in New York. Desmond plays the part of a wealthy society man, who returns from his ranch in the West expecting to find happiness with the girl. She, however, is so satiated with society life that she is not all she should be to him. To give her a taste of the unconventional, the idler arranges an Olympian banquet. The revels almost result in the girl losing her reputation, but Jimmy is there to protect it, and before it is too late she realizes that Jimmy Moulton is the man, the man whom she really loves.

The Bacchanalian revels at the Olympian feast are scenes that are said to have seldom been attempted in a picture. They are unusual, picturesque and lavish it is stated. The event takes place in the Ritz, where the ball room is transformed into a rocky grotto. The guests are all accustomed to represent the various gods of the Pantheon. The feast is a reproduction of one that was held by New York society some years ago, and which created what amounted to a sensation.

The unusual events based on real happenings is said to give the picture a value to exhibitors that can seldom be attained by a production. It also offers widespread exploitation possibilities.

Midnight Show of "The Brat"

Nazimova Hostess to Select, Critical Audience at First Exhibition

WITH a select gathering of studio associates as her guests, Nazimova was hostess the other night at a special pre-view of her newest screen production, "The Brat," in which Richard A. Rowland and Maxwell Karger present the Russian artiste and which is scheduled for first of September release by Metro Pictures Corporation.

Nazimova selected The Iris theatre, on Hollywood Boulevard, a short motor ride from her studios in Hollywood, for this pre-showing of her new picture. For, as well as for her guests, it was the first time she was to see the completed production, with titles approved and passed and with the seven reels spun off through a projection machine to the accompaniment of a special musical score.

It was her first view of "The Brat" in its final form, notwithstanding that the star had assisted daily in the cutting and titling of the picture.

The showing was unique in many respects. The time of the pre-view was midnight, and those who had gathered in the small, darkened theatre too witness the latest and most signal instance of Nazimova's versatility, resembled in all ways those present at the dress rehearsal of a spoken play. The showing, moreover, constituted in its small and analytical audience, a test of unusual severity. Lighting, direction and the work of the entire cast were subjected to the most searching and critical scrutiny.

Among those who attended the midnight showing in the Iris theatre, in addition to Nazimova and Director General Karger were Mrs. Karger, Charles Bryant, leading man to Nazimova and co-adapter of "The Brat"; Herbert Blache, who directed the picture, and Madame Blache, June Mathis, Al. E. Kelly and John Ince.

"The Golden Shower"

Gladys Leslie has begun her next Vitagraph feature. "The Golden Shower," by Marie Eve. John W. Nobe, who directed Miss Leslie's last picture, "The Gray Towers Mystery," is directing the new picture.

Say "Birth of a Race" Is a Winner

The manner in which "The Birth of A Race" is said to be booking and cleaning up for exhibitors bears out the judgment of Nathan Hirsh, president of the Aywon Film Corporation, who declared it a winner as soon as he saw it and then immediately made arrangements to handle it in the New York territory.

"Probably," says Mr. Hirsh, "few pictures of recent years has created the great interest that 'The Birth of A Race' has. Literally it has taken the public by storm, playing to enormous business wherever offered and breaking box office records in most every instance. I am particularly well pleased that I was fortunate enough to get this picture for the large number of exhibitors that I do business with."

Reynolds, Author of Serial Story

Sidney Reynolds, president of Supreme Pictures, is said by the publicity department of the Supreme Pictures, Inc., to be the author of the 15 episode serial starring J. Robert Pauline, the former hypnotist and vaudeville star, who has appeared repeatedly before the public of every city of importance in the United States, as well as on the European continent. Mr. Reynolds has written and been responsible for the success of many feature productions and is said to have incorporated some unique effects in this serial which are strikingly different from anything ever attempted on the screen.

Lois Weber to Direct Again Soon

Following a long vacation in the East, during which time she underwent a successful operation on her arm, Lois Weber, who recently signed a contract to make a series of productions for the Famous Players-Lasky Corporation, has returned to Los Angeles, accompanied by her husband, Phillip Smalley.

Miss Weber expects to commence work on her first Paramount-Artcraft production early in October.

"Give Best Pictures" Robertson-Cole's Policy

Fiscal Year Will See Release of Fifty-two Features, and Added Specials and Scenics

THE announcement of Robertson-Cole, covering the fiscal year of 1919-1920 with the release of fifty-two features, twelve specials, comedies, scenics and new Martin Johnson pictures, shows a remarkable broadening of scope, increase in number and raising of the standard of productions to be released by that organization for distribution by Exhibitors Mutual.

The fifty-two features will be released as Robertson-Cole Superior Pictures. They will be produced by Brentwood, Haworth, Jesse D. Hampton, B. B. Features Inc., and Beatriz Michelena Pictures. Southern California Producing Company will furnish a one-reel comedy each week and Martin Johnson's new series will be pictures of unexplored parts of the South Pacific, which he is now taking. Haworth will be one of the producers of the twelve specials, completing the year's releases.

The five Robertson-Cole stars, Sessue Hayakawa, Bessie Barriscale, H. B. Warner, William Desmond and Beatriz Michelena will appear in new series of pictures. In addition, three new stars have been engaged. Miss Edith Storey will be the first of these to start work on a series of eight pictures.

This will mark Miss Storey's return to the screen after an absence of two years. Without doubt the public and exhibitor alike, will welcome her return under the Robertson-Cole banner.

Announcement concerning the other stars, one of whom is a man, said to have the highest box office value, and the other, a woman of equal reputation, will be made by Robertson within the next few weeks.

In summarizing the policy for the coming year, an official of the Robertson-Cole organization declared, "The one and only policy of Robertson-Cole is, to secure the best pictures, pictures that will make money for the exhibitor and satisfy public demand." With this in view, Robertson-Cole will release only Superior Pictures.

"The first of the new Superior Pictures will be released in October, continuing througout the year at the rate of one each week. Sessue Hayakawa will be starred in a series of eight of them, produced by Haworth; B. B. Features will make eight pictures with Bessie Barriscale; George E. Middleton will direct Beatriz Michelena in two more pretentious productions this year, and Jesse D. Hampton will present H. B. Warner in six pictures, succeeding, "The Man Who Turned White" and "The Pagan God," and William Desmond in two. Haworth will also produce the eight Edith Storey offerings. Brentwood will furnish three additional productions directed by King W. Vidor. Four of the twelve specials will be produced by Haworth. Contracts for the other eight are being arranged and will be concluded within a few weeks.

Fifty-two Strand Comedies, each measuring up to the highest refined comedy standards and a series of unique scenics photographed in all parts of the world and having an educational as well as entertaining value which will serve to round out a well balanced program for theatres.

"Martin Johnson is now visiting unexplored islands of the South Pacific taking a new series of pictures which will be included among the year's releases. These pictures will be entirely different from "Cannibals of the South Seas" which created a sensation in that they will show only the very unusual and unheard of conditions as discovered by this famous photographer in his trip of exploration.

The talent of the Robertson-Cole stars will be utilized to the fullest extent. They will be cast in strong roles in the best stories that the market can furnish. Some of the best authors in this country are now writing for companies producing for Robertson-Cole. Among these writers whose works are now being produced by Haworth, B. B. Features and Jesse D. Hampton are Bret Harte, E. Phillips Oppenheim, Arthur Stringer and P. G. Wodehouse.

"There will be no lowering of the quality established by Robertson-Cole under any circumstances and exhibitors may rest assured that all pictures during the coming year will measure up to the classification required, that of the highest standard of excellence.

"Comparing a resume of the activities of the Robertson-Cole for the past year with the plans laid out for the coming year, an almost phenomenal growth is represented.

"It was in January that Robertson-Cole's first contribution to the silent drama appeared on the domestic film market, Martin Johnson's "Cannibals of the South seas." Several years of success in the exporting trade was back of the Robertson-Cole movement in the United States—experience that has resulted in that organization becoming one of the staunchest business firms in the country.

"During the past eight months, since the release of the Johnson feature, Robertson-Cole has placed before the public through its distributing agents, Exhibitors Mutual, about forty features, among them some of the best productions of the current season."

"Right to Happiness" Has First Showing

Even if the "Right to Happiness" were not noteworthy in its timely theme, this latest Universal-Jewel production of Dorothy Phillips would probably, Universal believes, have an instant reception because of the star's past work. This is the statement made by the sponsors of the exceptional drama which is to have its premier showing at the Park theatre, New York City, Saturday night, August 31.

In this new screen drama Miss Phillips is said to rise to the heights of her career in dramatic roles. She in every way compares, so Universal officials believe, with the greatest stage actresses of today or yesterday.

First Weber Subject for World

The Lawrence Weber Productions have notified the World Pictures that the first of their series of special features they will make for the World Company will be put in work this coming week.

The initial subject will be a picturization of "The Blue Pearl," Anne Crawford Flexner's play that was the opening attraction at the Longacre theatre last season. Edith Hallor has been selected as the star.

On Lasky Sales Force

Frederick P. Flannagan has been added to the sales force of the Educational Department of the Famous Players-Lasky Corporation, under the general management of Nathan H. Friend.

Advocates Contact With Public

Robertson-Cole Official Sees Benefit in Connection

"THE great drawback to the producer of motion pictures is, to my opinion, the lack of direct connection between those who actually produce the picture and the alternate consumer,—the picture public," states Mr. L. C. Haynes, president of the Brentwood Pictures Corporation now making Robertson-Cole features for distribution by Exhibitors Mutual. "However due to the wide success of our two recent Robertson-Cole features we have in a sense established a contact with the public and "The Other Half," I believe we are giving the public just what it wants.

"The market has been surfeited with eternal triangle and grimly melodramatic photoplays and the demand appears to be for wholesome, sane and constructively optimistic pictures. Pictures presenting naturalness and truth-to-life in story built on a strong theme and imparting cheerfulness and thoughts of practical benefit are a panacea for the general unrest following the war.

"The Other Half" is a clean and wholesome picture, free from sensationalities and touching upon one vital subject so pertinent to social unrest, the effect of the war on our young men and whether those effects are lasting.

"Taking the subject from a constructive viewpoint, 'The Other Half' shows that one of the great lessons learned is brotherly love and the breaking down of class distinction barriers and that this lesson is so moulding itself into the characters that it will be lasting.

"'The Other Half' does not attempt to moralize nor is it a preachment. It is a simple appealing story of two young men, from the two classes of life, the aristocracy and 'the other half' the masses, who have become buddies through trench life and resume their former stations of life. Of course they have their sweethearts and the lesson is so strong that it not only breaks down the barriers between the two girls but demonstrates that their is no real human barrier between capital and labor.

"'The Other Half' is a King W. Vidor picture breathing the same sane optismism and cheerful uplift that pervaded 'Better Times' and 'The Turn in the Road' which he also wrote and directed and which contributed so largely toward their success.

"'The Other Half' follows the Brentwood policy of having no individual star. There are four principal characters in the story and to make them all ring true to every human instinct it was necessary to have all four players of the highest type.



"The Fatal Fortune" is the title of the S. L. K. serial in which daring Helen Holmes has the star part. This is one of the interesting moments in the picture



Earle Williams as the French-Canadian in Walter's "The Wolf," which Vitagraph has adapted for the screen

Aywon Release Plays to S. R. O. Sign

Since Nathan Hirsh, president of the Aywon Film Corporation, took over the bookings of "The Law of Nature" he reports it has been going like a house afire. As a matter of cold fact, exhibitors all over are said to be cleaning up on it while in Greater New York the S. R. O. sign has been hung out at theatres where it has been shown.

"The Law of Nature," through the efforts of Mr. Hirsh, played a very successful week's engagement at the Majestic Theatre, New York City, while it scored equally as strongly at the Mount Morris, on the David Picker circuit, the Sydney Cohen circuit, in the Loew theatres and many others.

A Universal Offering

"The Strange Case of Cavendish," a most absorbing story written by Randall Paris, well-known author of such books as "The Devil's Own," "When Wilderness Was King," and "My Lady of the North." It has been adapted for the screen by William Pigott for Universal, and scenarioized by Karl Coolidge. Kathleen O'Connor and Jack Perrin have the leading roles.

S-L Feature Good Road Show Attraction

The interest manifested by exhibitors in all sections of the country in "Virtuous Men," the first S-L production, has increased steadily since the initial presentation of the picture several months ago. The various purchasers of territorial rights to the E. K. Lincoln feature report long runs and continued bookings of the production by the representative exhibitors of the field.

T. E. Larson, purchaser of "Virtuous Men" for thirteen states in the west and southwest, announced this week the first run of the feature in his territory at the Royal Theatre, Tulsa, Okla. The S-L production will be presented for a two-week run and an extensive advertising campaign has been inaugurated in its behalf by Larson. It will open on August 31st.

In many instances the various buyers of "Virtuous Men" are presenting the first S-L offering as a road show attraction at legitimate theatre prices. It is said that thirteen companies of the production are at present touring in various parts of the country.

Equity Closing on Territory

Entire United States Soon Sold for "Eyes of Youth" Releases in October

FRANCHISES for territorial rights for Equity Pictures Corporation are reported as being closed very rapidly and at present President H. K. Sonborn is on the West Coast conferring with Harry Garson of the Garson studios.

In the middle west Joseph I. Schnitzer of the Equity is meeting the prospective franchise men and report has it that all the United States will soon be disposed of.

Within two weeks the first Clara Kimball Young production will be completed and "Eyes of Youth" will therefore be released in October. This is said to be just the first of ten productions a year which Equity will handle. The executives of this company emphasize that they are not dealing in the so-called program calibre of pictures.

"Nothing but the biggest and best productions, fully worthy of the real 'special' class, will be distributed or produced by Equity Pictures Corporation," declared Mr. Schnitzer. "Miss Young will produce four of these, there will be four by another well-known star, and two surprise super-specials."

Harry Garson is declared to be very active since moving into the new Garson studios on the West Coast and says that "Eyes of Youth," starring Clara Kimball Young, will far surpass all her past productions.

Mr. Garson has signed House Peters for a long term contract and he will have the leading role in Monte M. Katterjohn's play, "Love, Honor and Obey." In support of Mr. Peters in this production will appear the following well-known screen artists: Mary Alden, Ruth Sinclair, Sam Sothern, Mildred Riordan and Edward M. Kimball.

"Love, Honor and Obey" will be directed by Alfred E. Green, under the personal supervision of Harry Garson. Dave Kesson will handle the camera.

Gareth Hughes has also been placed under a three years' contract by Mr. Garson for juvenile leading roles. And Harah Ellis Ryan, woman author, has contracted to write five big special plays for Clara Kimball Young.

First Drury Lane Production

"The Best of Luck" Announced as the First of Acquired Plays for Screen

THE first of the six Drury Lane melodramas purchased by Richard A. Rowland, president of Metro Pictures Corporation, for all-star productions to be made by Screen Classics, Inc., will be "The Best of Luck." Selection of "The Best of Luck" as the initial picturization of the English plays was announced by Maxwell Karger, who will supervise every detail of these elaborate dramas in their conversion to the silver sheet.

"The Best of Luck," the most recent as well as one of the best known of the Drury Lane plays, was first produced in London on September 27, 1916, and despite the tension of the British public due to the world war, ran for several months and drew tremendous audiences nightly to the Theatre Royal (Drury Lane). Madge Titheradge, familiar to American theatre audiences by her work in the leading role of the English stage production, "The Butterfly On the Wheel," enacted the leading feminine role in "The Best of Luck."

Besides Miss Titheradge there were forty-four principal characters in the spectacular piece, and a host of supernumeraries figuring in the thrilling scenes of massed dramatic action. "The Best of Luck" is from the pens of Henry Hamilton, Arthur Collins and the late Cecil Raleigh. It was produced at Drury Lane by Mr. Collins.



Marie Walcamp and group of Universal ball players. Miss Walcamp looks like the owner of the club. She is, because she personally financed it

A Link Added to the Pioneer Chain

The seventh link to the fast growing chain of Pioneer Cooperative Exchanges will be the Masterpiece Film Attractions of Philadelphia, controlling the eastern Pennsylvania and southern New Jersey territory.

Ben Amsterdam and L. Korson, two of the best known exchangemen in the Quaker City are behind the Masterpiece, and were in New York for the better part of last week completing the arrangements for the early release of the full list of Pioneer attractions.

The main offices of the Masterpiece at 1235 Vine street, are being enlarged to take care of the big increase in business which is expected as a result of the deal.

The Masterpiece Film Attractions will offer for immediate release "Virtuous Sinners," "Sins of the Children," and Henry B. Walthall in "The Boomerang" and the "Long Arm of Mannister." The other productions are "The Girl From Nowhere," "Suspicion," and Grace Davison and Conway Tearle in "Atonement."

Minter Picture Given by New York World

That it pays to advertise in photoplay trade papers is conclusively proven in the case of Realart Pictures Corporation, according to the publicity department of that company. The insert of Mary Miles Minter which appeared in the trade journals dated August 16 and August 30 included a reproduction of a portrait of the little Realart star as its most outstanding feature and the many requests that have come from exhibitors from all over the country for this picture prove beyond doubt to Realart officials that the trade papers have a very wide circulation, that they are well read and that the subscribers have vital interest in what is going on in photoplay circles.

In order to satisfy the demands for this picture of Mary Miles Minter, which have flowed into the home office and the twenty branches, Realart is having 1,000,000 extra copies printed. The largest part of the—600,000—will be circulated by the New York World, one of the leading metropolitan dailies, with its issue of Sunday, September 14.

Lardner Tales in Film Expected to Go Big

Although Ring W. Lardner, author of the "Dear Al" stories in the Saturday Evening Post and other magazines of national circulation, is one of America's foremost humorists and is one of the highest paid authors today, the new series of comedies, "So This Is America!" which are being produced by the Educational Department of Famous Players-Lasky Corporation, mark the first of his work to reach the screen.

Because of the Lardner genius for writing humor that has practically a universal appeal, Nathan H. Friend, general manager of the Educational Department of Famous Players-Lasky predicts that Lardner's work on the screen will have even a greater vogue than his writings in magazines.

Special Service Section on

Nazimova in "The Brat"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

THERE is little use of beginning this section with the usual If you are going to book this picture. Every exhibitor who can get "The Brat" at a price which he thinks will allow him a proper amount of net profit will run it. Those who can't get it will have regrets.

To begin with Nazimova's reputation is made. With the string of successes each dominated by this star's energetic, vibrant personality, she has had she now has come into the class of the sure fire box office attraction and will remain there until something happens to make the public lose faith in her productions.

If this is a fact and we believe that it is, the exhibitor has only the angle of the particular vehicle in which she appears to consider. In "The Brat" you have first for consideration the fact that it is an adaptation of a play which made a great hit on the legitimate stage and in which Maude Fulton was starred. This production besides having a big run in New York toured the country successfully and has also been used to quite an extent in stock. The picture adaptation therefore comes to you with a reputation and the title itself means something to your patrons. That a person may have seen the stage version will not detract from it as a box office attraction. It will rather add to it.

IN presenting Nazimova in the role of this girl of the chorus who in spite of her surroundings chooses poverty and suffering rather than the "easiest way" because of an inate virtue, a role has been provided which is entirely different than anything she has yet done. She is presented as an American girl, in an American story of the type which seems to please American audiences best. In the film depiction of a girl who has never had an opportunity to enjoy the good things of life, falling in love with and being loved by, the good man of prosperous circumstances, and after a series of incidents proving fictionally that the course of true love does not run smoothly, marrying him to live happy ever after.

There may be those who argue that this is commonplace which is true yet nevertheless this is the sort of a story which American audiences like if the development of the plot is kept human and convincing and the cast which interprets it is adequate to the demands of the roles.

This is the sort of a story which Nazimova and her supporting cast have in "The Brat."

The scenario for the "Brat" was written by June Mathis from the original script by Maude Fulton (Miss Fulton wrote the play and starred in it) and the direction is by Maxwell Karger. In both cases the tasks have been well done. The continuity is excellent and the direction adequate. The production has been well staged, good sets being provided and the matter of details well taken care of.

THE screening of "The Brat" is through art titles, and the opening sequence is New York's sky line photographed at night.

The first action scenes show Charles Bryant as Maximillian Forrester, an author of novels trying to write a book with a girl of the slums as his leading character, a type with which he is not familiar.

Other introductory scenes follow introducing Amy Van Ness as the authors mother, Frank Currier as a Bishop of the "well fed but sincere type," Bonnie Hill as Forrester's fiance. They also depict the author as rather eccentric and absent minded absorbed in his work to the exclusion of everything else. Another sequence begins in which Darrell Ross is introduced as Maxmillian Forrestor's brother, and showing Nazimova as a chorus girl, a rehearsal being in progress with Nazimova as one of the participants and Stephen Forrester watching the events with the evident intention of picking out one of the girls for his own entertainment. His choice falls on Nazimova but she refuses the offer of a good time at the price asked, and is discharged by the manager. It is here that she gets her title of "The Brat."

These scenes at the theatre where the rehearsal is being held are well carried out and the character of Stephen Forrester that of a young man about town sowing his wild oats and believing that all women of a certain class, meaning any that have to work for their living are fair game, to men who have the money to pay for what they want.

WITH "The Brat" out of a job and in despair because she has no home and hungry, Stephen thinks his conquest will be easy. He follows "The Brat" up the street through a pouring rain, which is most realistic, and overtakes her at the entrance of a store. His overtures are again refused and when he insists a struggle follows. A policeman comes to the scene and Stephen tells the officer that the girl has accosted him. "The Brat" is taken to the night court. With Maximillian Forrester, eating is of second consideration and social etiquette a matter of no importance, so when an idea strikes him that he can find the kind of a girl he is writing about in the police court and from talking with her learn what he wants to have his fictional character do and say, he leaves the dinner table where he and the people mentioned having been dining and rushes to a court where a friend of his presides. "The Brat" is one of those waiting trial. Maxmillian chooses "The Brat" as the type he wants for his work and secures her release.

These scenes in the police court are well staged, many good types being assembled which provide atmosphere.

Forrester takes the Brat to his home. For some footage sequences follow which do not advance the story but which do allow Nazimova to clinch her characterization, and during which many good titles we should judge lines from the play are used. The first action bearing on the story to follow is when Stephen comes home broke after losing at poker at his club and recognizes the girl. Good suspense is secured here as to what will happen. However, both Stephen and the girl remain silent.

FOLLOWING this are more scenes principally characterization, showing the author and the girl at work, the latter having been provided good clothes. Of course the other characters appear in these scenes but they do not advance the story.

These sequences are not to be considered just padding, however, for the reason that the star makes them interesting by her characterization.

The next advance in the story is a scene disclosing that Stephen has forged his brothers name to a note and that the money lender is threatening exposure. He is also drinking heavily and "The Brat" who has been intrusted with the key of a wall



Three views of Nazimova in her latest release, "The Brat," in which she has a most interesting role, that of a way wise chorus girl





Characteristic poses of Nazimova in "The Brat," with her leading man shown in the cuts at each end of the layout

safe, locks the decanter compartment and keeps the key.

The book is finished but the author doesn't like it. It has an unhappy ending "The Brat" shooting herself. During a discussion between "The Brat" and the author, Stephen comes in for a second time asking for money. He is refused because his brother is out of funds until his book just completed is sold, except some bills the sum not being identified in the picture which have been lying on the table, and which you are told by a speaking title are to be given to some one who has earned them.

Stephen needing a drink insists on having the key to the decanter cupboard and by mistake "The Brat" gives him the key to the money safe. Stephen registers the temptation to take the money placed there by his brother for some other person.

The next sequences are rather convenient. "The Brat" is pressed into service to dance at a charity theatrical performance and all the Forrester household attend. In these scenes rather interesting but having little to do with the story "The Brat" dances a number she learned when rehearsing for the musical comedy but is heart broken when through the efforts of Forrester's fiance a pistol shot cue is missed off stage and the finale of her act ruined.



Three column head cut of Nazimova. Suitable for any sort of paper

WHILE the others are at the theater, Stephen decides to steal the money and goes to his home with the key which will open the wall safe. The supposition will be that the Brat stole the money.

"The Brat," now that the book is finished and her dance has proven a failure goes back to the Forrester home to change her clothes for those she wore when she came before leaving the house for good. On her dressing table she finds the envelope with the money Maximillian had refused Stephen. She starts to go out but on her way surprises Stephen rifling the wall safe. Knowing that he will be disgraced unless he can pay his debt, "The Brat" gives the money to Stephen and begins to pick up the papers which he has thrown from the safe on the floor. While engaged in this Maximillian and the rest of the family return and they infer that she has attempted to rob the safe. To save Stephen she allows them to believe that she is guilty. Stephen overhears, however, and rushes into the room and tells the truth. "The Brat is vindicated, the mother accepts her as an equal, Forrester's fiance returns his ring and "The Brat" becomes the promised bride of Maximillian. All of which especially the latter sequences are conventional and convenient. Nevertheless Nazimova has been able to lift the action of the scenes until they register as good drama in spite of a certain obviousness.

IF you are going to figure that any picture in which Nazimova appears has a market already established for it, and we see no reason why it should not have, your main idea should be to sell the star, with the story a second consideration, but in view of the fact that this picture is an adaptation of a very well known play you will find it profitable to give this story more attention than if it was an original plot selected or written for the star.

However, in both cases your advertising should be along dignified lines, but strong enough to let every one know that Nazimova has made another picture and will show it at your theatre on certain dates.

If you are booking for a centrally located house, one which may expect to draw from all parts of your city or even from other cities you should not neglect the bill boards going well out of your own section in billing the picture.

It is probable that the reputation of Nazimova is much wider than that which you have established for her. Neighborhood houses have played her other successes, people have seen her former pictures in other cities and have read about them and the star. Consequently your job on this is to reach everyone who will want to see this latest production regardless of whether they naturally belong among your clientele. To do this you will have to do a lot of advertising. For an extended campaign in advertising there is no better medium than the newspapers and the bill board stands.

BILLBOARDS tell their story quickly and to people who may not read an ad in the papers. There is also a certain psychology in a big 24-sheet stand. It is exemplified in the business a circus does. The bigger the flash, the larger people seem to think the show will be. This same rule holds good in advertising anything, especially amusement enterprises.

This picture is one on which you can afford to advertise heavily because it's appeal is larger than many productions. In other words for the two reasons, star and a well known story and title it sticks it's head up above the ordinary picture, will draw more business and interest more people, so you are justified in increasing your advertising appropriation. If we were to play this feature we would cover every well located bill board in any district where transportation to the theatre was reasonably good. The fact that it costs money to do this would not deter us at all.

As for newspaper display, it is always a sure fire method of reaching people, especially the theatre going public. On "The Brat" do not stint yourself in your display space. Buy plenty of it in all of the papers. Be sure that you reach everyone who can be sold. There are times to spend money for advertising and times not too, but this is one of the best bets, for the appeal here is to all classes.

In framing your newspaper ads, be sure that you use a cut of the star which will print big enough and sharp enough so everyone will recognize it.

The producers have provided three "head" cuts of the star, which were made from hand drawn portraits, and which are very good likenesses. These will be effective in big space but do not try to use them where the cut will fill the whole width purchased. A good ad cannot be framed in this manner.

HOWEVER, there is at least one smaller producer's cut which will answer if you really insist on limiting your space.

For your selling talk be sure and tell your people that this is an American story with the star in a role of an American chorus girl. If there has been objection to other Nazimova productions it probably has been because of their foreign flavor.

If we were going to frame an ad, we would start out something like this:

"Nazimova, in a story of a chorus girl who valued virtue above luxury at the price she must pay for it, who went hungry rather than sell herself for life's material necessities, but who after fate had been exceptionally unkind finally came to the turn in the road which leads upward to love and happiness."



This is one of the one sheets available

Then tell them about the pictures being an adaptation of the play, mention the supporting cast, etc.

If you go in for original advertising and discard all of the producers materials, we would recommend using some of the stills tied into your reading matter. There are a lot of mighty good scenes depicted in the unusual number of photographs available and each of these shows the star in one of her characteristic poses dressed in the shabby gown and short sweater she wore as the chorus girl.

For your benefit we are reproducing some of the paper which has been prepared.



Three prominent stars appearing under the Goldwyn banner. At the left is Geraldine Farrar in "The World and Its Woman," center, Madge Kennedy in "Strictly Confidential" and at left, Pauline Frederick in "Bonds of Love"

Star Thinks "Sinners" Best in Film Form

"'Sinners,' the photoplay, is a better, bigger and more gripping production than 'Sinners,' the stage play."

That is Alive Brady's opinion, as expressed through Realart Pictures Corporation, which will release the picture.

"I was the star of both productions and ought to know," Miss Brady says. "Of course, I am not considered competent to predict the financial outcome of the release of the new 'Sinners,' but I do know that my father made a great deal of money from the stage version, and I know, too, that the situations and the acting which obviously made the stage version a success will be found, multiplied many fold, in photoplay."

Miss Brady points out that in her acting of the spoken production she had ample opportunity to ascertain, from the applause given by the public, wherein lay the strongest appeal of the drama. She explains that she has cooperated with her director, Kenneth Webb, in indicating what the public has most heartily approved in the play and argues that the picture, "Sinners," consequently represents months of actual try-out work before the public.

Taylor Holmes a Drawing Card in West

From their Detroit manager Triangle not only receives enthusiastic reports with reference to the reception and booking extended to their Taylor Holmes specials just released in that territory, but, to substantiate the fact, H. K. Moss, manager of the Detroit exchange, announces that Warren and Cohen, owners of the Colonial theatre, have voluntarily increased their run on "Upside Down" from three days to a solid week.

Seeks Films for Spain

T. Botey of Barcelona, Spain, is desirous of introducing American films into that market, and seeks negotiations with companies desirous of being represented in Spain.

The Allied Trading Co. of the same city, is also seeking to make connections with local producers and promises excellent results.

"Sacred Silence" Ready Oct. 5

William Russell Under His New Director Now at Work on Another Film

From Lake Hopatcong comes word that Emmett J. Flynn, recently engaged by William Fox to direct the second of William Russell's Victory pictures, and Roy Somerville, of the Fox scenario staff, are making fine progress in preparing the manuscript for the new play.

With the contention that rural surroundings are more conducive to correct picturization of a story that deals with the open, this capable pair of technicians have made themselves comfortable in a bungalow near the lake.

The new story, as announced, is William McLeod Raine's novel entitled "Eastward Ho!" which achieved phenomenal success when published in Munsey's Magazine and was declared one of the most complete and entertaining stories of the West and East given to literature in many moons.

Meanwhile Mr. Russell is keeping pace with Mr. Flynn. The popular Fox star, under the direction of Harry Millarde is nearing completion of his first Victory picture, a strong dramatic vehicle entitled "Sacred Silence," in which a cast of unusual strength is supporting him.

Prominent in the cast are Agnes Ayres, Mabel Juliene Scott, James Morrison, George MacQuarrie and Tom Brookes. All are well known to picture fans.

According to arrangements perfected by the Fox organization, Mr. Russell will finish the last scenes of "Sacred Silence" as Mr. Flynn and Mr. Somerville complete the preliminaries for "Eastward Ho!" and without loss of time work will be started on the second production, for which the supporting company is now being selected by casting director James Ryan.

Little has yet been made known regarding the details of Mr. Russell's first Fox vehicle, but it is announced that it will call for the heaviest dramatic effort of this actor.

The release date which has been set for "Sacred Silence" is October 5th.

Picturizing Chambers' Story

Rolfe Fast Progressing on Screen Version of "The Amazing Lovers"

AT the former Thanhouser plant in New Rochelle, N. Y., renamed the A. H. Fischer studios and laboratory, B. A. Rolfe, with Chester DeVonde as co-director, is making rapid progress with the work of picturizing "The Amazing Lovers" and now has the subject well under way. "The Amazing Lovers" is an adaptation by Charles A. Logue of Robert W. Chambers' story "The Shining Band," and is the first of a series of stories by that author to be produced by Mr. Rolfe for presentation through A. H. Fischer Features, Inc.

Practically all of the exterior scenes have been photographed and considerable inroads have been made into the list of interiors. For a week now Mr. Rolfe and Mr. DeVonde have been shooting in the biggest interior set in the picture, a representation of the main room of the ultra-exclusive Sagamore Club, yet there remains a number of scenes to be made in it, notably those marking its destruction.

In writing "The Shining Band," Mr. Chambers created a story that has more than a generous measure of piquancy for which his works are noted. The setting is in the Adirondack Mountains where a group of fifteen self-contained millionaires who by the power of their money put a fence around God's country, building in this paradise a great mansion with fifteen suites and fifteen servants' quarters. Yet they were unhappy for in the midst of their exclusive social barrier dwelt O'Hara, recluse and man of mystery, who guarded his small holdings in the heart of the Sagamore Club's domain with fiery hatred for all society because he had suffered at society's hands. The ensuing struggle for the land develops many tense moments.

Concerned in the enactment of the story is a large cast of well-known players, among whom are Grace Darling, Ramsaye Wallace, Sally Crute, Marc McDermott, E. J. Ratcliffe, G. V. Seyffertitz, John Goldsworthy, John L. Shine and Robert Paton Gibbs.

Metro Stars Make Our Sailors Welcome

Screen Classics, Inc., threw wide the doors of its studios in Hollywood lately to welcome the officers and men of the Pacific Fleet who landed bent upon exploring the mysteries of the motion picture colony in and about Los Angeles.

Bert Lytell, Viola Dana and May Allison, all of whose productions were in work at the studios at the time, took it upon themselves to make the officers and "gobs" from the U. S. S. Wyoming eventful. After being conducted about through the great studio lot, where the magnificent sets for the Screen Classics, Inc., productions are created, the sailors had the opportunity to witness Miss Dana in some of her scenes in "Please Get Married." They also formed a group with this diminutive Screen Classics, Inc., star in the center and were photographed.

Later Bert Lytell introduced the grinning crew to the six beauty mannequins appearing with him in "Lombardi, Ltd.", and entertained them by giving an impromptu act of his own.

Rothacker Party Seeks "Outdoor" Material

The Rothacker Film Manufacturing Co. has sent a completely equipped camera crew into Canada for the purpose of securing thousands of feet of scenic subjects which will be given fall release as part of the "Outdoor" series.

The crew is in charge of Stanly Twist, Head Cameraman Ernest Powell and Assistant Cameraman Charles Geis. The first stop will be Banff and Lake Louise and Golden will be covered. It is planned to secure some scenes of big game hunting and fishing. The crew will return to Chicago the middle of October.



Three splendid views of Madlaine Traverse appearing in her latest William Fox feature, "The Splendid Sin"

Theda Bara in a Role Not Vampirish

"Kathleen Mavourneen" is the title of the third Fox super-production with Theda Bara as the star which is being presented by William Fox in line with his elaborate policy for 1919-1920. For a fortnight it has now been showing to crowded houses at 44th Street Theatre.

This play, described as "the sweetest of Irish love stories," was written for the screen and directed by Charles J. Brabis. It was inspired by the famous poem by Mrs. Julia Crawford. It is a production the strength of which lies in its simplicity and powerful love element.

With the Irish question among the big issues of the day "Kathleen Mavourneen" will have a strong box office value outside of the fact that it is a big play by a big author, interpreted by a big star. But the Home Rule question in no way enters into this love drama of the Emerald Isle, which is purely a heart story told in a manner that arouses the deepest and finest emotions.

Co-operative Group Prepares

Truart Pictures, to Star Minta Durfee in Comedies, Names Its Players

A NEW idea in organization of a motion picture producing company is Truart Pictures Inc., which is to make a series of two reel polite comedies starring Minta Durfee (Mrs. Roscoe Arbuckle). This is claimed to be the first truly co-operative motion picture company,—a company in which all of the leading players as well as the Director General, Chas. H. France, will share in the profits.

Bory Osso, Vice President and General Manager, who is also the associate American representative of the French Society of Authors and Composers, conceived the idea of profit sharing which he feels sure will instill a keener interest in his players than would be otherwise possible.

The star of Truart Pictures, Miss Minta Durfee, was a leading figure in Mack Sennett productions until about two years ago when she retired temporarily from the screen.

Billy Quirk, former Vitagraph comedy star, will return to the screen after several seasons in vaudeville to play the leading male roles in these productions. Agnes Nielsen will be seen in the same type of character roles that she created for the Arbuckle-Keystone comedies under the Triangle banner. Mary Anderson is the ingenue, and Alvin Knechtel will operate the camera.

"Tommy" Gray, prominent journalist, who is renowned for his humorous writings, has been engaged to write the stories. Although each picture will be a complete comedy in itself, it is planned to have each successive release deal with the same characters so that a screen intimacy with the fans may be established.

Mr. Bory Osso has as yet made no plans for the distribution of his pictures.

Exhibitors Capitalize Star's Nearness

New England exhibitors are endeavoring to capitalize the presence of Mary Miles Minter in their vicinity. Several of them in Boston and neighboring communities already have introduced her to their patrons and others throughout New England, have extended invitations for personal appearances which, on account of the distance, Miss Minter has not yet been able to accept.

Practically all of the exteriors of "Anne of Green Gables," which is to be Miss Minter's first Realart release, are being taken at Dedham, Mass., a short distance out of Boston. Comparatively few big pictures have been made in the Boston neighborhood and the exhibitor interest is reported to be unusual.

Brabin As a Writer for William Fox

In answer to the many inquiries which have been received at the executive offices of Fox Film Corporation since the introduction of Theda Bara's latest vehicle, "Kathleen Mavourneen," at the 44th Street Theatre in New York, regarding the authorship, William Fox feels it incumbent on him to disclose the name of the adaptor.

Charles J. Brabin, whose name appears on the introductory titles of the film version of this tale of Irish folk life as the director of the production, has proved himself in this endeavor more than an able director. He also adapted the story to the silent drama.

Fox Is Renovating His Big Playhouse

With the idea of making his Academy of Music a house known throughout the world as the home of motion pictures of the highest type, William Fox is refitting and refurnishing the famous old building with an effect that recalls the appearance of the Academy when it was the brilliant center of grand opera.

Mr. Fox, who owns a big chain of theatres throughout the United States, has an especial pride in the Academy of Music. Here he intends to give initial showings of Fox productions with such stars as Pearl White, William Farnum, Theda Bara, Tom Mix, William Russell, Gladys Brockwell, George Walsh, Madlaine Traverse, Peggy Hyland, Albert Kay and Elinor Fair, and such features as Fox News, the famous Mutt and Jeff Animated cartoons, and the irresistible funny Sunshine Comedies.

The Academy of Music is believed to have the largest seating capacity of any picture house in the world, and it draws its audience from all parts of greater New York.

Hodkinson Release in Canada

"Sahara" Is Bought for Entire Dominion by Allens; Big Exploitation

COMPLETE Canadian rights to J. Parker Read, Jr.'s, successful Louise Glaum production, "Sahara," have been sold by the W. W. Hodkinson Corporation to Messrs. Jule and J. J. Allen, Canada's largest distributors and exhibitors of motion pictures, an organization that owns and operates under its own name more than forty theaters in the Dominion.

As indicating the Allen brothers' belief in the power and popularity of "Sahara" there comes news from Toronto that "Sahara" will be their opening big attraction for the mid-September season from their extreme eastern show-place out to Winnipeg in the far West. For the first time also a Dominion-wide billboard campaign in behalf of an individual production is being made in advance of the Canadian release.

R. E. Pritchard, who recently left MOTION PICTURE NEWS to join the Allen interests, has taken as his first work the preparation of the "Sahara" campaign for the Dominion and will there parallel the campaign made on this production in the "States."

America's big first run theatres continued their booking of "Sahara" during the past week, notable among the theaters signing for immediate play dates being William Sievers' New Grand Central theater, St. Louis, to be followed with dates over the entire Koplar circuit and the Spyros Skouras circuits in St. Louis; Liberty theater, Spokane, Goldberg Brothers' first run and circuit of theaters in Omaha; the Sequoia theater, Sacramento and a dozen other big houses.

To Direct an O. Henry

Warren Washington has been engaged by Vitagraph to direct the next of the series of two-reel screen versions of the O. Henry stories which will be called "Buried Treasure." The cast has not yet been selected.

"Desert Gold" Inserts

An elaborate, specially-designed insert for use as bookstore hangers, is the W. W. Hodkinson Corporation's newest feature of its aid-to-exhibitors campaign for the promotion of "Desert Gold," the powerful picturization of Zane Grey's story produced by Benjamin B. Hampton and Eltinge F. Warner for Zane Grey Pictures Inc.

The insert, which has gone forward to 23,000 booksellers the country over, is part of the Hodkinson link-up with Grosset & Dunlap, publisher of Zane Grey stories.

Dwan Dedicates a Photoplay

"Soldiers of Fortune" Named for Engineers, Whose Trials Are Shown

BOOKS and plays have been dedicated, but seldom a photoplay. Allan Dwan has done the unusual by dedicating "Soldiers of Fortune," his first production as independent director, to civil engineers. "Soldiers of Fortune" was made by Mr. Dwan for Mayflower Photoplay Corporation and will be released by Realart Pictures Corporation. The picture is based on the story as written by Richard Harding Davis and dramatized by Augustus Thomas. Mr Dwan explains the dedication by citing the fact that the story is based on the activities of engineering pioneers who blaze the way for civilization.

"Civil engineers and their co-workers," he says, "are the pioneers and martyrs of place. I know of no men more picturesque, more essential to civilization, whose work is so little appreciated, building railroads, harnessing rivers, tunneling mountains, blazing trails to new frontiers, battling every foot of the way so that we may live and travel in comfort. I have always been deeply interested in the great sacrifices that these men are always making for civilization, and I am proud indeed to dedicate this, my first photoplay as an independent producer, to such a wonderful body of men."

The hero of "Soldiers of Fortune" is a civil engineer who falls in love with a New York society girl as a result of reading about her in the newspapers. When he meets her later in his own environment—the rough country where he is developing a great mine—he discovers that her interests and his are by no means similar and that her younger sister is the member of the family who has inherited her father's fighting spirit and wholesome interest in the practical things of life.



Corinne Griffith, star of Vitagraph's "The Bramble Bush"

Canada Takes to Big Serials

Dominion Wants Fast-Moving Tales; Heavy Bookings on the "13th Chair"

LEON OUIMET, head of the Specialty Film Import, Ltd., controlling the Canadian rights to Pathe features, was in New York last week, and reported unusually heavy business on American films in the Dominion.

Canadian exhibitors are particularly keen to obtain big features, according to Mr. Ouimet, and are now giving good pictures longer exploitation than was considered possible in Canada before the war. Following the footsteps of American showmen, they have created a big demand for the Pathe special, "The Thirteenth Chair," adapted from the stage play by Bayard Veiller. This production was made by the Acme Pictures Corporation under the direction of Leonce Perret, who also made the adaptation. The featured players are Yvonne Delva, the French star, and Creighton Hale.

"The Thirteenth Chair" was a sensation on the Canadian stage. It had long runs in Montreal, Winnipeg and Toronto, which, in a measure, accounted for the big demand for the film production.

Pathe serials are gaining in popularity every day, according to Mr. Ouimet. He has succeeded in accomplishing something that has never been done before in the serial line, when he placed one of the Pathe offerings in a leading Toronto house for afternoon performances only. The theatre management was dead set against playing serials of any kind; but, under the persuasion of Mr. Ouimet, agreed to use the continued subject at matinee performances. The experiment has been such a success, and the serials have met with such strong popularity that the management now contemplates adding them to the evening program.

Leads in "Cup of Fury"

Helene Chadwick and Rockliffe Fellowes will play the leads in "The Cup of Fury," the first Eminent Authors Pictures by Rupert Hughes announced by Samuel Goldwyn.



Abraham Lehr, vice president of Goldwyn, welcomes Samuel Goldwyn at the Los Angeles station

Hunt for Stories Continues

Universal Announces the Purchase of Thirteen Tales by Prominent Authors

ONE of the largest and most recent activities of film producing companies, about which much is being written, is the acquisition of numerous stories by well-known authors. For many seasons past Carl Laemmle, president of the Universal company, has advocated the idea of the story being the foundation of the successful picture.

The Universal president announced late last week the purchase of thirteen excellent stories. And the number is not considered unlucky.

Heading the list are the two stories by Henry C. Rowland. They are "The Peddler" and "Germaine." Monroe Salisbury will probably be starred in "The Peddler."

"No Experience Required" a story by Frank R. Adams, well known short story writer, and which was published in The Blue Book has been purchased for a feature production to be directed by Paul Powell. Adams has contributed many stories to the Cosmopolitan magazine.

Mary MacLaren is to be starred in the new story from the pen of W. Carey Wonderly, titled "Myself Becky." Wonderly is a writer of short stories of adventure and romance.

"The Strange Case of Cavendish" the popular novel by Randall Parish is to be made into an eighteen episode Jack Perrin.

"Wits and the Woman" a novel serial starring Kathryn O'Connor and which has just been published by Small Maynard and Company is also to be made into a chaptered melodrama. J. G. Hawks, author of the Monroe Salisbury production "Sundown Trail" is the author of the new vehicle for Elmo Lincoln. This story is "The Beach Comber."

As has already been announced "The Breath of the Gods" the widely read Oriental story by Sydney McCall has been purchased by Universal as a vehicle for Tsuru Aoki, the Japanese star.

H. Tipton Steck, author of several screen successes and scenario editor for the Bret Harte story "The Outcasts of Poker Flat" has written a story especially for Harry Carey, entitled "The Hillman."

Allen Holubar, not satisfied with directing also writes one of the stories which features his wife, Dorothy Phillips.

"Betty Reforms" a story written by Mildred Considine is to be produced with a carefully selected cast under the direction of William C. Dowlan.

Frederick J. Jackson has written another story for Harry Carey. The new story "A Man of Wrath" will be produced following the completion of "The Hillman."

Rupert Hughes' Attitude on Screening Novels

Rupert Hughes has been learning the ways and methods of motion picture production at top speed the past month. He has just returned to New York from daily conferences with the Goldwyn studio staff. He learned a lot on the camera lot of general interest. He took great pains with his first continuity from "The Cup of Fury" for production by Eminent Authors Pictures.

Mr. Hughes stated he is not the sort of author who instituted on his novels "this is God's work, do not touch a single line," and welcomes changes made for the better. His objections would only be aroused, he said, when titles that don't fit, and lines that mean something are ignored in production, are impressed into the film version of a novel.

Wharton Starts Serial

Theodore Wharton will start production at Ithaca, N. Y., next week on his forthcoming serial for the Pathe program, "The Crooked Dagger," starring Jack Northworth. The studio which he had to build on a rush order is about completed, and the company is now assembled in Ithaca, ready for work.

Frances White, well known in pictures, has been engaged by Mr. Wharton, to play the principal feminine heavy in the serial.

The complete cast for "The Crooked Dagger" is as follows:

Jack Norworth, star; Janet Adair, lead; Bertram Marburgh, principal heavy; William N. Bailey, second heavy; Frances White, heavy; Phineas Nares, Frank Honda, Walter Morton and Polly Van, characters.

Staff of Fox News Is Now Complete

With the recent appointment of Ernest Howard Culbertson as editor of the Feature Department, Herbert Ernest Hancock, director of Fox News, announces that his staff of executive and heads of departments is complete.

As it stands today, Fox News, latest entrant into the weekly film field, represents one of the most powerful organizations of its kind. Fox News is divided into two distinct sections—a Feature Department and a News Department. As announced a few days ago, Pell Mitchell, formerly in charge of the Gaumont weekly, is Mr. Hancock's news editor, while Mr. Culbertson presides at the feature end of the reel.

Pickford Reaches Coast

Jack Pickford, the new Goldwyn star, arrived at the Culver City studio last week, was welcomed by Samuel Goldwyn and other officials of the organization now on the coast, and is prepared to start work on his first production as soon as a suitable vehicle has been selected.

Several books and plays of nation-wide fame are being considered, and it is probable that a choice will be made within the next few days. Pickford spent most of his time during the cross-continent journey in reading a number of manuscripts from which his initial production will be picked.

"Happy Ending" Still Wanted

Monte Katterjohn Denies Such Plays Are Now Doomed to Become Obsolete

COMMENTING on the clamorous statements recently voiced by a prominent film executive that the shadow play with the happy ending is "doomed to become more or less obsolete." Monte M. Katterjohn, who is creating four special plays for distribution by Equity Pictures Corporation, in an interview last week, pungently stated his convictions regarding this prophet's revolutionary vision.

"The unhappy or tragic ending in screen dramas, as a general diet, is not wanted, neither by the exhibitors nor his patrons. Gloom will always prove off-color entertainment.

"A well known figure in the industry said recently that a great change was taking place in the wants of the picture theatre audiences; that the pendulum was swinging toward the unhappy ending. Tragedy, according to his statement, would soon become the popular dish.

"A canvas among exhibitors will quickly dispel this illusion.

"Perhaps no incident serves as a better illustration of this point than viewing a romantic play, as I did recently, within a state penitentiary, where the audience consisted of murderers serving life sentences, forgers, stick-up men—the very dregs of criminal humanity.

"Never was a hero and heroine more loudly cheered. Never was the silvery thread of romantic love more heartily applauded. Never was a villian more roundly hissed than took place among this audience of convicts. They were highly pleased in the final reel when the girl, who chanced to be Mary Pickford, fell into her screen lover's arms with a satisfied smile.

"The world has just emerged from a great tragedy. We are only beginning to get on our feet. We have seen enough of misery and sorrow. We need happiness and joy and our picture plays must reflect it on the screen."

Semon Comedies Booking

Vitagraph Reports Increasing Demand and Leading New York Houses Contract

THE Larry Semon comedies are said to be coming into their own in New York. Always popular throughout the country, New York and its environs have now awakened to the fact that Vitagraph was offering something unique in the comedy line and that Larry Semon with his funny face, acrobatic stunts and clean, clever stories was one of the greatest fun makers before the screen. But the big New York exhibitors are now thoroughly awake, and Semon bookings in New York hereafter will be a regular feature.

Following the showing of the last Semon comedy, "Between the Acts," at the Strand theatre where it met with success, the management of the Strand signed a contract with Vitagraph for the first run showing of all the succeeding Semon comedies.

The Strand theatre, one of the most pretentious in Brooklyn and soon to open, has also contracted for the Semon comedies as a regular feature. The new Brooklyn motion picture theatre is under the same management as the New York Strand.

New York is not alone however in adding the Semon comedies to its regular programs. Bookings coming into Vitagraph's General Offices from all parts of the country for "Between the Acts." The wide interest in the comedy is indicated by the fact that the last three contracts to arrive came from the LaSalle theatre, in South Bend, Ind. The Majestic theatre, in Pueblo, New Mexico, and the National theatre in Winnepeg, Canada.

"Topics of Day" on Orpheum

Big Circuit Books Pathe Release of Quotations from the Literary Digest

ONE of the most important contracts in the history of Pathe, was closed last week when "Topics of the Day," a compilation by the *Literary Digest*, of the brightest and timeliest sayings of the world's newspapers, was booked over the entire Orpheum Circuit, the biggest chain of vaudeville theatres in the South and the Middle and Far West.

Beginning on Sunday, August 17, the first of thirty theatres in the Orpheum chain will begin the exhibition of "Topics of the Day," which are produced by Timely Films, Inc., and by September 21 every house in the circuit will be showing the popular short feature.

Some weeks ago, "Topics of the Day," were booked in every theatre in the B. F. Keith chain in the East, and now with the Orpheum Circuit taking the feature, its exhibition will extend clear across the continent in the biggest vaudeville houses in the country.

W. S. Wessling, serial and short subject sales manager for Pathe, closed the Orpheum deal with Frank Vincent of the vaudeville circuit. Negotiations had been pending but a short time.

Several Canadian theatres are included in the list, which will add "Topics of the Day" to their program beginning this month.

Collectively, this deal represents one of the biggest ever negotiated by any motion picture organization. It is the biggest motion picture contract ever entered into by the Orpheum Circuit, and is indicative of the sweeping popularity being gained by "Topics of the Day."

Only the snappiest quotations gathered by the *Literary Digest* are included in "Topics of the Day."

In New York Keith's has recognized the "Topics of the Day" to such an extent as to break all vaudeville precedent by leading off the second half of the Riverside show with the sayings.

"The Open Door" Is an Artclass Offering

Lifting the veil of mystery that has enshrouded the producing of the film "The Open Door," it has come to light that the Artelass Pictures Corporation, composed of a trio of film executives, is sponsor for this seven-reel vehicle from the pen of Mr. Garefild Thompson, who gave to the screen many of William Fox's successes. The production is under the supervision of Dallas M. Fitzgerald. The technical end is in charge of Mr. James Wollnough, formerly with the Fox Film Corp. The photography is by Jack Holbrook, formerly with Florence Reed, and William Hutchinson, formerly with Triangle Film Corp.

It is said that "The Open Door" has the distinction of carrying one of the strongest and highest salaried casts ever assembled for a single feature production, namely, Edith Stockton, Anna Lehr, John P. Wade, Diana Allen, Frank Evans, Bob Broderick, Walter Miller, Sam J. Ryan, William Cavanaugh and Johnnie Walker.

Latest Universal Educational Subject

A real Salvation Army lass serves real doughnuts in a new release of the Universal Educational Department, called "The Charm of Music." Miss Eddie Hodges is the girl.

During the course of the story, "The Charm of Music" details the manufacture of talking machines, particularly showing the uses to which portable machines of this type were put during the war. It is being released by Universal, under the supervision of Harry Levey, manager of the Educational Department.

Government Supervised Sub-Sea Feature

J. E. Williamson submiting for inspection the scenario of his latest submarine production to Major E. E. Turner, Commandant of Forces, Bahamas, West Indies.

The British authorities in the Bahamas were watchful of all movements during the war on land and under the sea, and the making of the latest Williamson Sub-Sea Thriller, which is about completed and is heralded as the greatest yet and full of new thrills, received careful Government supervision.

Alice Joyce Back at Work Again

Alice Joyce, who has been resting for a month at Hot Springs, Va., returned to New York late last week. Her next picture for Vitagraph, work on which has begun under the direction of George Terwilliger, will be called "Pride." It was written by William B. Courtney. Miss Joyce's last picture was "The Winchester Woman." which is awaiting release.

Stirring Drama for Fox Star

IN one of the most intensely dramatic roles it has been her fortune to enact in motion pictures, Gladys Brockwell will make her bow in her September release under the William Fox expanded scheme of productions for 1919-1920. "Broken Commandments" will be released on the 21st of the coming month.

Those who have witnessed the advance showing of this photoplay have been unanimous in unstinted praise of both the actress and her vehicle. They declare unreservedly that in "Broken Commandments" William Fox has entrusted Gladys Brockwell with the biggest dramatic screen production of the past four years. They declare, moreover, that here at last Miss Brockwell has attained the position to which she has been steadily advancing—that of one of the greatest emotional actresses of the screen.

"Broken Commandments" tells a story that is intensely human, full of pathos that makes up the every-day life of every-day people. It is full of tragic incident and tears, yet it is a story rarely beautiful and uplifting. It pictures the sorrows and suffering into which an inexperienced girl plunges herself and two others by the breaking of one commandment—a sin due to two of that triangle, impulsive with youth, being thrown into perilously close contact. Through rapid, gripping, convincing action, "Broken Commandments" carries those three through the first of purification by reason of noble sacrifice, the story ending with a most unusual appealing climax.

William Fox has demonstrated not only his faith in Miss Brockwell as an actress, but the more practical fact that she is a proved good investment, by launching her in this first of a series of great new season pictures for her—the second of which is now being filmed.

Another manifestation of the supreme esteem, both artistically and financially, in which Fox Film Corporation holds this brilliant young woman is the fact that the paper issued on "Broken Commandments" has been prepared with more than usual care—not only attractive, but costly.

Ship Scenes a Feature

Much of the action in "The Bandbox," the first of the Louis Joseph Vance series starring Doris Kenyon, produced by Deitrich-Beck, Inc., for W. W. Hodkinson distribution, takes place aboard ship. Some remarkably beautiful effects on the steamer have been secured by R. William Neill, who is directing "The Bandbox," and who knows as much about ships as the men who build them.

Named Branch Manager

Oren F. Woody, who has been connected with the selling end of many of the foremost producing and distributing companies since the earliest days of the photoplay, has been appointed manager of the Los Angeles branch of Realart Pictures Corporation by Arthur S. Kane, president of the company.

Long Heralded Film is Ready

American Announces Big Drama "Six Feet Four" Will Soon Have Release

American's long-heralded feature, "Six Feet Four," founded on Jackson Gregory's famous novel of the same name, will shortly reach the screen through pre-release bookings in the larger cities. It is a photo-drama to which every one interested in motion picture literature has been looking forward with keen anticipation.

Critics and exhibitors who have seen the production at private showings declare it one of the greatest dramas of our virile, wholesome American life ever brought to the screen. On any number of important counts—cast, story, settings, photography, direction—the picture justifies that claim.

And yet it is from the standpoint of dramatic values—the meticulous care that has been taken to observe the laws of governing drama—that "Six Feet Four" stands high above the ordinary run of feature plays. In Owen Wister's "Virginian," to select a point of comparison, the big fight of the picture is staged in the streets. In "Six Feet Four," on the contrary, although likewise a drama essentially of the out-of-doors, the thrilling duel between Six Feet Four and Ben Broderick which forms the great dramatic climax of the play is fought out within doors.

What is the importance of that point, when dramatic values are being weighed in the scales of criticism? We find the answer to that question in a most interesting analysis of the matter as viewed by no less an authority on drama than S. S. Hutchinson, president of the American Film Company, Inc.

He answers it with another question of his own:

"Are the big, vitally dramatic moments of our lives, when will clashes with will and emotion clashes with emotion—are such moments lived through in the open, where all can witness what is transpiring?

"Or does not the human animal at such times rather seek the four walls of his own home, or the dwelling of some other with whose life the threads of his own destiny are inseparably entwined?

"None of us court publicity when enacting the really important scenes of our own lives. Why, then, should a drama violate truth by giving an outdoor locale to happenings that are essentially intimate in their character?

"Drama, if it is to be truly such, must hold the mirror up to life."

Animated Drawing Device

Invented for Paramount Magazine by W. O. Hurst of Educational Department

A new device that is expected to revolutionize methods in the production of animated drawings for the screen has been invented by W. O. Hurst, production manager of the Educational Department of the Famous Players-Lasky Corporation. It already has been employed in forthcoming numbers of the Paramount Magazine, the new weekly one-reel subject being produced by the Educational Department under the management of Nathan H. Friend.

By the device evolved by Mr. Hurst it is possible to show animated drawings simultaneously with photographic subjects. Thus when actual photography will lend greater clarity and atmosphere to an animated drawing it will be used with the drawings.

Mr. Hurst, it is said, hits upon the method during the production of "Forty Minutes to France," which is one of the subjects in the second release of the Paramount Magazine, September 14. This picture treats of the route, construction and operation of the long discussed tunnel between Dover, England, under the English Channel, to Calais, France. One of the scenes in the picture shows an animated drawing of a tunnel train passing the French landscape after it has emerged from the tunnel. In ordinary animated subjects the landscape would be drawn by the artist; but in this subject the artist-drawn train passes against a background of real French scenery.

This new method of producing animated subjects, it is said, gives them greater semblance of actuality and takes the subject out of the realm of something that has been done only on paper and puts it in physical being.

Animated Cartoons in Color

Startling Innovations Promised by Goldwyn in Coming Bray Pictographs

A SCREEN production said to be unlike anything previously offered by any distributor will reach exhibitors during the week beginning Sept 7 when the first of the Goldwyn-Bray Pictographs will be circulated. Among other numbers it will present results of years of experimentation on the part of Mr. Bray and his associates, which have resulted in the New Bray Animated Drawing, now developed to a state of perfection that gives to the figures on the screen absolute life-likeness of movement.

Heretofore, only a few hundred feet of film made under these improved processes, when they were still in an experimental stage, have been shown. The title selected for the initial Goldwyn-Bray release, a unique comedy, is "Out of the Inkwell." From a scientific, as well as entertainment standpoint, Bray's New Animated Drawings mark a momentous step in this important branch of the photoplay art.

Another matter of the first importance to exhibitors who are looking for the best in science, educational and travel subjects, is the news that Bray Pictures Corp. has secured a selected series of Chester Outdoor films, which admittedly stand pre-eminent in their particular line. Each issue of Pictographs will contain "Chester Tidbits" striking the high spots in some interesting Chester subject.

The second Goldwyn-Bray Pictograph, week of Sept. 14th., may prove even more startling to the trade than the initial release, in that it contains the world's first Animated Colored Cartoon, an invention of the Bray Studios in which the colors are perfectly true, even to the reds, that have caused so much trouble for experimenters in colored photoplays. The processes used in making these colored films are completely covered by patent rights held by the Bray Corp.

Curiosity on "House Without Children"

Inquiries by the score are reported to have been received by Robert W. Priest, president of The Film Market, Inc., on "The House Without Children," regarding the road-show possibilities of the production, the latest by Robert McLaughlin.

Telegraphic announcements were sent to the principal newspapers throughout the country the night "The House Without Children" Opened at the Opera House, Cleveland, Ohio, and then it was that the flood of inquiries began to flow in.

Priscilla Dean Signs Long U Contract

Priscilla Dean, the young star who has become widely known within the last year, has signed a long-term contract with the Universal Company under which banner she has been starred for some time. Miss Dean, since her illness last spring, has not been named in Universal productions, and will no longer be featured in the Special Attraction brands according to Carl Laemmle, Universal's president. Miss Dean will have the unusual distinction of having two directors and all of her new production will be released as Universal-Jewels.

"Weakly Indigestion" to Make Its Bow

The premier number of A. Lincoln Miller's news absurdity, "The Weakly Indigestion," which the Bulls-Eye Film Corporation, the distributors, claim is an eight reel comedy offering in one reel, has been completed and will be marketed on the states right basis Sept. first. The California theatre at Los Angeles has already contracted for the picture, which is a burlesque news weekly.

Morey Completes Film

"Out of the Dark," Harry T. Morey's latest Vitagraph feature, has been completed and the star and his supporting company are taking a vacation before beginning a new picture. The next vehicle for Mr. Morey has not yet been selected.

About New Pictures

Myron Selznick announces that he has purchased the motion picture rights to the well known stage success, "The Girl From Out Yonder," which is to be used as Olive Thomas' fourth Selznick production.

The cast selected to support William Farnum in his big Fox picture, "If I Were King," the stage success by Justin Huntley McCarthy—will include Miss Eddie Hodges, a young southern girl recently returned from France.

The Fox comedy directors, now engaged in a producing race, will be marked on the system followed in arranging the standings of league baseball teams.

Charles Spers, a juvenile, has been engaged by Vitagraph to play the leading male role opposite Bessie Love in her next feature.

Ray Ripley, a Broadway dramatic favorite, is now with the Universal.

The Geraldine Farrar company of Goldwyn players, under the direction of Reginald Barker, leaves this week for the Imperial Valley desert country to secure scenes for the second Farrar production which is well underway.

"The Cup of Fury," by Rupert Hughes, first of the Eminent Authors' productions announced by Samuel Goldwyn, has been started at the Culver City Studios under the direction of T. Hayes Hunter.

The title of a recent Christie Comedy, "Oh My Dear," has been changed to "Some Boy!" in answer to a request by F. Ray Comstock, the producer of a musical comedy "Oh My Dear."

The interior of a very complete general merchandise store in a rural community is now being occupied by "Fatty" Arbuckle and his company in making the new Paramount-Arbuckle comedy, "The Hayseed."

Work is being rushed at Universal City on the new theatre structure, which is to be used whenever theatrical scenes are to be filmed. It will be christened by Allen Holubar in "Ambition" which he is now producing with Dorothy Phillips as the star.

The final scenes of Hilliard Booth's mystery story, "The Black Gate," in which Earle Williams will star, were filmed last week at Vitagraph's Hollywood studio.

The second of the Paramount-Mrs. Sidney Drew comedies will be released August 24. This is entitled "A Sisterly Scheme," and is said to be in Mrs. Drew's best comedy vein.

Lila Lee has just finished her Paramount picture, "Heart of Youth," under Robert G. Vignola's direction, the final scenes having been taken.

Kathleen Kirkham and Henry Miller, Jr., have been added to the strong cast supporting Tom Moore in his current Goldwyn picture.

The report published in a recent issue of a motion picture trade publication to the effect that Monroe Salisbury, Universal star, was planning on starting his own company, has not been confirmed by Universal officials.

Blanche Sweet is taking a much needed rest after her strenuous work in "A Woman of Pleasure," a seven-reel melodrama, filmed by Jesse D. Hampton for Pathe.

Ida Darling, well known stage and screen player, has the important part of Mrs. Sanderson in the Screen Classics, Inc., all star screen version of "The Man Who Stayed at Home."

Harold Lloyd does some tall and fancy roller skating in his exhilarating comedy, "Don't Shove," which is included in the list of Pathe releases for August 31.

Leah Baird, the star of Artco Productions, Inc., has just had a birthday and to celebrate the event, Adam Kessel gave her a week's cruising party on his yacht, "The Orson."

The next picture which Miss Sylvia Breamer will be engaged upon at the J. Stuart Blackton studios will be "Sunset," which was written expressly for her by Stanley Olmstead.

A cameraman photographing the top of a cloud for Paramount-Fost Nature pictures, while in an aeroplane, narrowly escapes death recently when the plane fell, landing in a tree.

The latest Ford Educational Weekly to be released by Goldwyn is "Home Made." It is a story of house building.



A strong moment from the W. H. Production, "Everybody's Business," to be released for State Rights

F. P.-Lasky's Art Department

Many Noted Artists Contribute to Its Output; Wide Ranges of Work

PARAMOUNT-ARTCRAFT pictures are advertised extensively, not alone in the trade papers and newspapers but also in the magazines of national reputation—and these advertisements are not just merely an arrangement of type! Artists of national repute are responsible for the attractive appearance of these advertisements. And this is only part of the artist's work.

The splendidly organized art department of Famous Players-Lasky Corporation complete both in talent and equipment, had a humble beginning, with Vincent Trotta in charge and doing all the work.

The department is divided into three divisions, under the direct supervision of Mr. Trotta. They are: Production Photo Art Work under Mr. Coester; Trade Paper Advertising, Mr. Lapp; and Progress-Advance, Mr. Schiavone. Each division is a department in itself and the full pressure of all departments is directed at the one target—to give the exhibitor the best of publicity art work available.

Oftimes the nature of some special work requires the services of outside artists. A certain artist's creation may be making a hit in the outside world; a magazine may be featuring the work of a certain artist. Such successful artists are often invited to lend their ideas in cooperation with the Art Department.

In the past few years many artists of national reputation have contributed. Among them we find such names as Aaron Ackerman, Burton Rice, Mon Randall, Wendall Phayer, R. Van Buren, Harold T. Wetterson, Albert Halpert, Rosenbuam Studio, The Ethridge Association of Artists, Ralph Deienenger, A. Isherwood, F. W. Hammell, Norman Jacobson, F. J. Edgars and Peter L. Lanuza.

Of Mr. Trotta's assistants, hardly one but has had at least four years in the motion picture business along his specific line of work.

Great Air Battle Scene Made

Night Sky Illuminated as Never Before in Scene of Universal's "Winged Trail"

FIVE thousand dollars was one night's electric light bill when Lieutenant O. L. Locklear, the aviator who changes planes in air, staged a sensational aeroplane battle at night for the Universal cameras.

Lieutenant Locklear is starring "The Winged Trail," a remarkable serial photodrama, under the direction of Jacques Jaccard. The story required that a fleet of aeroplanes, engaged in carrying United States mail, give battle to an equally large fleet of pirate ships. The battle was to occur at night.

The Universal City flying field is 2,000 feet long by 1,000 feet wide. It was necessary to illuminate this field so that it was equivalent to sunlight. Harry Brown, chief electrical engineer at Universal City, was allowed three days in which to accomplish the biggest job of illumination ever undertaken in the production of moving pictures.

At one end of the far-flung field a United States Aerial Mail post-office was erected. It was outlined against the darkness by 500 sixty-watt lamps, 12 one-thousand-watt lamps, 25 seventy-five ampere arcs, and one two-hundred ampere searchlight.

At intervals along the edge of the field were placed twelve 20-foot towers to which were attached compressed air blowers to throw the light from 300 flares high and wide.

At the landing spot in the center of the field there was a grand beacon; four immense covered holes in the earth with brilliant arc lights glowing to guide the intrepid birdmen in landing.

At a signal from Jaccard the battery of light-giving devices burned a luminous swath in the darkness and threw the glow of daylight over the field.

Five hundred flares of various colors were ignited by the aviators high in the air and used as signal rockets.

Resembling nothing so much as a flock of comets flying duck fashion after a leader, the planes described parabolas of fire in the air.

At the sounding of a signal cannon the long line of ships straigtened out and, at regular intervals, zoomed through the white gates of the field and landed at terrific speed.

Robertson-Cole Summer Hits

With the closing of the summer season in the next two weeks Robertson-Cole believes that it will have released through Exhibitors Mutual a consistently higher class of productions than has ever been heretofore attempted during the socalled dumping season. Twelve pictures, some of them considered among the best offerings of the year have been released and the entire program will be completed with "The Other Half," a successor to "The Turn in the Road," and "Her Purchase Price," a Bessie Barriscale picture.

The release of these pictures is the result of a definite policy to test out the summer market and provide exhibitors with means to increase their summer patronage. The results more than proved the soundness of this policy. Reports from exhibitors booking the Robertson-Cole feature through Exhibitors Mutual were not only favorable but numerous.

Exhibitors reported unheard of summer business with "The Man Who Turned White" and "The Pagan God" even bids fair to rival its success.

"The Mints of Hell" and "Man's Desire" two "snow" pictures proved to be excellent attractions for exhibitors, and the snow atmosphere apparently acting as an antidote for the summer heat.

Two popular Hayakawa productions, "The Man Beneath" a dramatization of Edmund Mitchell's story "The Nigger" and "The Gray Horizon" one of the most artistic productions ever released were among the productions that proved a boom to exhibitors. Bessie Barriscale in "Tangled Threads" and "The Woman Michael Married" established the fact that she has just as great a hold on a picture public in summer as in winter.

Alice Brady's Picture Nears Completion

Alice Brady's company, which went to Nantucket Island, off the coast of Massachusetts, to film the exteriors for her first realart production, "Sinners," adapted by Eve Unsell from the stage play by Owen Davis, has returned to New York. While most of the picture has been filmed, active production has not yet been completed.

Pioneer Managers Convene in New York

The first conference of the managers of the Pioneer Chain of Coopative Exchanges was held in New York last week. Among those present were Herman Rifkin, of the Eastern Feature Film Company of Boston, Earl Simmons, of the Simlec Exchange of Pittsburgh, I. Cobe, of the Pioneer Buffalo office, Ben Amsterdam and L. Korson, of the Masterpieces Attractions of Philadelphia and Floyd Brockell, of the Greater Stars Productions of Chicago.

The sessions were presided over by M. H. Hoffman, general manager of the Pioneer, and matters pertaining to the operation of the exchanges handling Pioneer attractions were thoroughly discussed.

Convicts to First See Realart's "Sinners"

"Sinners," in which Alice Brady will make her initial screen appearance for Realart Pictures Corporation, will have its first public showing at Sing Sing Prison.

An unusual letter from the Mutual Welfare League of Sing Sing, brought this about. It pointed out that the first presentation of "Sinners" as a stage play was given to the prison inmates on Christmas Day 1914, and was the first dramatic performance ever given in the institution. Naturally, the letter went on, the prisoners were interested in Miss Brady's works, and wished to see the play in screen form.

Billie Rhodes' Next Is "Hearts and Masks"

As a successful follow-up of her first story, "The Blue Bonnet" to be released everywhere during the next fortnight, Billie Rhodes' next will be the star of Harold MacGrath's international novel, "Hearts and Masks." This story was purchased during the week for Miss Rhodes by William Parsons, president of the National Film Corporation of America, and work of production began a few days after purchase in Hollywood.

All Billie Rhodes' productions henceforth will be distributed throughout the entire world by the W. W. Hodkinson Corporation.



The productions of J. Stuart Blackton are in future to be distributed through Pathe



William Farnum seems happy in this scene from "Wolves of the Night" a William Fox release

Schomer Starts in Producing

Playwright to Make Four to Six Films Yearly; E. S. Manheimer Handles Output

ABRAHAM S. SCHOMER, playwright and director, has completed all the plans for the Schomer-Ross Producing Corporation, and is now making preparations for the starting of his first picture under the new banner.

The policy of the new organization will be to produce from four to six special pictures a year, each with a well known star, whose money making possibilities has been proven. Mr. Schomer, as before will write and direct; and he has already completed the writing and adaptation of "The Scarlet Flame," which will be the initial vehicle under the new organization. The leading role is to be portrayed by a prominent theatrical and picture star, whose name will be divulged very shortly. Space has already been leased at the Biograph Studios, and it is expected Mr. Schomer will start work during the course of the week.

Mr. Schomer will be remembered for his plays, all of which were produced on Broadway, most notable of which were "The Yellow Passport" which caused quite a sensation in theatrical circles. "Today" afforded Emily Stevens a starring vehicle at the Lyric Theatre, and later portrayed by Florence Reed on the screen. "The Inner Man" was presented by the Shuberts, with Wilton Lackaye in the leading role.

In commenting on the new organization Mr. Schomer says, "I believe in "Ruling Passions" and all my other productions, I gave the public something with a moral, and it is my idea that work and ideas are wasted if the creation one is striving to bring out does not have that something to it, which causes it to be imbedded in the mind for many days, after seeing it, and then to drop up anew when the same situation comes to pass in real life. And that is my ambition in this new series of productions."

Release of MacFadden Series

Pioneer Acquires the Fifty-two Subjects; Physical Culture and Comedy

AS an answer to the repeated demands of the independent exchangemen throughout the country for a reliable supply of high class short-length subjects, the Pioneer announces that it has acquired the entire series, fifty-two in number, of the McFadden Physical Culture Comedies which will be released at weekly intervals.

Each subject is a complete comedy in itself, with witty titles and a humorous and farcial turn, incidently showing the value of brawn and muscle. The cast of these pictures is composed of men possessing classic physiques, and of women who have beauty and perfect forms.

One of the special features of the series is the development of the female form, showing how every woman can attain physical perfection and retain her youthful form.

While the series is a serious attempt to instruct, its greatest value lies in its mirth provoking and entertaining power. The production is under the personal direction of Mr. McFadden and has behind it the combined cooperation of all the physical culture publications with a circulation totaling nearly a million.

The first release will be announced shortly, and will be preceded by an advertising and publicity campaign in both the trade papers and general press.

In the negotiation which resulted in the Pioneer acquiring the McFadden Physical Culture Comedies, Albert Teitel, a film man of long experience represented the MacFadden interests while M. H. Hoffman, general manager of the Pioneer signed the contracts on behalf of his concern.

Frank Currier, the "grand old man" of Metro pictures, has been loaned to Famous Players-Lasky to play the role of the soap baron in "It Pays to Advertise."

Release Dates of Fox's Specials Advanced

The two big William Fox productions, "Evangeline," from Henry Wadsworth Longfellow's love epic, and "Kathleen Mavourneen," the photoplay inspired by Julia Crawford's poem of the same name, are proved successes. Demands for these features are already pouring into the Fox office after a run of little more than a week at the Forty-fourth Street Theatre.

"Evangeline" has received exceptional praise from the National Board of Review of Motion Pictures for its fidelity to Longfellow's great poem, and "Kathleen Mavourneen," has won similar laudatory comment. Not only have these two classic productions been indorsed by the Board of Review, but also by public through the medium of the newspaper critics.

The release date of "Evangeline" has been advanced a month and that of "Kathleen Mavourneen," nearly two months.

By special arrangement with Messrs Lee and J. J. Shubert, the 44th Street Theatre has been leased for an indefinite run and already requests are being made by various educational organizations, including Public Schools, that these Fox features be continued in this city at least until the Fall terms are opened so that arrangements may be made for a showing to students.

Change in Schedule of World Releases

World Pictures announces a change in schedule of September releases. On September 22 "Where Bonds Are Loosed" which was adapted from the novel of that name by L. Grant Watson will be released in place of "The Oakdale Affair," as previously announced.

"Where Bonds Are Loosed" is a five reel picture directed by David G. Fischer who is familiar to picture-goers as an independent producer as well as the director a number of screen successes. Besides directing the picture, Mr. Fischer plays the leading role, opposite the star, Dixie Lee who is well-known to Broadway theatre-goers as a leading woman for Charles Frohman and other prominent producers and who besides has been a headliner in vaudeville for two years.



John E. Ince, who directs Viola Dana in her Metro productions



Clara Kimball Young, who will shortly be presented by Harry Garson in "The Eyes of Youth," the first of four perfect productions a year released through Equity Pictures Corporation

Professional Section

On the Sunny West Coast

RAY GALLAGHER, who has not been seen in films for several years, and who recently returned from an overseas' trip with Uncle Sam's army, has been engaged by Universal, and is playing the leading role in a film now being made by the Irish prince, Douglas Gerrard.

Robert G. Vignola has been selected by Famous Players-Lasky to make the first subject starring Ethel Clayton, who has just returned from a four months' vacation spent in this country and Japan. This selection is, no doubt, largely due to the very successful results obtained by Mr. Vignola in the making of "A Woman's Weapons" and "Vickey Van," both of which were vehicles starring Miss Clayton.

When Harry Garson presents Clara Kimball Young in "Eyes of Youth" in October, the public will have an opportunity to see what perfect organization, production and managment can do in the way of making really big pictures.

"Eyes of Youth" will be the first picture to be produced at the Garson Studios Inc, situated in the heart of the Edendale district in Los Angeles.

The firm hand and general ability of Harry Garson, president, director-general and organizer of this big studio has found immediate results. In the first place, the studio, which is one of the most compact and complete in the west, as well as one of the most beautiful, was built in record time. Its first production, "Eyes of Youth" was one of the greatest stage successes of the past ten years in New York and througout the country. In support of the star, Clara Kimball Young, Mr Garson has placed a company of the finest names to be found in the motion picture business, including: Edmund Lowe, Sam Sothern, Gareth Hughes, Milton Sills, Ralph Lewis, William Courtleigh, Vincent Serrano, Lionel Belmore and Pauline Starke

Alan Forrest, whose work as leading man, opposite Mary Miles Minter, for three years, won him prominence in the memories of thousands of fans, recently was engaged by the Universal Company to play the juvenile lead in the special aerial picture staged by director Jacques Jaccard in which Aviation Lieutenant Locklear performed some remarkable feats of climbing and jumping from plane to plane in mid-air. Forrest has a most important role, and opposite him as leading feminine player, is attractive Francelia Billington.



William Desmond and Beatriz Michelena, two stars seen in Robertson-Cole offerings through Exhibitors Mutual

Production has been begun by Robert G. Vignola at the Lasky studios of the first picture in which Ethel Clayton is to star, following her recent vacation in the Orient. The story is said to be one in which Mr. Vignola will have opportunity to make use of all Miss Clayton's ability for keen characterization and entertaining comedy.

Arrangements have been completed whereby Fred Granville, veteran cameraman, and associated with several of the strongest productions made on the West Coast, soon will assume charge of direction of a feature to be made at the Universal studio. Several stories are in course of consideration for Mr. Granville's production, while an all-star cast, it is said, is being assembled.

J. P. McCarthy, a former associate of D. W. Griffith from the time of the latter's inception of "The Birth of a Nation," has just completed a striking seven-reel feature, it is declared, of early western life, for which he has chosen the attractive title of "Out of the Dust." In it, Mr. McCarthy, who in addition to directing the production, furnished most of the material for the feature, has succeeded in telling a story that is full of human sympathy and touching pathos, enlivened with several bits of amusing humor. The cast of "Out of the Dust" is an all-star one and included Russell Simpson, Dorcas Matthews, Robert McKim and the clever juvenile, Pat Moore. The feature is the first of a series to be produced under the financial backing of a group of Los Angeles capitalists.

Louis Burston, one of the most widely known independent producers in the business, is engaged in preparing for release, the final episode of "The Mystery of 13" in which Francis Ford is starred. Burston colloquially, is known in the Hollywood district as "The Serial King," for his establishment occupies several acres in a central part of the city where the serial featuring Francis Ford, and a new one in which King Baggot is the featured player, are being made. Burston has several other profit-making serials to his credit.

Production of his first story written under his present arrangements with Producer George Loane Tucker, is being watched keenly by Jack Cunningham, the photoplay author, in order that all the detail which he visualized in his story may be put on the screen. Cunningham, who contracted for a series of stories to be produced by Mr. Tucker, believes that the author's or continuity writer's responsibility does not end when his script has been accepted, but that it is equally his duty to co-operate in the actual screening of the story as well as to his benefit to do so. For this reason, Mr. Cunningham daily may be seen on the stages in consultation with the director as to the various incidents.

EUGENE STRONG
Management EDWARD SMALL, 1493 Broadway, N. Y. City

GEORGE LARKIN
Co-Star in
"THE LURKING PERIL"
Produced by Wistaria Prod., Inc.
Management
EDWARD SMALL

Jacques Tyrol—Reticent Producer



Jacques Tyrol, who directed "The Red Viper," a Tyrad picture

We've just seen "The Red Viper" off, starting in its marvelous blaze of burning red, presaging serious events to come, and ending with one of the most sympathetic and comprehending titles we have ever had the gratification of seeing on the screen: "While I bin lyin' here, it come to me what's the matter with our people. They come from a land of darkness and they ain't learned yet to look at the stars."

Doesn't that cover our Boshevist situation, that expression of the poor little atom in the melting pot who had been rather long in learning the lesson that America has to teach? And the credit for that goes to Winifred Dunn, the scenario writer, who isn't the reason for this story at all, but has somehow managed to slip in ahead of our main objective—the director.

Perhaps that's because the director, Jacques Tyrol, was so very nice and tried to inveigle Miss Dunn into doing the talking herself, which she just as courteously declined to do. So Mr. Tyrol let us look through his press book, and we discovered page after page of photographs of old, white haired men, "Lehr," "Macbeth," "Beethoven," "The King" in "Hamlet," and many other characters that he played during the beginning of his career, in Italy, Austria, France and Germany. Incidentally, Mr. Tyrol speaks at the present time no less than eight languages, while at one time he was able to discourse in twelve. As a consequence of which he was perfectly qualified to appear on any stage, presenting his part in the language of the country.

Before entering the dramatic profession, he studied medicine, and afterwards psychology and languages, receiving his Bachelor of Arts degree on the Continent. Then he fell victim to the lure of the footlights, and finally, that of the camera. Selig acquired his services first, but it was not until the appearance of "And the Children Pay," that the moving picture public awoke to the fact that there was a new genius to be reckoned with among the directors. According to some of the Chicago papers, this picture made him famous overnight, and in practically every city in the country it assured his popularity.

"Your Wife and Mine" came next, and now the Tyrad film "The Red Viper," which has been endorsed by the Grand Master of the Loyal Order of Moose, as a film that will wield tremendous weight against the Bolshevist menace and one that approaches the zenith of Americanism. Mr. Tyrol realizes the immense power for good or evil that motion pictures can be made, and he works, whenever it is possible, with a theme in mind that he wants to bring home to his audience. He shows a deep sympathy with human frailties, and a keen understanding of the whys and wherefores of the injustices and wrongs that surround us, and is eager to hasten their elimination by pointing them out to a public that he is sure will right them when once it sees the way.

When asked about some of his own adventures, Mr. Tyrol said laughingly that he had managed to keep out of prison so far, except once when he expressed his views of the ex-Kaiser too loudly in Berlin. "That gave me a lot of trouble," he declared, "but I should say the same things again if necessary."

And yet Mr. Tyrol was at one time presented with the St. Joseph Order, the highest decoration that could be given a civilian by the ex-Kaiser, as well as a medal from the Emperor Francis Joseph of Austria. Such mere details he values lightly, however. He prefers talking about his travels, and the various countries that he has visited at one time or another. He is eager for information and likes to have his facts accurate. His story for "And the Children Pay" was gleaned almost entirely from personal experiences told by children, such as those portrayed, and social workers who understood their cases better than they did themselves. In fact, it was only because his interest was aroused in what seemed to him unnecessarily distressing conditions, that he pursued the subject further, and finally undertook the production in an earnest attempt to better their fate.

This is typical of the man. The kindness that his whole personality expresses is absolutely unmistakable, and we think that such a combination as Jacques Tyrol and his star, Gareth Hughes, ought to go far on the road to success.

With the Eastern Studios

RUTH STONEHOUSE, whose work as the feminine "heavy" in the Paramount serial featuring Harry Houdini, led her into many strange situations and characters, finds herself the object of rather unpleasant conspicuousness on Los Angeles streets since the serial has been shown locally. Much of Miss Stonehouse's work was in masculine attire and as a result, several times while in riding costume she has been recognized from her work in the serial.

Upon completion of his direction of his latest Vitagraph comedy, featuring Babe Hardy, Noel Smith has begun staging of a New York City tenement story in which the largest street set ever constructed at the western Vitagraph studio was devoted to his use. Much of the atmosphere of the slums, both literally and figuratively, has been supplied and the result is a slice of "The Bowery" transferred three thousand miles.

Production of "Right After Brown," the detective comedy drama which Al Green is directing at the Fox West Coast studio, with Peggy Hyland, the noted English actress, as his star, practically has been completed and Green now is in consultation with the studio scenario staff in preparation of his next story, the details of which they are withholding for the reason that many novelties not only in the story itself, but in its method of presentation, have been embodied.

Joseph J. Franz has been given charge of the direction of the Harry B. Warner Company in that star's latest vehicle at the Jesse D. Hampton studio, which is a screen version of "Maruja," the Bret Harte novel of the early days of Southern California. Franz recently completed direction of the William Desmond feature, "Bare Fisted Gallagher" and "Dangerous Waters."

Scott Sidney, Christie comedy director, is having little difficulty in finding locations for his pictures in which Bobby Vernon and Helen Darling play the leading roles, following Mr. Sidney's purchase of a bungalow in the foothills of Hollywood. His residence almost daily, is the scene of bits of action in his latest pictures, and the neighbors have ceased to be alarmed at the unusual happenings around the Sidney home.

William Beaudine is directing a two-reel Christie comedy with Harry Depp and Gertrude Selby prominent in the cast.

Fred Le Roy Granville, recently with the Fox Studio as cinematographer of the spectacles which Director Frank Lloyd staged there, has returned to his old associations at Universal City, where he will be in charge of the photography of several of the forth-coming features there. Granville, it is remembered by those who are conversant with the "ins and outs" of the film colony, is the "Gabby Le Roy Frazer" of the Charles E. Van Loan stories of the Saturday Evening Post.

Sherry Harris, formerly assistant to Cameraman Rudolph Bergquist, has been chosen by Raymond Smallwood Metro director, as his assistant.

I. A. R. Wylie, the noted Australian novelist, whose stories "The Hermit Doctor of Gaya" and "The Native Born" are to be put in pictures with Nazimova as star, was a visitor at the Metro studio, where the beginning scenes of "The Hermit Doctor" were being filmed.

Viola Dana offers the following as the ideal cast in Uncle Tom's Cabin, with herself in the role of "Little Eva": Topsy, Antrim Short; Simon

Jack Cunningham
Associated With
George Loane Tucker
PRODUCTIONS
Hollywood, California

SMITH
Not One of the Famous
Cough Drop Brothers

Here and There with Players



Doris Kenyon, starred in "The Bandbox," a W. W. Hodkinson feature released through Exhibitors Mutual

Legree, director John Ince; supporting persons, Fred Warren, Margaret Campbell, Harry Todd, Emmett King, Hughie Fay, John Arnold, Earle Rolfes and Sheldon Vinsonhaler; ice by Amos Myers; stage director, Fimis Fox.

Bert Lytell, who is nearing completion of his stellar work in "Lombardi, Ltd," promises to follow the example of the new lawn in front of the Screen Classic studio, which recently received the benefit of a mower, and have his hair cut on completion of the picture.

Philip Rochford du Bois, for four years with D. W. Griffith and later with the Triangle studio, has been engaged as cinematographer for the A. Lincoln Miller comedy pictorial digest of current events, being marketed by the Bulls Eye Company under the name of "Weakly Indigestion."

Margarite Villmore, who recently was engaged in support of Bert Lytell in a Metro feature, has been engaged to play the leading feminine role in the Charles Dorety comedies under the direction of Charles Parrott at the Bulls Eye studio.

Changing the typewriter for a make-up box, Charles Amador, who formerly wrote Larry Semon's Vitagraph comedies, has joined the Bulls Eye studio and will play in support of Charles Dorety.

Gale Henry, the elongated comedienne for the Bulls Eye Company has had specially made for her a new wardrobe of freak clothes. Contrary to general opinion, the outlandish costumes worn by the screen comedienne are not merely those picked up in a second-hand store, but are made specially by milliners and tailors.

The scenario staff of the Jesse D. Hampton studio is finding its collective self heavily engaged with screen work in supplying material for Blanche Sweet, Henry B. Warner and William Desmond. George Elwood Jenks is writing a new story for Miss Sweet; Julian Lamothe is picturizing Bret Harte's "In A Hollow of The Hills" for Warner, and Vernon Hoagland is writing the screen version of an original story by George C. Hull for William Desmond.

Final scenes were taken of the latest comedy starring Gale Henry at San Pedro, California, during the arrival of the Pacific Fleet at that Harbor. Some striking exterior and interior shots of the big war vessels were obtained, it is said, for the comedy, "Dizzy Lizzie."

Unusual submarine scenes, it is said, were made by Irvin Willat at San Pedro, California, recently for the big special production under way at the Thomas H. Ince studio. The technique gained by Mr. Willat during his experience in filming other underwater action in his screen adaptation of "False Faces," was employed to strong advantage in the newest scenes, for which special photographic apparatus had been arranged.

Charles Giblyn, for many years associated with Thomas H. Ince during the former days before Triangle forces were dissolved, has been reengaged by the producer to direct Dorothy Dalton in her next Ince-Paramount Feature "Black is White." The screen story has been made from a popular novel by George Barr McCutcheon and Mr. Giblyn, it is expected, will duplicate and add refreshing novelties to the thrills and surprises contained in the book.

Gladys George, the Ince studio's latest acquisition from the legitimate stage, has completed her work in her first film role and found it one of surprises and painful strenuousness as the result of her experience in a fight scene.

Reginald Barker, who is directing the latest vehicle starring Geraldine Farrar at the Goldwyn studio, claims to have the only musical camel ever used in an Egyptian desert scene. The camel, which is of the two-hump variety, is declared to be an artist in trills and yodels, and during the recent filming of a scene persisted so much in exercising her talent that it was necessary for Barker to employ a system of signals to make himself understood while directing the action. Some do say at the studio that the atmosphere of the grand opera created by the presence of the famous singer is effecting even the other live stock at the plant.



Two Mack Sennett beauties preparing to make a flight from Port Washington, Long Island, over New York City, distributing at the same time miniature photos. The aviator is Lieut. Hinton who piloted the N. C. 4 across the Atlantic on its historical flight



A new photograph of Constance Talmadge, appearing in the First National attraction, "A Temperamental Wife"

Kathleen Kirkman is the latest acquisition to the roll of noted actresses at the Goldwyn studio. She has been engaged in support of Tom Moore in his newest picture, under the direction of Harry Beaumont, and has, it is said, an unusual characterization of a humorous type to portray in a story which is based on a celebrated comedy by Sir Arthur Wing Pinero.

Noel Smith, whose similarity of name to that of Albert E. Smith, president of the Vitagraph Company, leads to much confusion at the West Coast Vitagraph studio where Noel Smith is directing comedies, has undertaken a campaign of advertising in order to remove any ambiguity or identity with the well-known name. Neither is Mr. Smith any relative, he states in forty-eight point type, to the Smith Brothers of cough drop fame.

To Montgomery and Rock, Western Vitagraph comedians, has come the inspiration of opening a drug store as a result of the many cures for poison oak, which have been volunteered since Joe Rock became poisoned with that unpleasant affliction. Following wide spread accounts of the difficulties with which Rock labored in making his comedies while tormented with the poison oak, sympathetic motion picture fans have deluged his mail with samples of cures which are guaranteed to remove the oak. Rock's dressing-room now resembles an apothecary's shop.

ALAN FORREST

Leading Man

Mary Miles Minter Features

For Three Years

Speaking of Contrasts

See

Roger Lytton

in

"Daring Hearts"
(Bushman & Bayne)

"A Regular Girl"
(Elsie Janis)

Editorial Supervisor of Fox Features

DENISON CLIFT, well known as a writer of big feature plays for the screen, and for the past year and a half special writer at the Fox West Coast studios for Madlaine Traverse and other stars, has been appointed by general manager Sol M. Wurtzel to be made in California by Fox.

Clift's advancement to the head of the scenario division comes after a remarkable record of photoplay successes, which began two years under Cecil and William de Mille at the Lasky studio. Later Clift wrote William S. Hart's greatest success, "Wolves of the Rail," and that thrilling melodrama of the San Francisco police and Chinatown. "The Midnight Patrol." When Sessue Hayakawa entered the independent field he engaged Clift to write his first feature, "His Birthright."

When William Fox decided to star Madlaine Traverse in a series of powerful emotional dramas, Clift was engaged as special feature writer at the Fox studios, and he has written the script of every play in which Miss Traverse has starred.

Additional Notes of the Players

The inheritance of the roving disposition of her mother, who was a gypsey, and of a talent for music gained from her father, an English composer is responsible for the presence with the Goldwyn stock company of Florence Deshon, who is playing with Pauline Frederick. At about the time Miss Deshom first donned long dresses and abandoned her girlish braids she left her home at Tacoma, Washington, and travelled until she reached New York City, and from that time on seldom has been in one part of the country for more than six months at a time. Her musical impulses led her, while in the East, to obtain a tryout with Oscar Hammerstein only to be taken with amusement. She found a place in a chorus however, and from that time on, her progress was rapid.



Any sort of a spy glass would seem unnecessary for Charlie Dorety to see these Bulls-Eye "Follies"

John Bowers finds himself with double duties during his engagement at the Goldwyn studios, for in addition to playing opposite Pauline Frederick under the direction of Frank Lloyd, he often is called upon to furnish music for Miss Frederick in the emotional scenes in which he does not appear. Frequently on the stage he may be seen with his guitar playing such melodies of a former generation as "Ben Bolt," "Shall We Meet at the River," and "Just a Song at Twilight."

Mabel Normand recently completed her first flight in a seaplane, but those who expected her to be thrilled by what they thought a novel experience for her, were disappointed when they were reminded that the Goldwyn comedienne was the first girl, it is said, ever to make an airplane ascension, back in the days of the Sennett-Keystone comedies.

Douglas MacLean and Doris May, who are being co-starred by Thomas H. Ince, have completed their work in the widely-read story by Mary Roberts Rinehart, called, "Twenty Three and One-Half Hours Leave." "Mary's Ankle," from the stage play of that name, will be their next production.

A long vacation in New York City has been begun by Le Roy Stone, who has been film editor for two years for William H. Hart productions.

Louise Weddock, former newspaper man, most recently in New York, has been added to the Douglas Fairbanks scenario staff, where he will work with Tom Geraghty in the preparation of future Fairbanks United Artists stories.

Evidently, Mr. Sidney Reynolds, president of the Supreme Pictures, Inc., who is making the big 15 episode serial featuring the former hynotist and vaudeville headliner, J. Robert Pauline, is regarded as a judge of winners not only in the line of scenarios (he was scenario editor for Fox) but of pretty girls as well. Together with Mr. Pauline's director, Will S. Davis, Mr. Reynolds was invited by Manager Leon D. Langsfeld of the B. S. Moss Broadway theatre to assist in the selection of six beautiful girls from the audience of that theatre, the evening of August 11th for Mack Sennett's famous beauty battallion for Keystone comedies.



Earl Montgomery

Montgomery & Rock

Vitagraph

Special Two Reel
BIG V COMEDIES



Joe Rock

HARRY CAREY

Westerns

Direction of JACK FORD

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

THREE features and one serial have been begun at Universal City, while several others are well under way.

Harry Carey has begun stellar work in an enlarged version of "The Three Godfathers," from the story by Peter B. Kyne from the Saturday Evening Post, which was offered several years ago as a three-reel production. Jack Ford has charge of the direction and Joe Harris and J. Farrell McDonald are prominent in Carey's support.

Tsuru Aoki is playing in her first scene of "The Breath of the Gods," which is being directed by Rollin Sturgeon, from the story by Sidney McCall. The picture is the first in which the wife of the noted actor, Sessue Hayakawa is to be offered among Universal releases. In her supporting cast are included Stanhope Wheatcroft, Barney Sherry, Pat O'Malley, Ethel Shannon and Paul Weigel.

First scenes of "The Beach Combler" are being made at San Francisco, where director Rex Ingraham has taken his company of players headed by Elmo Lincoln. Opposite Lincoln is Mabel Ballin and other important players are Frank Brownlee, Dick La Reno and Ethyl Irving. The story was by J. G. Hawks and the continuity by Harvey Thew.

The first episode of "The Strange Case of Cavendish," the new Universal serial, is being produced under the direction of Jack Wells from the story by Randall Parrish.

Director Norman Dawn and his company have left Universal City for Victorville where they will shoot the round-up and stampede scenes for "Lasca," a six-reel feature starring Frank Mayo and Edith Roberts. The story was adapted for the screen by Percy Heath from Frank Dupreze's famous poem of the same name.



John Lynch, a recent addition to the Selznick scenario staff



"Polly"—or rather Mrs. Sidney Drew, and a Lake Placid background from the Paramount-Drew comedy, "A Sisterly Scheme"

Frank Coleman has just completed a one-reel comedy, "When Cactus Corner Went Dry," in which he played the principal role, and also wrote the story.

Fox Studio Doings

WITH three new pictures just begun, increased activity is being shown at the Fox studio. Under the direction of Scott Dunlap, Albert Ray and Elinor Fair are co-starred in a recent story which Dunlap calls, "A Little Prayer for Rain." It is said to be a swiftly moving comedy-drama. The following are in the cast of their new vehicle: John Cossar, William Ryno, George Millum, Al Freemont, Lloyd Bacon and John Reese.

Madlaine Traverse has begun work on "The Heritage of Eden," with Edmund Lawrence, who formerly directed several Theda Bara pictures, in charge of production. The story is of South Africa, and included in the cast are Frederic Starr, Henry J. Herbert, and Edwin Booth Tilton. Miss Traverse has just finished "The Snares of Paris" under the direction of Howard M. Mitchell.

The third production to be begun is "The Devil's Riddle," being directed under Frank Beal, with Gladys Brockwell as star.

Plans are being made for the production of another picture with Peggy Hyland in the leading role, under the direction of Howard M. Mitchell. Miss Hyland has just returned from San Francisco where final scenes were taken of "The Web of Chance" with Al Green directing.

Several Sunshine comedies also have been begun. Hampton Del Ruth, supervising director, and his assistants have on hand or have recently shipped East, six comedies scheduled for release in the near future, and five companies are at work with six directors.

About Metro Players

ANNOUNCEMENT has been made that the five Drury Lane melodramas purchased in England by Richard A. Rowland, president of the Metro Corporation, which will be produced in the near future under the direction of Ray C. Smallwood, the first of which will be "The Best of Luck," will have an all star cast. Others are "The Marriage of Mayfair," "The Great Millionaire," "Hearts Are Trumps," and "The Hope."

Henry Harmon, who had the role of the brother in "Out of The Fog" with Nazimova, has been engaged for a strong part in the star's present production, "The Hermit Doctor of Giya."

Paramount-Artcraft

WITH several new features under way and one big special production practically ready for submission to the film cutters and editors, activities at the Lasky and Morosco studios are conspicuous for their volume. In the latter place, Ethel Clayton, under the direction of Robert Vignola, has begun work in a story which, while it has many opportunities for that star's humor and characterizations, still is of a lively melodramatic nature. This is the first subject for Ethel Clayton since her return from the Orient.

Marguerite Clark is nearing completion of "All of a Sudden, Peggy," which is being directed by Walter Edwards. Miss Clark, it is expected, will leave for New York City about September first.

The special attraction of "Everywoman," upon which all the resources of the Famous Players-Lasky Company have been lavished for several weeks, soon will be completed, with the exception of the cutting and editing. Final scenes were taken the week of August 18th of the work in which Violet Heming, the leading woman, appears and Miss Heming left for New York City to resume her stage work. The feature is under the direction of George H. Melford.



Ruth Roland telling the Pathe rooster about the formation of her own company which will produce "The Adventures of Ruth" a serial



Gertrude Astor, who has had leading parts in a number of Universal attractions

With Wallace Reid as star and diminutive Lila Lee as his leading woman, James Cruze has begun production of "Hawthorne of the U. S. A.," the lively romantic comedy adapted from the well-known stage play of the same name.

Within a week or ten days, C. B. DeMille will begin production of "Why Change Your Wife," the companion play to his former offering, "Don't Change Your Husband." In the cast, which will be an all-star one, Gloria Swanson and Thomas Meighan will have the leading roles.

C. B. DeMille's production of "The Tree of Knowledge," with Major Warwick starred, soon will be under way. A special angle of this is the fact that Yvonne Gardell, noted dancer and daughter of the New York sculptor, will be engaged with Theodore Kosloff, the Russian dancer, to take part in an allegorical representation regarding Adam and Eve.
Eve.

Production will also be begun in the near future by George H. Melford of an elaborate revised version of Jack London's famous story, "The Sea Wolf." The company has arranged for the purchase of a ferry boat which is to be sunk in the inception of the picture and for the chartering of a schooner in which most of the action takes place. The cast has not yet been selected.

Vitagraph News Bits

ANTONIO MORENO has returned from New York City to begin production of a new serial, not yet titled, under the direction of William J. Bauman. The latest Moreno picture will be made almost entirely at the

studio and in the vicinity of Los Angeles, consequently it is expected that a record will be made for rapid production.

A new two-reel comedy has been begun by Montgomery and Rock under the direction of Gilbert Pratt and having the cliffs at Balboa Beach for its background.

Production of "Pegeen," the rural romance adapted from the novel by Elinor Hoyt Brainard, is well under way with Bessie Love in the leading role and David Smith in charge of direction.

A burlesque on cafe life will be Larry Semon's vehicle for which an unusually large restaurant set has been erected.

Earle Williams is selecting the cast for his next feature, details of which are being withheld.

At the Ince Plant

TO provide a punch in the special production of "Americanism vs. Bolshevism" which is being filmed under the direction of Fred Niblo, a three-story brick building was boomed and an entire business street burned, during the week of August 18th. Several thousand extra people representing workers, Bolsheviks, and plain citizens were employed and the entire company was employed for four nights on the scenes. The cast includes Lloyd Hughes, Barbara Castleton, Jack Richardson, Claire De Brey, Walt Whitman, J. P. Lockney, Wallace Beery, Gordon Mullen and others.

Characterizations of a youth who has so much money that it sours on him, has been begun by Charles Ray in his new picture.

Here and There

PROFOUND secrecy surrounds the production by Al Christie of a special comedy in which Fay Tincher is to be the featured player and several Christie comedy favorites included in the cast. That part of the Christie studio which Al Christie is using is carefully guarded against encroachment by outsiders, but it is rumored that Al has succeeded in hitting upon something which is really novel among comedies.

Director Harry Beaudine and "Megaphone" Scott Sidney are engaged in the production of two new Christie and Strand comedies. Harry Depp, Bobby Vernon, Helen Darling and several others of the more widely known Christie funmakers are prominent in the casts.

As the first of its Eminent Author's Productions announced by Samuel Goldwyn, "The Cup of Fury," by Rupert Hughes, has been begun under the direction of T. Hayes Hunter, from a story written by E. Richard Schayer. In the leading roles are Helene Chadwick and Rockcliffe Fellowes, while among those in support are Kate Lester, Florence Deshom, Sidney Ainsworth, Clarissa Selwynne, Frank Leigh and Dwight Crittendon.

Clarence G. Badger has begun production of Will Rogers' second feature in which Irene Rich makes her first appearance as the cow-boy comedian's leading woman. Others of importance in the cast are Rowland Lee, Wade Butler, Marguerite Livingston, Milton Brown, Victor Potel, William Courtwright, Sidney De Gray, Lillian Langdon and Lydia Yeamans Titus.

Frank Lloyd has begun production of the Rex Beach novel, "The Silver Horde," and has taken a company of fifty players to Bellington, Washington, for location work. Myrtle Stedman returns to the screen as Cherry Mallote in the picture while a large cast has been engaged in support, including R. D. McLean, Robert McKim, Hector V. Sarno, Betty Blyth, Bull Durham, M. B. Flynn, E. J. Denneck, Frederick Stanton, Carl Gerrard, Curtis Cooksey, Neola Mae, and Murdock MacQuarrie.

The latest production to be begun, with Bessie Barriscale as star, had its first showing at the Brunton studio, August 15th. The picture was named "Her Purchase Price" from the sensational story by Maie B. Havey, and it is said to afford wide opportunity for Miss Barriscale's versatility. The action takes place in the Moroccan desert and England.

Production of the fourth feature, the name of which has not been chosen, has been begun by King W. Vidor with Florence Vidor as the star. The story deals with the policy of judging a man's real value by exterior appearances. Charles Meredith plays opposite Miss Vidor while others having important roles are Za Su Pitts, Lillian Leighton, and William P. Du Vaull.



June Caprice and Creighton Hale in "The Love Cheat," distributed by Pathe

Roscoe Karnes, who recently closed an engagement with the Morosco stage production of "Civilian Clothes" in Los Angeles, has been engaged to play opposite Za Su Pitts in a production just begun by King W. Vidor.

Leon T. Osborne, general manager of the Baby Marie Osborne Productions, and another recently organized company which will make western films starring Edith Sterling, is in New York on a short business trip. The first of the Edith Sterling pictures will be of five reels, and is produced under the direction of William Bertram and title at present is "The Arizona Cat Claw."

L. H. Moomaw, general manager of the Life-O-Graph Company of Portland, Oregon, is in Los Angeles engaging a cast for a picture shortly to be made by this company. Several years ago this organization filmed "When Cowboy Was King" which was sold nationally and proved very successful.

At the Selig studio, the third episode has been begun of the animal serial, starring Juanita Hansen and George Chesebro, while word comes from Newhall, where Franklyn Farnum is playing on location, that the two Western subjects being made there are nearing completion.

Statements made at the office of the Capital Film Company studio in Hollywood by General Manager Harry Owens, points to material increase in production at this plant for independent release. Additional stage space is to be added, sufficient to accommodate four or five companies. This will make possible three additional producing units being added to the present two organizations which are headed by Al Jennings and Neal Hart. As papers have not been signed, the featured players for the other films to be made have not been announced.

The Al Jennings Company is this week at work on "Long Riders," being a tale pertaining to the meeting of Jennings and O. Henry, which is laid in Honduras. Vivan Gain continues as leading woman in this subject.

The Neal Hart unit is at work on "Out of The West" with Jane Talen playing opposite Hart.

President S. L. Barnhard of the Capital, who has been at the studio for the past two weeks, plans to remain in the west for an additional two weeks.

Hollywood Hokum

September 6, 1919 NEWS MORE NEWS

Much humidity.

Colonel Selig's still in town.

Lou-Tellegan was born in Holland.

Harry Reichenbach is still in town.

News are scarce, this being vacation time for press agents.

House Peters has come to town with a lot of new Broadway clothes.

Douglas Fairbanks moved into his new home at Beverly Hills last week.

Chuck Reisner of "Good-bye Broadway, Hello France," fame, is now with Charley Chaplin.

Jack Conway is authority for the statement that some are born, but others have press agents.

Louis Chaudet is still with National, at least, he reported as much to HOKUM the other day.

Since Alice Lake went into "Lombardi, Ltd." she wears $2.75 silk hose, whatever they are.

Director King Vidor insists that his name should be pronounced with two e's, instead of an "i."

Mabel Normand writes her soldier brother it would be a comedown for an ex-hero to go into films.

An actor now steps forth with a two page interview claiming that the screen needs original stories.

Jessie Booth has left our midst to be literary representative for Jesse D. Hampton in New York.

Bertram Bracken, who is said to be a little old-fashioned, continues to cultivate a mustache.

Charley Meredith, late of the speaking stage, worked in one picture and then bought an automobile.

Bill Parsons has had his high fence about the National studio painted white, and it looks all cleaned up.

Gobs from the Pacific Fleet told Viola Dana they'd enlist for another four years if she'd join the crew.

Myrtle Stedman is coming back to our film colony as Cherry Mallotte in "The Silver Horde," a R. B-G release.

Lou Cody has a fountain of ice water in his star dressing-room, which he claims is the superlative in comforts.

Henry Lehrman comes out with a bold statement that he has never received a letter from a Japanese school boy or school girl.

Bob Brunton has a pig he has named Madame X, X standing for the unknown quantity, for said pig is never on the set when needed.

Monte Katterjohn's first release is said to be an X-ray of married life made by the aid of Winifred Kerner, Cooper Hewitts and Kleig.

Nancy May Palmer, former model for Howard Chandler Christy, has become a film actress with Metro, and thus more beauty is added to our art.

Antonio Moreno tripped gaily back into town this week after a jaunt to New York. He reported a lot of hot weather enroute, and crops looked good.

We got a letter the other day which said "this is a Goldwyn year." But it wasn't necessary to put it on the letter, for we had seen it in an Ad.

It is indeed considerate of the Metro managers to hand a script titled "The Best of Luck" to Ray Smallwood for the first production he is to direct.

Henry Otto sends us an advertisement for an unoccupied chair, claiming that everyone on the set uses his seat, which is not meant to be illiteration.

Director Melford insists that his name should read George H., and it is suggested that the "H" stands for Hoarse, inasmuch as he whispers, always, when on the set.

Montgomery and Rock, and Gilbert Pratt, bad an inspiration this week, and so left the humidity of Los Angeles for a week at Balboa Beach. Yes, a beach comedy.

Maxwell Karger and John Ince were the opposing pitchers of two Metro base ball teams, and the game was called on account of darkness even with the clock moved ahead.

HOKUM, with many regrets, says good-bye to Milt. Hoffman, who goes to London for the F. P.-Lasky Corp. Good-bye Milt, take keer o' yourself, and be careful of the fog.

Geraldine Farrar had an American hunch the other day not to take part in a rehearsal scene, and it proved a good one, for the horses of a handsome carriage ran away.

Now that Madalaine Traverse has passed through all the scenes for "The Snares of Paris," she is to begin on "The Heritage of Eden," which is quite a bit for one season's experiences.

Reg. Barker once bought a 35c magazine to dress a set for a stock company at Savannah, and the manager docked it from his salary. The manager's name is forgotten, but think how many know Reg. Barker by name.

C. B. de Mille will now go into Who's Who as an explorer and discoverer, for in "The Tree of Knowledge" he requires scenes of the garden of Eden, and C. B. knows just where the garden is. Any doubting one may send postage for a fig leaf.

Bob Vignola is a popular fellow socially. Recently a friend was getting up a dinner for thirty, and remembering that Bob was to be out of the city on location on the day decided upon, the host postponed the dinner party for one week. Then Bob's trip was postponed, and so the dinner had to be postponed the second time. The third day proved to be the charmed one.

May Allison receives a lot of mail. Every man who is put on hard labor by the various courts of Los Angeles, receives fifty cents a day from May, and May sends one dollar to his family. May is the trustee of the courts of Los Angeles county. In this item, we do not refer to the Metro star, but another lady of the same name, and once in a while their mail gets badly mixed up.

Ham Beal, who has Underwood in the U publicity department for the past year is leaving shortly to resume his former activities in Los Angeles as theatre publicity man, and now we got to get acquainted with another press agent from New York; and speaking of press agents, Kenneth O'Hara comes forth with yellow mimeographed sheets which bears the title "news director" after his name, which recalls that muchly overworked word which had its birth in war times and begins with "c."

GOOD TIME HAD — —

All the trade scribes of the west coast film and dramatic circles were invited to luncheon the other day when a new company's organization was anounced, and a contrivance consisting of wires, batteries and switches made it necessary for most to eat the meal as Job would have done. The attendance was very good, however, and everyone will swear the luncheon was a huge success even though there was a lot of food unconsumed. All the guests were sincere in wishing Catherine Curtis Corporation every success in the world. A big red sign on the wall said "Welcome Live Wires of the Press," but the guests did not welcome the other live wires, and therefore, there were no thanks extended to one K. O'Hara from Brooklyn who conceived the plot. Covers were laid for thirty, and red lemonade was served. Space does not permit a description of the gowns.

Equipment Service

News and Gossip in the Equipment World

American industries have certainly accepted the motion picture as part of their selling scheme. The U. S. agent for the Lyons (France) Annual Fair inform us that a large number of requests have been received from American manufacturers who will exhibit at the Fair asking if provisions have been made there for the use of motion pictures by exhibitors.

Which gives some idea of the field which is opening up for the portable projector. Anyone making portable machines in this country is having little trouble in disposing of equipment they can make. The demand for the suitcase model especially has never been equalled.

Due perhaps to the demand for such apparatus we hear that the Speedco Arc Controller will very soon be an active product on the market.

Rabell of the Indepndent Movie Supply Co., is sending out over 5,000 of his new catalogs to a selected list of prospects. He reports that business never was so good as at present.

The remarkable gas engine driven generating sets which Rabell designed for the use of motion picture houses situated far from any current supply have been widely used by the several war organizations not only for the production of picture shows but also to charge storage batteries and to operate lathes. New sizes have been lately added making them available now in 4, 6, 10, 15, 20 and 25 kw. capacities.

Geo. Murphy's new catalog of photographic supplies has been received. It covers completely the needs of the photographer and many of the requirements of the cinematographer.

From Secretary Gillett comes the news that the Fall meeting of the Society of the Motion Picture Engineers will be held at the William Penn Hotel in Pittsburgh on October 13, 14 and 15. Put those dates down on your calendar lest your memory slip and leave you stranded many miles from the Smoky Town.

Down South the Motiograph is thriving, along with cotton, warm weather and Democratic politics. The H. K. Barnett Theatre Supply Co., reports a total of over twenty Motiographs installations in the states of Mississippi, Louisiana and Florida.

H. F. O'Brien, Westinghouse representative on the Coast and erstwhile

(*Continued in fourth column*)

Last Week We Met—A. F. Victor



WE expect an avalanche of congratulations on the good looking cover on this week's Equipment Service Section. Surely we know of no other decoration that would be so compatible with the dignity and history of this page as the perfect likeness of Monsieur Alexander Victor, reproduced with perfect fidelity above.

The space left for his "doin's" is purposely small. Everybody in the film industry knows without being told what Victor has done; they know of his strict integrity in a business way; they have listened to his forceful oratory as he argued for better and safer pictures—but their children's children may want to cut out the picture for framing and we figured this size would be best.

Victor is Mayor of the City of Animatograph, near Davenport, Ioway, and a good Mayor, too. Besides administering the affairs of his colony he finds time to delve into the highways and byways of art, being, so we have heard, an accomplished musician on the 'cello, violin and pianner, not to mention the ocarina and the versatile comb. As an entertainer he has never been surpassed. If the M. P. industry goes to the dogs we are certain he could find a niche waiting for him on the "big time."

Not long ago Mr. Victor was the recipient of the first medal ever awarded by members of the Society of Motion Picture Engineers "in recognition of valuable work accomplished with the least aid and the most opposition." This medal was the largest and best sounding medal it has ever been our fortune to see awarded; in fact, it was so large and delicately wrought that the usual presentation on a tray was omitted and an unveiling ceremony substituted. Mr. Victor's short but pithy reply will always be remembered with tears by those who witnessed it.

But by-play aside, it is safe to say that Victor enjoys the confidence and the friendship of the whole industry because of his straightforward business methods and his personality which accompanies them. Others may look on him as an enemy, but no one we believe is an enemy of Victor.

That is the type of man who is Mayor of Animatograph.

Intimate Items About People You Know

(*Continued from first column*)

expert in studio and projection equipment, is spending a few days in our midst. It was through Mr. O'Brien's initiative that the largest studios were brought to see the advanage of d. c. for lighting purposes, with the result that, one by one, they are installing the three-unit motor generator sets to convert a. c. to the more suitable d. c.

W. C. Wing of Argus' New York office has been on a jaunt to Washington, D. C., with big orders for the Crystal Bead Screen as a probable result.

The Philadelphia Transactions of the S. M. P. E. will be ready for distribution the latter part of next week, so we hear.

H. A. Campe, president of the Society, and Mrs. Campe, were in town for a short stay. One evening, so the story goes, was spent at the Greenwich theatre. Soon afterwards Mr. and Mrs. Campe returned to Pittsburgh, business being the reason for their departure.

Although appearances may be mighty deceiving it doesn't look as if the new Capitol theatre on Broadway would be opened for several weeks yet. The interior is still a mass of debris and wood framework.

THE ONLY SCREW HOLES IN THE WORLD



You drive the screw holes with a hammer in any material.

The screw holes are made for wood screws or machine screws to fit all sizes of screws. The head is removed and you leave a permanent screw hole.

The Stine Screw Holes Co.

Once a Screw Hole, Always a Screw Hole

Manufacturers

WATERBURY, CONN., U. S. A.

DEPARTMENT 20

The Biggest Little Thing in the World

Some of the Reasons Why Screw Holes Will Be Bought and Used and Not Become Dead Stock for Anyone

1—They can be used without damage to receiving material.

2—They enable you to standardize to wood or machine screws in all material.

3—They are made of brass and will not rust under atmospheric or moisture conditions.

4—ECONOMY—They save more time value than the holes cost.

5—You get them for nothing and are paid for using them when you count time saved.

6—Screw holes have been needed ever since the first screw was used.

7—Special tools are NOT needed in using them in any material.

8—They can be used in any place a screw can be used.

9—By using screw holes, screws can be used in many places, and in many materials where it is impossible to use screws without them.

10—These are the only ready-made screw holes in the world.

11—No special screws are needed. These screw holes fit any wood screw or machine screw now in stock.

12—They make the neatest possible job in any material.

13—Every store where screws are sold must carry them in stock, because the line of screws is not complete without screw holes for them.

14—Every shop and factory where screws are used must also have these screw holes to fit the screws.

15—They are endorsed by all dealers in screws and by all users of screws.

16—Screw holes are entirely new and the world supply is yet to be furnished.

17—This is a progressive Old World of ours, and every active person in it must adopt all improved methods, and all new articles that will help him keep in the front line of progress.

18—Be among the first to stock up in screw holes if you are a dealer in screws.

19—Be among the first to install screw holes in your shop or factory, as you begin to save money soon as you use them.

20—In spite of the high cost of brass, screw holes are yet cheap.

21—We are letting the world know that screw holes can now be secured, by means of extensive advertising in all the principal Trade Journals that have the largest circulation among dealers in screws as well as users of screws.

22—Do not let your customer ask you for screw holes before you have them in stock. BE A LIVE WIRE.

23—They make everlasting holes in any material.

24—They mean "Plug-No-More" screw holes.

25—They are the result of Necessity being The Mother of Invention.

26—Anyone who can drive a nail can use screw holes.

27—Send for a sample and convince yourself.

28—Mechanics who see them say, "What do you think of that?"

29—In fact there are NO REASONS why screw holes should NOT be used.

Each of these reasons are enough to sell Screw Holes. There are many other reasons.

Write at once for our handsome **Color Card** showing screw holes in various materials which will be sent on request, together with samples and price list.

Equipment Operating Projection Questions Answered

Solution of Emulsion Trouble

CLARENCE E. IRELAND, of the Jefferson theatre, Sullivan, Ill., writes in as follows:

"I am a regular reader of the Projection Department of the NEWS and I find it very beneficial, besides being entertaining. I am always glad to see pictures of other projection rooms for I get an idea of the conditions other fellows work under besides getting ideas for my own room.

Now the main reason why I am writing you is this: I want to know what is the best thing to use on the aperture plate, tension shoes, etc., before running new films. Up to this time I have used a wax candle but this does not remedy the trouble completely.

I wish the Projection Department the success it deserves.

Please answer this letter through your department or by mail. The way that is most convenient for you will suit me best."

Answer: You ask a question which is pretty hard to answer direct. As far as we know, the *best* way to get around the old trouble of emulsion deposits has not as yet been found. The method one man has used with success has been tried by others and called "no good." But some time ago a projectionist who had been in the game for some years told us about the scheme he has been using for quite a while with complete success. Here it is for you to try out in place of your wax candle.

Take an old shoe and from the top part cut strips of the leather of the right size to cover completely the tension shoes. Get some good quality crockery cement and use it to stick the leather strips on to the steel surfaces.

This kink has been tried out by several men and has been found to eliminate entirely the trouble experienced with new film. In fact, one theatre located close to a laboratory where "news" reels were printed and developed, got its weekly topicals in the worst possible condition for projecting. Sometimes when the "news" was late the reel was received almost wet, so hurriedly had it been prepared and finished. By using the scheme just described the projectionists at this theatre were able to run these films with no trouble whatsoever. No longer are they bothered with emulsion covered shoes and gate.

Other men have used chamois skin in the same way but the texture of chamois differs materially from that of common tanned leather and consequently does not stick so well to the metal surfaces.

Try out the leather strips and see if you don't find them a big improvement over the waxing, besides being much simpler in every way. Whether your trial is a success or a failure write us a letter giving the results so that other readers of the department may be guided by what happens in your case.

As you see, your letter is being answered through the department instead of by mail. A considerable number of questions are answered via the post-office department because they are merely repetitions of questions that have been asked and answered time and time again in these columns.

If you like to see photographs of other projection rooms so that *you* may get tips for yours, why isn't it right that you should send in some photographs of the room where you hang out in order that the other fellow may get some of your ideas? We shall look for the photographs.

Wages Here and in England

AS a point of interest to projectionists in this country we reprint a letter which appeared in a recent issue of the English "Kinematograph & Lantern Weekly." Here is a "chief" operator suggesting that hours of work be lengthened if the wages are to be increased. There will be few if any in the United States to agree with him or his arguments.

Remember that £1 is equivalent to approximately $4.75 in good U. S. money and figure for yourself what the best theatres in England are paying projectionists. It makes a fellow feel that perhaps our lot isn't so bad after all, even after making all deductions to cover the difference in standards of living.

The "K. O. U." referred to in the letter is the Kinematograph Operators' Union.

"Noticing the criticism made by A. H. W. M. on the rules for operators as propounded by the E. T. W., I would ask you to allow me to support these views. The minimum wage of £4 is far too high for the majority of the small halls in the country, and should be based on prices of admission charged as well as the seating capacity. No chief operator would be able to do justice to the work entrusted to him under the proposed scheme of a 47-hour week. Unless the films received were of first run quality, it would be impossible to give them a proper examination under about two hours, and I feel sure that every operator will be obliged to skimp his work and spoil his reputation in order to conform to the rules of a union. There is no distinction raised between a man employed as an operator and a man employed as an electrician-operator, who has to be responsible for all the lighting installation, generating plant, etc., who can not only keep it in repair, but alter or modify as required.

"Taken on the other hand the K. O. U. is proposing a minimum of 5 guineas which is a wage only to be obtained at super-cinemas in the leading provincial cities and could not possibly be met by the smaller halls. The wages and hours must certainly be altered before the operators who are standing out can be induced to join, for to join now, with a strike policy following, would mean the temporary filling of his job by the manager, who in the majority of cases has been an operator earlier in his career, and the very man whom the operators are combining to remove will be placed in a stronger position than ever. Modify the minimum wage and make it a 50 or 52-hour week instead of 47 and the majority of operators who are standing out will then join."

W. J. JUDGE,
Chief Operator Electrician,
(Palladium Theatre.) Scarborough.

Wants to Know How to Get Patent

F. E. WILLIAMSON of Winter Haven, Fla., has an idea that he wants to patent and asks us how to go about it. His letter reads:

"I have operated a motion picture machine from the days of the old wooden headed one pin type up to the present modern machines. I have seen many improvements which I was going to invent but the other fellow always beat me to it. NOW I have an invention which I wish to patent and am asking you for information how to proceed to obtain same."

Answer: The procedure which precedes and accompanies the issuing of a patent is so complicated that it would be impossible to explain them to you in the limited space we have here. But we will give you a suggestion or two which may make it easier for you to commence the preliminary actions.

The Government Printing Office at Washington has issued a booklet called "The Rules of Practice in the United States Patent Office" which it will send to you free upon application. In this book you will find all the necessary blanks and forms which are used in applying for and obtaining a patent. The various steps from application to issuance are clearly explained so that anyone may follow them without trouble.

But even with the help of this booklet we do not believe you should attempt to secure a patent without the assistance of a thoroughly competent and reliable patent attorney. These men who have been educated in the intricacies of patent law have all the necessary facilities at hand to enable them to get an application through in the shortest possible time. On the ability, also, of the patent attorney or the individual who draws up the specification rests the value of the patent after it is issued. The cost will be greater of course if you make use of a patent attorney, but the results are apt to be worth a great deal more.

Almost any lawyer in your town will be glad to recommend a patent attorney on whom you can rely. Or you can write to Munn & Co., New York City, who run an excellent patent department. Either method is to be preferred to an attempt to get the patent through without legal assistance.

We hope you will be able this time to beat the other fellow to it. But be sure before you put too much hard earned money into the idea that it will be worth something commercially. Perhaps you have already informed yourself on this point, in which case, we say—go to it, and good luck.

Laying Out a Theatre

MOTION PICTURE NEWS,
New York City:

Gentlemen: I am in a dilemma. I want your help and want it right now because the more I think over the proposition pending the more uncertain I become. It is this: We are overhauling a building for pictures with a small stage for vaudeville. The building is 125 ft. by 25 ft. and is two stories. We are tearing out the upper story which will mean a clearance of 24 ft. between floor and ceiling. There is still an additional space of 8 ft. which we can get by raising the ceiling at the front of the house, so you see what we have to work on.

We want to locate our projection room in such a position that it will take up the least space but cannot decide where. That is one thing we want you to locate for us. Am enclosing a cut from the NEWS showing a projection room but cannot decide on the height necessary. We also want to know the height necessary to raise the gallery so that it will not interfere with the picture. We want a gallery 35 ft. from the 10 ft. vestibule or 45 ft. from the extreme front.

The floor of the main auditorium will be gradually raised from a point 75 ft. from the front, the slope being 1 in. to each foot, making a total raise of 5 ft. 5 in. The stage will be 3 ft. high. The screen will be elevated about 2 ft. above that making a picture, say, 8 by 10, with a throw of 105 to 110 ft. We will use two machines.

We would like to get the proper slant and height of the gallery since it seems impossible for us to get one just right. At the present time we have two houses and lose quite a bit of space for lack of the correct slant.

If you would answer these questions we would surely appreciate it very much. We would not

worry you but we are not blessed with an architect in these quarters and those who pretend to know are less well posted as to our needs than we are ourselves.

(Signed) I. J. W.

ONE look at I. J. W.'s proposition and it is seen to be a bad one. With a structure to begin with only 24 feet in height, there is going to be mighty little room for a gallery, at least a gallery of any size. A good many exhibitors would omit the gallery idea right at the start and endeavor to make up for the lost seating capacity in some other way.

But I. J. W. wants to get in that gallery so we will do what we can under the circumstances.

The first thing to do is to lay out to scale the outlines of his building, both in plan and elevation. On these drawings indicate those parts which cannot be changed, that is, the fixed quantities such as the stage, vestibule and orchestra ramp or slope of floor.

With the data supplied by I. J. W. such a plan has been laid out as shown in Fig. 1.

The next step is to locate the screen for the time being so that a clear view of it is obtained from all parts of the lower floor. We would suggest at this point in the figures given us. Instead of placing the bottom edge of the screen at a point 2 feet above the stage it would better the whole layout by making it 4 feet. With the screen in this position the view from the back seats on the lower floor is bettered, the angle at which the gallery must be placed is less and above all other reasons is the one that the angle of projection is considerably reduced.

In laying out a theatre especially a motion picture house the "lines of sight" should be drawn in as early as possible even though they must be revised later. We have done this in the diagram taking for example the position of the person occupying the worst seat in the house. Naturally as he comes to the theatre to be entertained by pictures, the man in the back row of the orchestra or gallery will demand that he be able to see all the screen at all times. In addition to this, a space of narrow width around the edges of the screen should be visible to him.

Since the lines of sight of the person occupying the back row in the orchestra will determine the position and angle of the gallery, lines C A and C B drawn from the position of the patron's eyes to which we must work on the orchestra floor.

The next point to consider is the gallery. I. J. W. has given us a figure to work on by stipulating that he wants a 35-foot gallery. Because of the unusually low height of the house it would not be possible to get the gallery too high. With this to work on, we commence the gallery at the roof line of I. J. W's. present house. With a 35-foot

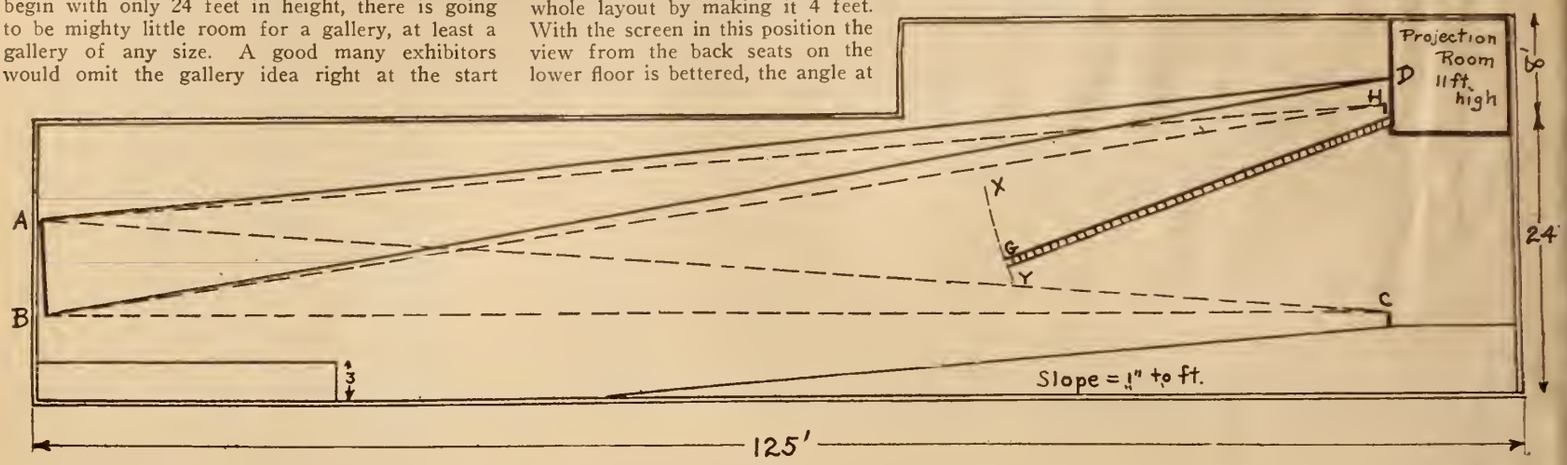
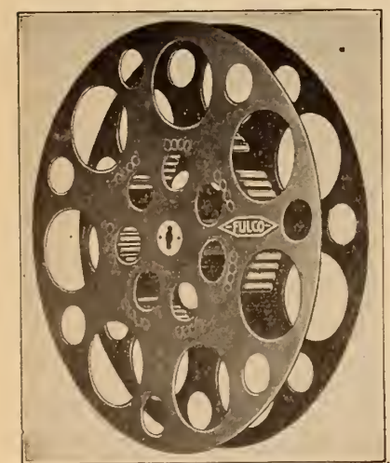


Fig. 1.—Suggested layout for theatre with low roof and gallery



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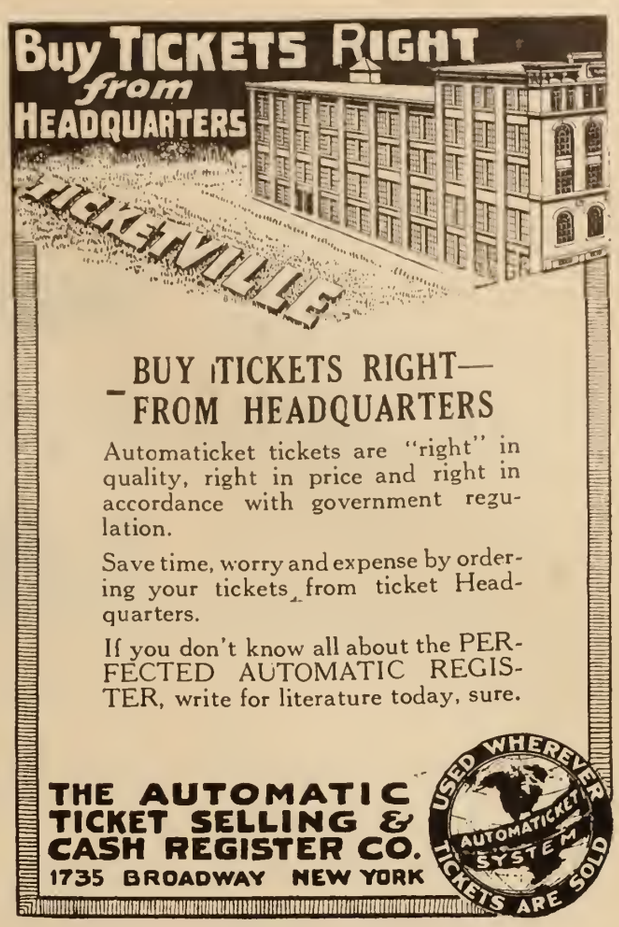
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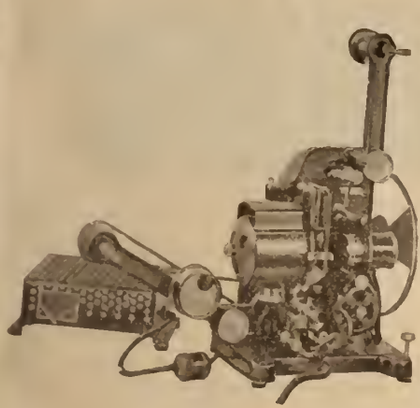
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gallery the front point will fall somewhere on the arc X. Y.

Here again the height of the house tells us that the gallery cannot be made too steep so a point G is taken slightly above the line of sight A C. From G the gallery line is continued to the eaves G H. Then drawing lines of sight from the position of the person in the back row, we get H A and H B which appear to be satisfactory.

As usual, the projection room has been left to the last but it has been kept in mind throughout the analysis. There were really but two possible locations for it; on the first floor and in the back of the gallery. The first position was out of the question because a gallery of 35 feet was insisted upon and projection would have been impossible. If the building were being entirely remodelled, arrangements should be made to place the projection room on the first floor but unfortunately it cannot be done here without extensive alterations.

There remains then but one location for the projection room and that is in the back of the gallery. But even putting the room there will mean that I. J. W. must raise his roof the entire 8 feet, and in addition sink the floor of his projection room about 3 feet below the top floor of the gallery. With this arangement the port holes will be high enough to clear the heads of persons sitting in the last gallery rows, and, what is more important to the projectionist his room will be high enough to permit of ventilation of a kind.

At this juncture the approximate location of the port holes should be determined so that the limiting rays of the projected beam may be followed. When this is done it is found that the roof must be raised for a distance of 65 feet from the front to permit an unobstructed travel of the light waves. When this is done the plans are complete. The builder has the position of screen, gallery and projection room and should be able to proceed with the construction.

A word should be said in closing concerning the screen. While the angle of projection is not large, yet it is great enough so that it must be considered.

But the remedy is a simple one, consisting merely of bringing out the base of the screen about nine inches so that it will be more nearly perpendicular to the center ray of the beam. With this completed I. J. W. should have a house in which a clear view of the screen is provided for every seat and in which the projection should not be worse than the average. How far above the average it will be depends of course on the man in that 11 foot room at the back of the gallery.

The Samson of Projectionists



THE above portrait is not a picture of Sandow but of the husky world renowned projection machine operator, Joe Enlander, a Vitagraph artist.

This artistic photograph was posed at The Highlands, N. J., and shows the versatile Joe just after taking a dip from the end of the pier.

Joe became proficient in swimming while assisting in the photographing of wild animals in the various lakes and river territories of South Africa.

It seems that when Joe first went out with Cherry Kearton to make pictures of the rare animals that have their habitate in the jungles of Africa, he was unable to swim—and one afternoon while they were attempting to make a picture of a ferocious rhinoceros, that peaceable animal o jected to the noise of the camera and deliberate charged upon the operator and his assistant.

In order to escape from the on-rushing rhino eros, Joe was compelled to leap into the wat which he found much to his surprise too deep wade, so there was nothing for him to do oth than to strike out and again to his surprise learn that he had a knowledge of the science of swi ming.

Since then Joe has bragged on being one of t best swimmers in South Africa and he may right. Anyhow we have Joe's word for it and he admits it himself it must be correct.

Factor in Studio Migration

DARK studios and rumors of dark studios ha been the subjects of constant discussi among film men during the last few wee Whatever the magnitude of the promised migr tion of the studios from California to the Ea one of the impelling forces in such a moveme is the Sun Light Arc Lamp.

This comparatively new invention of J. Just Harmer is now doing its work in all the leadi studios, or will as soon as orders already plac for it can be filled. The story of its creation m be of interest.

Mr. Harmer was working on a composing m chine that would do typography by photograp and was led into experiments on the Sun Lig when he discovered the lamp's color values in search for parallel rays. Mr. Harmer discover that his new lamp, of 100,000 candle-power, g a 100 per cent color definition. That is to say spectroscope measurement of the color rays of sun was found to be identical with that of lamp. The lamp also gives absolute definition depth, creating a stereoscopic effect.

The field for its use is by no means limited motion picture work. The College of Physici and Surgeons, for instance, has been using it work in operating rooms.

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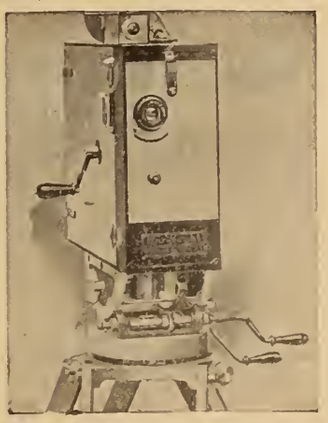
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Evolution of Architectural and Other Features of Moving Picture Theatres

By Edwin H. Flagg

WHILE the proper arrangement to most satisfactorily plan a dramatic theatre stage and auditorium has been more or less settled, the arranging of the super moving picture theatres—or so-called "presentation houses," is still in the experimental stage.

This is made poignantly apparent when we see big theatres on which most expert advice was originally obtained, being radically rearranged even while they are in course of construction.

Commercially, in 1894, motion pictures were first introduced in the vaudeville theatres, later between the acts of dramatic productions but in both instances as an added attraction, in the nature of a novelty, much the same as liquid air demonstrations.



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The films were practically all of a uniform width and in fifty-foot lengths. All that was required was the placing of the projecting machine in the rear of the auditorium and "throwing the picture" on a white cloth, usually the back of an old painted drop on the stage.

The machine rattled like a threshing machine and the picture flickered and jumped but outside of the addition of devices overcoming these defects, and safety and stabilizing attachments, it is the same machine today, and "runs" the same identical film, sprocket holes, width and all, with the exception of the old Biograph film and machine, which was of a broader gauge.

The film being a composition of gun cotton and camphor, with a "film" of collodion on one side, it was very inflammable. The ray from the arc light intensified through the condensing lens on to the film and thence into the projecting lens was so hot where it touched the film that it would burn the flesh of one's finger if left there a few seconds. It was only kept from setting fire to the film by the fact that any single picture was only exposed to it for about one-fortieth of a second.

But the inevitable happened whenever any part of the operation went astray—and it not only usually consumed the entire film, but on exploding would set fire to other things nearby, and cause a panic, if nothing more.

This led to the invention and adoption of contrivances to automatically protect all that part of the film not directly exposed in case the film for any reason stopped long enough to be ignited.

Then municipal fire and insurance boards compelled the building of asbestos, metal or fire resisting booth to house the "machine." Instead of the natural color of white sheeting the protection "screen" was painted with, first, whiting, alabastine or similar preparations, and at a later period with a final coating of zinc white.

Five and ten years ago marks the period of screen experimenting. Hundreds of "Inventors" of "new discoveries" of what each claimed to be the ultra perfect screen were put on the market. These were divided in two broad classes, those of a flat dead white surface and the others of a reflective surface.

The flat white classes were all based on either whiting or zinc, or both, with either a glue or gypsum binding, but were tinted into innumerable tones by adding other dry pigments, such as cobalt or chrome yellow in small quantities, giving either golden or bluish white effects.

The base of nearly all the reflecting screens was aluminum powder although many other bronzes were used.

Real mirrors were also made in one piece of plate glass, ground rough on the exposed surface and usually about eleven by fifteen feet in size, selling for six and seven hundred dollars each.

The most popular was the aluminum base screen, but it has given way to the old fashioned—but improved—dead white, which is now the accepted screen in the most successful theatres. Imported French zinc white is the base.

The defects of this reflective screen were, first, this intense brilliancy which if there were any extreme right or left to the auditorium, meant an additional halation or direct light reflection in the eyes of the spectator.

Furthermore, in spite of some opinions to the contrary, there never was a reflective sheet made that did not show in greater or less degree, noticeable cloud-like forms in any white part of a picture. These are technically called "visions" or "ghosts."

A properly made dead white screen easily eliminates this defect, giving a pure, solid white unobstructed surface. This allows for more depth and naturally through a more truthful reproduction on the photography, gives comparative tone prospective—the lines of vision in the picture giving the proper foreshortening to objects of dimensions.

While this point was in some cases acknowledged by the operator, he would still insist upon a sharp clear picture—from his vantage point in the booth—and he did not realize or care that the average spectator in the center of the theatre got a headache from looking at it.

As an operator was usually the deciding factor he won his point until the consensus of opinion overruled him.

Another obsession was that the picture must be sharply cut out and entirely surrounded by dead black—either painted surfaces or hangings.

It can be noted in this connection that Grauman's million dollar theatre stage in Los Angeles contains light gray travertine stone effect columns five feet in diameter and forty-two feet high and other details in the same color near the picture screen on the stage without detracting from the picture.

Recently light gray pilasters, part of a domed palace setting, has succeeded the former black surroundings of the "picture" on the remodelled stage at the Rialto Theatre, San Francisco.

The stage in the Kinema Theatre in Los Angeles, erected last year after diligently searching for the best of everything, has just been rearranged on entirely different lines from the original plans, although the owners of the Kinema Circuit of Theatres are among the oldest and most successful in the business. Here heavy lavender tapestry effect stage scenery masks the picture sheet.

The surroundings of the screen in the new California Theatre in Los Angeles, are to be painted and real draperies and pylons all in a uniform grey tone.

Going back to the evolution of the architectural features, after the public had been appeased with the novelty of the pictures—they ceased to draw sufficiently to be profitable, and they were omitted from the program of the only places where they had been shown, or only continued as a fill-in.

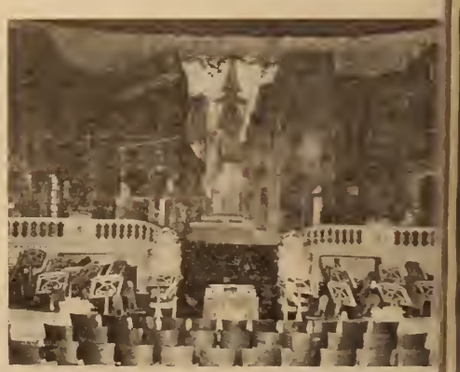
Their educational and incomparable entertaining possibilities had not been dreamed of, and they were apparently on the shelf with marionettes, the stereoscope and magic lanterns.



NEW ART TAPESTRY EFFECT
Drop Curtain in Loring Theatre, Riverside

The next stage was the "store show" period originated by itinerant exhibitors with an outfit consisting of a portable machine and a few fifty foot reels—each complete in itself. These reels would consist of a diversity of subjects, the earliest of which were "The Picture of a Kiss"—showing close-ups of May Irwin and Pete Daily rendering the osculation,—"The Waves Dashing on the Cliffs of Dover, England," "An Acrobatic Dance," etc.

These pioneers, who led a precarious existence would rent a vacant store room, equip it with folding chairs usually rented from the local undertaker, hang their sheet in the back, darken the windows and doors and set up, literally a "box office" in the doorway, masking the entrance with some kind of curtains and proceed to grind.



STREET SCENE IN TANGIERS FOR NAZIMOVA'S "EYE FOR AN EYE" AT THE CALIFORNIA, LOS ANGELES.

Other pioneers came in from the ranks of the "slot machine" and penny arcadesmen, whose regular vocation was being seriously hampered an

ome cases abruptly terminated by the activities of he prosecuting attorneys of the cities in which ney operated.

Then the "two" and multiple reelers came in, ealing with romances, but preferably impossible omedy situations and chases, trick photography nd custard pies.

The inventor of the custard pie has as much to o with the success of moving picture as did East-nan of Rochester. For the film of the custard ver the surprised and hurt features of a comedy illain did as much to bring the spectator back to ee it again, and this time the entire family, as any ther one thing in the film industry.

While there was a great deal of money made n some of these remodelled stores—some of the xhibitors cleaning up fortunes; taken as a whole was like the average mining camp, there was nore put in them than was taken out.



An Oriental setting used for one week in the California Theatre, Los Angeles

But the winners would subsequently secure additional capital and get an architect to put them p a theatre consisting of only an auditorium with, f any, an excuse for a stage, usually consisting of proscenium arch and back wall with barely nough space between for a man to pass through.

(*Continued next week*)

New Lantern Slide Taking Strong Hold on Big Market

THE Fine Art Slide, manufactured by the International Lantern Slide Corporation for the use of motion picture producers and exhibitors, as well as an advertising medium for other branches of industry, seems to have already established itself, according to reports from the offices of the manufacturer, as the coming motion picture theatre slide.

It was designed, experimented with for years, and finally perfected by Robert John, an inventor of many photographic innovations who saw the manifold disadvantages in the old-fashioned heavy glass slide invented years ago with the first magic lanterns.

This new Fine Arts Slide differs so radically from its predecessor that it can hardly be classed as a magic lantern slide. The first and most obvious disadvantage of the old style—the two glasses—have been dispensed with, eliminating the possibility of breakage.

This feature of common lantern slides has long hampered the producer and exhibitor. Instead Mr. John has builded the body of his slide from gelatine, and the picture, instead of being photographed, printed, developed and dried in the old manner is now completed rapidly by means of Mr. John's special photo-gelatine process, enabling him to obtain the same beautiful half-tone effects found in the finest screen prints. The copy for the slide is therefore printed on the gelatinous sheet, which is pliant and light, and will take flat colors or combinations as may be desired.

Motion picture producers, beginning with Fox Film Corporation, who have adopted the Fine Art Slide for all future big special productions, have been quick to realize the enormous advantages of this slide over the old style and many have already discarded the heavy glass one for this unique new departure.

At the laboratory of the International Lantern Slide Corporation at 229 West 28th street, Mr. John, the inventor and perfector of the screen's latest novelty, is at present engaged in making experiments on some new and interesting color combinations for the slide which he has just introduced on the market.

"It is very gratifying," said the inventor when approached on the subject of his slide, "I have been working on this Art Slide for a long time and the reception which it has been given by the producers and exchange managers repays in full for the work I have put into it.

"Years ago it occurred to me that there was need of such a slide. The old style glass article had many drawbacks, and, after a score of experiments with several different materials I finally figured out the process which has resulted in the slide you see here.

"Not only is the projected picture better on the screen," he explained, "but the numerous troubles in handling the old slide are all eliminated in this one. It is unbreakable—it costs less to distribute, the initial cost is less—it can be sent by first-class mail with a letter.

"Fox Film Corporation, however, has seen the merits in my Art Slide and all these employes you see here are working full speed on orders for Fox to cover its newest productions such as "Checkers," "Wolves of the Night," "Evangeline," "La Belle Russe," "Rough Riding Romance," and many others. Orders from other prominent producers are also under way and we are receiving many inquiries from some of the big exhibitors throughout the country since the Fox company made its recent announcement of the adoption of our slide."

Mr. John is highly enthusiastic over the success of his Fine Art Slide and predicts that it will revolutionize the slide projection branch of the motion picture industry in view of the many superior qualities of this unique slide including plain black-and-whites as well as the infinite color combinations obtainable with his special process.

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Another Giant in Ranks of Motion Picture Musicians

THE motion picture has again proven its vital importance in the ranks of predominating industries. This mighty industry has developed in several years from the stage of infancy to the power of a modern giant. It has become a national institution; it is today the greatest and most powerful medium of transmitting secrets of art, music, education, etc., to the eyes of the wondering world. This essential industry can also be proud of having the greatest talents in the universe work for it. The best authors, composers, musicians and artists are on its payroll.

Another valuable addition to the ranks of those who are a credit to the motion picture industry is Mr. Ernesto Natiello, a musician of reputable standing. Mr. Natiello was formerly called "Napoleon of Bandmasters." He has conducted the Natiello band for years, and created a sensation wherever he played. He recently conducted the orchestra at the Circle theatre, of Indianapolis, Indiana, an organization which can be considered a very successful one. The Indianapolis Sunday *Star* of August 3d published the following about Mr. Natiello:

"Indianapolis and the Circle theatre are to be congratulated upon having Signor Ernesto Natiello as the director of the orchestra at the Circle. No matter how attractive the theatre, how comfortable the seats, how pleasing the photoplay; no matter what effort has been spent on the other features of the program, if the accompanying music is unsatisfactory half the pleasure of the entertainment is taken away. Many people who are not movie fans have been drawn to the picture theatres because of the music, and patrons of the Circle are always sure of an agreeable hour or two, even if the cinema does not happen to star their favorite player. That this is true is largely due to the fact that besides being a thorough musician, Natiello is also a man of practical judgment. He does not attempt to force nothing but ragtime on an audience which includes people of cultivated musical taste. Neither does he overburden the program with heavy selections, but he does combine popular airs with classical music in a delightfully original and satisfying manner.

"Signor Natiello is something of an idealist, and he believes that the discriminating use of good music in picture theatres is bound to educate the public. It is evident from the reception accorded Mendelssohn's 'Ruy Blas' last week that selection was appreciated and other overtures equally difficult have been enthusiastically received. Those which have met with greatest favor are 'Mignon,' 'Norma,' 'Il Guarany,' 'The Dumb Girl of Portici,' 'LeRoi la Dit' and 'Stradella.' The overture to 'William Tell' has also been used very successfully.

"Natiello is guided usually in his selection of the concert number by his own taste. Something with a beautiful theme working up to a strong climax is generally his choice. The melodious theme with its variations pleases, and the smashing climax fills the emotional soul of the director with a glow that communicates itself to his musicians and lends them added force.

"In 'playing the picture,' the director reviews the film carefully in advance, making his own selection and always including for comedy scenes light popular tunes. Some syncopated airs are always included so that no matter whether one's taste is for grand opera, light melody, or ragtime, one may be sure of finding something in the program to please."

The above undoubtedly proves that Mr. Natiello knows his business and although he has met with success at the Circle theatre, he has nevertheless decided to leave this institution. This again shows that there are no limits with Mr. Natiello. We have received information that Mr. Natiello is at present perfecting arrangements to conduct a very large orchestra in one of the biggest theatres in the middle West.



Bandmaster Ernesto Natiello

MOTION PICTURE NEWS congratulates Mr. Natiello on his splendid achievements toward the betterment of motion picture exhibitions.

THE EDITOR.

"The Third Kiss" Inspires a Song

IN order to publicize "The Third Kiss," a song inspired by the Paramount-Artcraft picture of the same name, one of the early Famous Players-Lasky releases on the new season, the Joseph W. Stern Company, publishers of the music, has issued a fifteen-inch snipe advertising both the song and the picture in connection with a "Third Kiss Sundae." The snipe is intended for druggists and soda fountain operators to paste over mirrors or in windows as an advertisement for a new sort of sundae.

At one end of the snipe are instructions for making "The Third Kiss Sundae," while the body of the strip contains a well worded advertisement in which the title of the picture is prominent. The instructions may be cut off before the snipe is put into use without destroying its balance.

Song Inspired by Paramount-Artcraft Production, Published by Waterson, Berlin & Snyder

ISSUED from the music publishing house of Waterson, Berlin & Snyder is the song, "The Valley of the Giants," inspired by the Paramount-Artcraft picture of the same name in which Wallace Reid is starred and which will be released under the Selective Booking plan the 31st of August.

The words were written by Sam N. Lewis and Joe Young and the music by Bert Grant, three of the cleverest members of the Waterson, Berlin & Snyder staff, and the composition is declared to be most meritorious in all respects. Especially so is the harmonization of the chorus, and it is predicted that it will become one of the big song hits of the day.

The utmost in the matter of a direct tie-up with a motion picture is here offered, for not only does the sheet music carry a still from the photoplay, "The Valley of the Giants," as the front cover illustration, with the printed statement that the picture was the inspiration for the song, but the entire back cover is an advertisement of the picture, carrying a direct appeal to theatre patrons who may purchase the song.

Exhibitors are advised by Famous Players-Lasky to get in touch with the main office of the publishers in New York or with one of their branch offices for information about accessories such as slides, throw-aways, etc.

Review of Latest Musical Compositions

1—"That Naughty Waltz," by Sol. P. Levy. A Beautiful waltz with a captivating melody. One of its many charms is the simplicity of the melody. Anyone could whistle it after hearing it a few times. Published for full orchestra, song and instrumental. (Belwin, Inc.)

2—"Kentucky Dream," by S. R. Henry, D. Onivas, F. H. Warren, composers of the famous "Indianola." This number is a beautiful waltz ballad. (J. W. Stern.)

3—"Red Lantern," by Fred Fischer. The most wonderful fox-trot as featured with the Nazimova screen production, "The Red Lantern." (McCarthy & Fisher.)

4—"Budding Spring," by E. Platzman. A dramatic romance of tonal beauty. Published for orchestra, and piano solo. (Belwin, Inc.)

5—"Karzan," By Will E. Dulmage. A fox trot with a real oriental melody. (Sam Fox.)

6—"A Japanese Sunset," by J. L. Deppen. A symphonic tone poem in miniature is this really unusual interpretative masterpiece. An oriental theme worked out in a most musicianly descriptive manner. (Sam Fox.)

7—"Ching a Long," by Joe Gold. An oriental fox trot. "Ching-a-Ling" is a "syncopated Chinese Serenade." (Chas. K. Harris.")

8—"You Didn't Want Me When You Had Me" (So Why Do You Want Me Now), a novelty ballad with a story full of heart interest. (J. W. Stern & Co.)

LATEST MUSIC CUES

"A SOCIETY EXILE"

(A Paramount Picture)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Because You Say Good-Bye" (Sentimental Ballad), Levy

1—"Venetia Baracarolle" (Moderato), by Golden (1 minute and 15 seconds), until—S: At screening.

2—"Oh, Dry Those Tears" (Sentimento) (1 minute and 10 seconds), until—T: In the adjoining house.

NOTE: To be produced as vocal solo with harp acc.

3—Theme (Pathetic) (1 minute and 50 seconds), until—T: The sunshine of each.

4—"La Paloma" (Spanish Ser.), by Yradier (1 minute and 55 seconds), until—T: And so late that night.

5—Theme (Pathetic), (2 minutes and 25 seconds), until—T: Lulled by the soft.

6—"Dramatic Narrative" (Dram. And.), by Peme (1 minute and 5 seconds), until—T: "Now tell me about."

7—"Valse Moderne" (Valse Lento), by Rosey (3 minutes and 10 seconds), until—T: With Nora lived her.

8—"Impish Elves" (Allegretto), by Borch (1 minute and 45 seconds), until—T: Next day as a result.

9—"Dramatic Recitative" (Dramatic), by Levy (1 minute and 15 seconds), until—T: So here Bisset.

10—"Serenade" (6/4 Mod.), by Widor (1 minute and 25 seconds), until—T: At Furnival's home.

11—"Babillage" (Allegretto), by Castillo (1 minute and 50 seconds), until—T: To their neighbors.

12—"Dramatic Tension" (Dramatic), by Borch (1 minute and 5 seconds), until—T: "If you can entertain."

13—Continue pp or ff (2 minutes and 15 seconds), until—T: With a vindictive.

14—"Agitato Appassionato," by Borch (3 minutes and 15 seconds), until—T: Later the same evening.

NOTE: Watch shots.

15—"Andante Doloroso" (Heavy Dramatic), by Borch 4 minutes and 5 seconds), until—T: By the time the police.

16—Theme (Pathetic), (1 minute and 45 seconds), until—T: And so Nora.

17—"Elegie" (Pathetic), by Massenet (1 minute and 5 seconds), until—T: That evening alone.

18—"Carnival Overture," by Dvorak (45 seconds), until—T: And so one night.

19—"The Bay of Biscaye" (English song) (1 minute and 5 seconds), until—T: In a happy dream.

20—"Andante Doloroso" (Dramatic), by Borch (1 minute and 15 seconds), until—T: "That was my sister."

21—"Intermezzo" (Mod.), by Huerter (50 seconds), until—T: At the club.

22—Theme (Pathetic) (1 minute and 45 seconds), until—T: Terrified at the.

23—"Heart Wounds" (Dramatic), by Grieg (3 minutes and 45 seconds), until—T: "But Ralph, this doesn't."

24—"Erotik" (Dram. Mod.), by Grieg (1 minute and 45 seconds), until—T: Familiar with.

25—"Dramatic Tension," by Shephard (3 minutes and 45 seconds), until—T: "This isn't true."

26—"Bleeding Hearts" (Pathetic), by Levy (1 minute and 30 seconds), until—T: Undisturbed just as.

27—Theme ff (Pathetic) (35 seconds), until—T: Clouds will be sunshine—until * * * * THE END.

"THE TRAP"

(Olive Tell—Universal)

Theme: "Lento Allegro" (From Symphonette Suite), Berge

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Northern Serenade," by Olsen (2 minutes and 30 seconds), until—S: At screening.

2—Theme (2 minutes and 50 seconds), until—T: Jean Carson, school mistress.

3—Sinister Theme, by Vely (1 minute and 50 seconds), until—T: But in the days of.

4—"Melody" (Mod.), by Kretschmer (3 minutes and 20 seconds), until—T: In the meantime.

5—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until—T: "Jean, I hate to think."

6—Theme (3 minutes and 50 seconds), until—T: "I want you to share."

7—"Dramatic Tension" (For general use), by Levy (1 minute and 15 seconds), until—T: Bad news from home.

8—"Sparklets" (Mod.), by Miles (3 minutes and 50 seconds), until—T: Nightfall.

9—"Poem Symphonique" (Dramatic moderato), by Borch (3 minutes and 10 seconds), until—T: The dawn of an eventful day.

10—"Golden Youth" (Mel. waltz), by Rosey (55 seconds), until—T: Within the year.

11—"Love Song" (Mod.), by Puerner (1 minute and 25 seconds), until—T: Five years later.

(Continued on next column)

(Continued from preceding column)

12—"Capricious Annette" (Caprice intermezzo), by Borch (1 minute and 5 seconds), until—T: The intervening years.

13—"Concert Waltz," by Durand (5 minutes and 10 seconds), until—T: That evening at the.

NOTE: To be produced as a violin solo with piano acc.

14—Theme ff. (3 minutes and 25 seconds), until—T: "Had an affair with."

15—"Andante Appassionato," by Castillo (1 minute and 40 seconds), until—T: "I am sorry, Jean."

16—"May Dreams" (Romance), by Borch (2 minutes and 15 seconds), until—T: Next morning.

17—"Flirty Flirts" (Intermezzo Rubato), by Levy (55 seconds), until—T: "I don't mind waiting."

18—Continue ff. (1 minute and 5 seconds), until—T: "Graham, I want to talk to."

19—"Dramatic Andante," by Berge (3 minutes and 30 seconds), until—T: The snake shows its fangs.

20—Theme (4 minutes and 35 seconds), until—T: Jean after a distressful.

21—"Dramatic Tension," by Shephard (4 minutes and 10 seconds), until—T: "Tell me what do you know?"

22—"Agitato" (For scenes of tumult), by Minot (2 minutes and 40 seconds, until—T: Easy Money Fallen.

NOTE: Watch shot.

23—"Andante Dramatico," by Borch (3 minutes), until—T: And the following day.

24—Theme ff. (2 minutes and 20 seconds), until—T: "Jean asked me"—until * * * * THE END.

"HEARTSEASE"

(Tom Moore—Goldwyn)

Theme: "Heartsease" (Andante Moderator), Moret

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (45 seconds), until—S: At screening.

2—Continue theme as organ solo (1 minute and 30 seconds), until—T: The country house of the.

3—Repeat theme as organ solo (45 seconds), until—T: Erick's sister, Alice.

4—"Flirty Flirts" (Int. Rubato), by Levy (1 minute and 20 seconds), until—T: "My mistake entirely."

5—Repeat theme as organ solo (55 seconds), until—T: "You have my consent."

6—Love theme (for general use), by Lee (35 seconds), until—T: Margaret wants a husband.

7—Theme (30 seconds), until T: Nobody heard a note.

NOTE: To be played with orchestra.

8—"Melody" (4/4 Mod.), by Kretscher (1 minute and 25 seconds), until—T: Back in dingy London.

9—Tacet (35 seconds), until—T: Anxious for the glory.

10—String quartet number (2 minutes and 5 seconds), until—S: String quartet begins to play.

11—Continue pp. (15 seconds), until—T: Major Twombly, a parasite.

12—"May Dreams" (Romance), by Borch (3 minutes), until—S: String quartet stops playing.

13—Theme ff. (3 minutes and 5 seconds), until—T: "Never could stand this."

14—"Dramatic Recitative" (For intensive and heavy dramatic situation), by Levy (4 minutes and 35 seconds), until—T: Within 24 hours.

15—"Erotik" (Dramatic), by Grieg (3 minutes and 15 seconds), until—T: "I understand Lady Neville."

16—Theme (2 minutes and 5 seconds), until—T: "You will find Mr. Padbury."

17—Dramatic Tension, by Shepard (For strong, tense emotional scenes) (3 minutes and 30 seconds), until—T: "Do you mean that Lady Neville."

18—Sinister Theme—Vely (For scenes of impending or lurking danger) (1 minute and 45 seconds), until—T: At Twombly's rooms.

19 Continue ff. (20 seconds), until—S: The fight.

20—Continue pp. (35 seconds), until—S: After the fight.

21—"Andante Doloroso," by Borch (2 minutes), until—T: "Were you saying something?"

22—"Orientale" (Characteristic), by Cui (1 minute and 5 seconds), until—T: The "composer" conducts..

23—"Intermezzo" (Mod.), by Huerter (1 minute and 35 seconds), until—S: Curtain goes down.

NOTE: To action pp.

24—Theme ff. (3 minutes and 25 seconds), until—T: Towards the end of the.

25—"Andante Appassionato" (Depicting dramatic emotion), by Castillo (2 minutes and 5 seconds), until—T: Curtain goes down.

26—Dramatic Suspense, by Winkler (4 minutes and 5 seconds), until—T: Awaiting the reckoning.

27—"Agitato Appassionato," by Borch (2 minutes and 10 seconds), until—T: "I am at your service."

28—"Agitato" (For scenes of tumult), by Minot (50 seconds), until—T: A thief and a coward, too.

29—"Lamentoso" (For scenes of intense pathos), by Borch (1 minute and 15 seconds), until—T: "Mr. Temple evidently."

30—Theme ff. (50 seconds), until—T: "What can I do to make?"—until * * * * THE END.

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"COAX ME"

(June Elvidge-World)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kisses" (Valse Lento), Zamencik

1—"The Vampire," (Dramatic), by Levy (1 minute and 45 seconds), until—S: At Screening.
2—"Serenade Roccoco," (Allegretto Serenade), by Helmund (1 minute), until—T: Mrs. Gertrude Tashman.
3—Theme, (one minute and 30 seconds), until—T: The Colonel's pet and.
4—"The Dainty Shepherdess," (Moderato Crazioso), by Beaumaire (4 minutes and 30 seconds), until—T: Dick Richardson, a wealthy.
5—Comedy Allegro, by Berg (2 minutes and 30 seconds), until—T: So the Master of the Hunt.
6—Theme, (1 minute and 15 seconds), until—S: When Judge greets Nancy.
7—"Lola," (Allegretto Gracioso), by Johnstone (4 minutes and 30 seconds), until—T: And for Heaven's sake get.
8—"La Ballerina," (Schottische Char.), by Johnstone (3 minutes), until—T: Daddy, don't you love me.
9—Popular one-step (one-step played on victrola (1 minute), until—T: Meanwhile, at Jim Wildeman's.
10—Popular Shimmy Dance, (45 seconds), until—T: Now, the shimmy sir, it.
(Shimmy dance on victrola)
11—"In A Garden of Melody," (Allegretto Intermezzo), by Sudds (4 minutes), until—S: When butler leaves.
12—Theme, (2 minutes and 30 seconds), until—T: Thank you for the rescue.
13—"The Herd Girl Dreams," (Andante Idylle), by Labitzky (2 minutes and 45 seconds), until—S: When scene fades to Dick and maid.
14—Theme, (2 minutes and 45 seconds), until—S: When Jim joins Nancy.
15—"That Naughty Waltz," (A la Jazz), by Levy (15 seconds), until—T: That night at the Iroquois.
16—"Bluette," (Allegro Gracioso), by Sanford (1 minute and 15 seconds), until—S: When guests stop dancing.
17—"Hunkatin," (half tone one step), by Levy (45 seconds), until—S: When orchestra commences to play.
18—"At Sunrise" (Allegretto Idylle), by Bratton (2 minutes and 15 seconds), until—S: When guests stop dancing.
19—Theme (3 minutes and 45 seconds), until—T: "I suppose the cause of all."
20—"Intermezzo Irlandais" (Moderato), by Leigh (3 minutes), until—T: "My dad wants to marry."
21—"Berceuse" (Characteristic Moderato), by Merkler (4 minutes and 45 seconds), until—T: At breakfast next morning.
22—Theme (1 minute), until—T: "Jim, are you really going?"
23—"Rondo" (Excerpts from Beethoven Sonata Pathetique), by Berge (2 minuntes), until—T: "Go get busy as the reward."
24—"Clematis" (Moderato Poco Agitato), by Tonning (2 minutes and 30 seconds), until—T: "You fools have captured."
25—"Pulcinello" (Allegretto Intermezzo), by Aletter (1 minute), until—T: In the morning the Colonel.
26—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—S: When table overturns (fire-effects).
27—"Serenade" (Allegretto Gracioso), by Ern (4 minutes and 15 seconds), until—S: When Judge arrives at.
28—Theme (1 minute and 45 seconds), until—T: "Dear Colonel Lovejoy"—until * * * * THE END.

"CRIMSON SHOALS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sinister Theme," Vely

1—Theme (2 minutes and 15 seconds), until—S: At screening.
2—"Southern Reverie," by Bendix (2 minutes and 45 seconds), until—T: The Southern home of.
3—Continue to action (1 minute and 15 seconds), until—T: Pop Quinn, Fieldings.
NOTE: To be produced as piano solo.
4—Continue pp (50 seconds), until—T: The picture of his loved.
5—"Dramatic Narrative" (for scenes of Reminiscence), by Pement (2 minutes and 20 seconds), until—T: Close-up of mother and son.
6—Continue ff (1 minute and 20 seconds), until—T: "Guess you are near enough."
7—Love Theme (for general use), by Lee (1 minute and 55 seconds), until—S: Close-up of couple on rock.
8—Tragic Theme, by Vely (1 minute and 30 seconds), until—T: After two years of strenuous.
9—Love Song (Mod.), by Puerner (1 minute and 40 seconds), until—T: 25 years later, the story.
10—"Aces High" (Lively march), by Roberts (35 seconds), until—T: Jack Quinn, amateur aviator.
11—"Dramatic Recitative," by Levy (1 minute and 5 seconds), until—S: Interior of office.
12—"Adagietto" (from Symphonette Suite), by Berge (1 minute and 50 seconds), until—T: Rex Burke, auditor.
13—"Hurry" (for general use), by Minot (35 seconds), until—T: The girl.
14—Continue pp (25 seconds), until—T: "Thank you for saving me."
15—Theme (2 minutes and 30 seconds), until—T: "There are others who."
16—"Dramatic Tension" (for subdued action), by Andino (3 minutes and 40 seconds), until—T: Quinn's refusal to sign.
17—Serenade (Dramatic), by Widor (3 minutes and 35 seconds), until—T: The Fieldings have arrived.
18—Theme (4 minutes and 5 seconds), until—T: Returning to the island.
19—"Dramatic Tension," by Shephard (2 minutes and 5 seconds), until—T: Watch them.
20—Finale (from Symphonette Suite), by Berge (5 minutes and 5 seconds), until—T: The next morning.
21—Theme (4 minutes and 10 seconds), until—T: Watch for signals.
22—"Furioso" (for general use), by Levy (3 minutes and 55 seconds), until—T: "My God, Burke is the leader!"
23—Hurry (for general use), by Levy (5 minutes and 10 seconds), until—T: "Mr. Fielding, that is why."
NOTE: Watch explosion.
24—"Dramatic Suspense," by Winkler (1 minute and 5 seconds), until—T: The awakening of a.
25—Theme (3 minutes and 10 seconds), until—T: The secret that time—until * * * * THE END.

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Central States

Here and There in Fond du Lac

WALTER REID in a "A Love Burglar," at the Bijou August 14, 15 and 16, drew a good business. the picture being above the average. The Bijou program for Sunday, August 17, was Mack Sennett's latest comedy, "Trying to Get Along," supplemented by Montagu Love in "A Broadway Saint."

MAURICE TOURNEUR in "The White Heather" went over fine at the Bijou August 18, 19 and 20. Ethel Clayton in "A Sporting Chance" opened a three days' engagement at the Bijou Thrusday, August 21.

DOROTHY DALTON in "Other Men's Wives" closed a successful three days' engagement at the Orpheum August 16. The Orpheum program for August 17 consisted of Billie Rhodes in "Hoop-La."

DOROTHY GISH in "Peppy Polly" won new friends at the Orpheum Monday. Tuesday and Wednesday, August 18, 19 and 20.

JACK PICKFORD in "Bill Apperson's Boy" made a big hit with Orpheum patrons August 21, 22 and 23, the picture going over exceptionally well. The Orpheum program for August 24 was Bessie Barriscale in "Hearts Asleep."

MAY ALLISON in the Metro comedy "The Uplifters" was the attraction at the Idea on August 18 and 19.

"LIFE'S GREATEST PROBLEM," J. S. Stuart Blackton's master production, made a good impression with Idea audiences on August 20 and 21.

WILLIAM FARNUM in "The Jungle Trail" delighted Idea patrons on Aug. 22 and 23.

THE SCENIC THEATRE at Waupan opened on Tuesday, August 19, after a two weeks' rest, presenting Corinne Griffith in "The Unknown Quantity." This was followed with George Walsh in "Never Say Quit."

CLARA KIMBALL YOUNG in "The Reason Why" was the offering at the Davidson, Waupun, on August 15. This was followed on August 16 with Tom Moore in "Go West, Young Man," and a Mack Sennett comedy, "Never Too Old." On August 17 Lina Cavaliera in "A Woman of Impulse" was the offering at the Davidson.

HARRY WEISS of the First National Exhibitor's Circuit, Chicago Office, is back from his little joy ride vacation as chipper as a lark and all set for a big fall business. Here's betting a five, a ten, or as much as two-bits you'll get the business, Harry.

Shelbyville Picture Theatres Open on Sunday for First Time

WITHOUT opposition from the authorities motion picture theatres of Shelbyville, Ind., opened for the first time in the history of the city on Sunday of last week.

Complaints were registered by ministers and church people, but no affidavits were filed against the owners of the two houses or any of their employes. The ministers declared that they believe it was the duty of the city officials and county prosecutor to see that the law is enforced. One minister said that he did not intend to be made the "scapegoat" in the affair, and the city and county officials adopted the same attitude.

In resolutions adopted by the First Methodist church it is stated:

"Theatres cannot, in our judgment, count on the support and patronage of the law-abiding citizens of Shelbyville and Shelby county heretofore given them during the week so long as such theatres are engaged in the open violation of the law on Sunday and the desecration of the Sabbath."

Meanwhile the theatres operate on Sunday.

J. H. Wallis, Dubuque Editor, Says Chaplin is Genius and Artist

J. H. WALLIS, the editor of the Dubuque Daily News, expressed the opinion of the majority of people in Dubuque in an editorial on Friday, August 10. As Mr. Wallis is considered one of the biggest editors in this part of the country, his editorial had more to do in increasing Charlie's popularity than columns of reading notices. He said, in part: "Charlie is a genius, an artist. He has chosen a peculiar, an unusual, field for the display of his genius and his art. He deals in rubbish and filth—in dust heaps, in tin cans, and pushcarts—in mud and vermin, in soiled sheets and bedraggled clothing—in squalid dwellings and in menial occupations. With these materials—rejected by most artists—Charlie produces his masterpieces, his triumphs of fun, his cataclysms of laughter. He is an artist in filth, a master of pleasing vulgarity."

Spokane News and Views

SPOKANE theatres showed the following pictures last week: Clemmer, Zasu Pitts in "Better Times"; Liberty, "Oh, Boy!" and Dorothy Dalton in "The Girl from Red Butte"; Casino, George Walsh in "Putting One Over"; Class A, Madaleine Traverse in "When Fate Decides"; Rex, Douglass Fairbanks in "A Modern Musketeer"; Lyric, Dorothy Bernard in "Infidelity" and Claire Anderson in "The Gray Parasol"; Majestic, Charles Ray in "String Beans" and Jack Pickford in "His Majesty Bunker Bean."

In Indianapolis and Indiana

"HOME" and "Forbidden," two productions featuring Mildred Harris Chaplin, continue to be booked extensively throughout this territory. They have been booked for an early showing in Indianapolis, in Louisville, Evansville, Terre Haute and most of the larger cities of Indiana.

RALPH W. ABBETT, manager of the Universal Film Exchange of Indianapolis, recently returned from a trip to Louisville, Ky.

THE CIRCLE observed its third anniversary last week with an Oriental pageant depicting the story of the theatre. Costumes and scenic effects were especially designed for the occasion. Mary Pickford in "The Hoodlum" was picked by Manager S. Barrett McCormick as his screen offering for the occasion.

Grand Rapids Theatre Notes

GEORGE W. SPAETH of Kalamazoo, formerly manager of the Majestic theatre here, has leased the Temple theatre, which has been idle for some time. The policy of the house has not been decided upon, but probably will include pictures, according to Spaeth.

THE ORPHEUM has resumed after a summer vacation. Musical comedy and five-reel and two-reel films are on the program. At present the theatre is running "Perils of Thunder Mountain" as a serial.

THE LYRIC THEATRE, which recently was taken over by the Consolidated Theatres, Inc., has been opened as a 15-cent picture house. Previous to its new ownership the Lyric was a nickel admission playhouse. "Daddy Long Legs" was the initial offering.

SHOWING of the Houdini serial, "The Master Mystery," has been begun at the Superba.

"THE GIRL ALASKA" drew good houses at the Idlehour.

"EYES OF THE SOUL," with Elsie Ferguson and Wyndham Standing, at the Strand proved one of the most popular pictures seen in Grand Rapids during the present year, judging from box office receipts.

WORK of remodelling and redecorating still is being conducted at the Apollo theatre, recently purchased by the Consolidated Theatres, Inc. The theatre is expected to reopen within a short time, but there has been no announcement as to its future policy.

D. H. BESTOR, manager of the Court theatre, Kankakee, Illinois, has been elected alderman of the First Ward of the city.

Central States Edition

News of Springfield Theatres

THE PROGRAM for State Fair Week at the Capitol included the following: Mabel Normand in "The Pest"; Jack Pickford and Louise Huff in "His Majesty, Bunker Bean"; "The Great Love"; Charlie Chaplin in "Sunnyside," and Gail Henry in "Farmerettes"; Nazimova in "Eye For Eye"; Saturday, a special production.

THE VAUDETTE has booked Hedda Nova in "The Spitfire of Seville" for August 24 and 25. Mary MacLaren in "The Petal on the Current" is scheduled for the 26th and 27th.

THE LYRIC has booked Priscilla Dean in "Pretty Smooth," and Mae Murray in "The Big Little Person."

CONSTANCE TALMADGE in "Happiness a la Mode" is booked to appear at the Lyric about September 1.

OH, BOY!" Albert Cappelani's special production, with June Caprice and Creighton Hale, opened at the Princess on August 17 to one of the biggest days in the history of the theatre.

"BETTER TIMES" is a coming attraction to the Princess soon.

W. S. HART in "Wagon Tracks" played a four days' engagement at the Gaiety starting August 17, and did his usual big business.

"UPSTAIRS," Goldwyn picture with Mabel Normand, is coming to the Gaiety for August 21, 22 and 23.

LARRY SEMON made a big hit at the Gaiety in "His Home, Sweet Home," a Vitagraph two-reel comedy. It was pronounced one of the best by film patrons.

CHARLES CHAPLIN is playing a repeat engagement for one week at the Vaudette in "Sunnyside," August 17-23.

MAY MURRAY in "The Delicious Little Devil" delighted great crowds at the Lyric on August 17-18.

THE PRINCESS reports a big week with Virginia Pearson in "The Bishop's Emeralds," William Desmond in "Bare Fisted Gallagher," and Alma Rubens in "A Man's Country." "Oh, Boy!" the Capellani production, opened a week's run at the Princess on August 17.

THE LYRIC had no cause for complaint for the week of August 10-16 with Clara Kimball Young in "Cheating Cheaters," Emmy Wehlen in "The Belle of the Season" and Alice Brady in "The World to Live In."

KINOGRAMS have made a big hit at the Majestic, where they are shown twice a week.

A PEEK IN at the Pekin theatre revealed the fact that the theatre was doing a big business. The Palace, too, is doing very well.

CHARLES RAY had four good days at the Vaudette in "Bill Henry." Elliott Dexter and Lila Lee were seen the last half of the same week in "A Daughter of the Wolf."

FRED E. CRESWELL, Chicago manager for Famous Players-Lasky, was in the city the week of August 10 getting contracts on the new bookings for 1919-1920. Mr. Creswell brought down "The Miracle Man," and ran it off at the Gaiety, and all who saw it were unanimous in stating that it certainly is a miraculous picture.

THE GAIETY had a good week with Catherine Calvert in "The Career of Katherine Bush" and Pauline Frederick in "The Peace of Roaring River."

JOLLY BEN ROVIN, who looks enough like Santa Claus to be his brother, is enjoying well-deserved prosperity at the Amuse-U.

GUS KERASOTES of the Royal has started "Elmo, the Mighty," the serial with Elmo Lincoln. The second chapter was shown on Sunday, August 17. The program for the rest of the week was: Martin Johnson's "Cannibals of the South Seas"; William Farnum in "The Darkest Trail"; June Elvidge in "The Quickening Flame"; Thursday, Bessie Love in "A Yankee Princess"; Gladys Brockwell in "The Call of the Soul"; and Norma Talmadge in "By Right of Purchase."

SOME OF THE FEATURES at the Savoy State Fair week were Chapter 9 of "Thunder Mountain," Pete Morrison in "A Western Wooing," Mary Miles Minter in "A Bachelor's Wife," and Emmy Wehlen in "False Evidence."

Gathered in Green Bay

"PUTTING IT OVER," a Paramount film, starring Bryant Washburn and Shirley Mason, was screened in the Colonial theatre August 22-23. The picture presented many amusing situations of a "village cut-up."

BESSIE BARRISCALE was seen in "Tangled Threads," a Select offering, August 21-22-23-24 in the Grand theatre.

"FIGHTING DESTINY," a Vitagraph picture, was produced in the Royal theatre August 22-23. Harry T. Morey played in the lead.

AFTER two weeks of drama the Orpheum theatre returned to motion pictures and vaudeville during the week of August 17. The first picture shown was "Riddle Gawne," in which William S. Hart appeared.

WARREN KERRIGAN made his appearance August 17 in the Colonial theatre. He played in the Pathe picture "3X Gordon."

SESSUE HAYAKAWA was seen in the first of his new series of pictures by his own organization on Aug. 19-20 in the Colonial theatre. The film was "His Debt."

"AUCTION OF SOULS" was produced in the Grand theatre for three days, commencing August 18, and it drew record crowds to the house.

LILA LEE appeared in the Paramount picture "Rustling a Bride," August 18-19, in the Colonial theatre.

GEORGE WALSH was seen in a Fox film, "Pluck and Luck," August 18-19, in the Royal theatre.

In Lansing Picture Houses

A FEATURE of the annual fair given by the 6,000 employes of the Reo Motor Car company will be free nightly attractions on the screen in the clubhouse. The fair is scheduled for late in September. There will be a different Paramount and Artcraft feature nightly.

THE UNIVERSAL'S "Big Twelve" has been booked by Manager Jarvis of the Orpheum and Garden theatres. His first one will be "A Little Brother of the Rich."

LANSING theatregoers had their first opportunity to see William Faversham on the screen at the Colonial theatre Aug. 24, 25 and 26 in "The Silver King."

A FEATURE which compared favorably with the rest of the bill was the Fox Sunshine comedy, "Her First Kiss," which was shown at the opening bill of vaudeville at the Bijou theatre Aug. 17. It is to be the policy of the house this winter to lead vaudeville and musical "tab" programs with either a comedy or educational screen feature.

"THE GREAT GAMBLE" is the new serial from the Pathe studios which has been booked for the Garden theatre. The first episode will be shown around Sept. 1. Charles Hutchinson is starred. There are fifteen episodes and one will be shown weekly on Tuesdays and Wednesdays.

DUSTIN FARNUM in "Light of the Western Star" is to be the attraction at the Orpheum theatre Aug. 31.

MANAGER JARVIS of the Orpheum made a big advance play of "The Fire Flingers." It was the favored offering at that theatre Aug. 24.

AFTER being exclusively a road showhouse for some 20 years, the Gladmer theatre opened Friday, Aug. 22, to pictures. C. E. Cady, manager of the house, has a 10-year lease on the city's largest playhouse and will play all open time with pictures. "True Heart Susie," a Paramount feature, was the inaugural screen offering. Initial bookings for the house are as follows: Aug. 25, 26 and 27, Marguerite Clark in "Girls"; Aug. 28, 29 and 30, Douglas Fairbanks in "Knickerbocker Buckaroo"; Aug. 31, Sept. 1 and 2, Wallace Reid in "The Love Burglar"; Sept. 3, 4 and 5, William S. Hart in "Square Deal Sanderson."

With Dubuque Exhibitors

THEDA BARA was featured at the Princess theatre on August 13 and 14 in "The Siren's Song." The film itself drew more people and pleased more than any Theda Bara picture shown at the Princess this year.

THE REX BEACH story, "The Brand," was featured at the Princess theatre on August 15 and 16. "Spring Fever" with Harold Lloyd, was also shown.

ALMA RUBENS was presented at the Dreamland theatre on August 13 and 14, in "A Man's Country." The picture was largely attended on both days.

THE WEDNESDAY, August 13, feature at the Liberty theatre was a western play, "Border Raiders," with George Larkin and Betty Compson. "Going, Going. Gone," with Harold Lloyd and Bebe Daniels was also shown.

THE STAR THEATRE presented the Tringle production, "Child of M'Sieu," with Baby Marie Osborne, on August 13. This charming little picture was very well attended.

"A MAN IN THE OPEN" with Dustin Farnum, came to the Family theatre on August 13. Manager Yount declared this picture to be satisfactory in every way.

"FUSS AND FEATHERS" with Enid Bennett, was presented at the Family theatre on Saturday. An Eddie Polo feature, "The Wild Rider," was also shown.

"THE GUN PACKER," with Pete Morrison, was presented at the Star theatre on August 14, to crowded houses. Morrison pictures are known at the Star about every three weeks and are popular.

A NUMBER of excellent Vitagraph, Fox, Goldwyn and Select pictures are scheduled at the Princess theatre for showing during the latter part of August and September. Among them are "Two Women" with Anita Stewart; "A Man and His Money" with Tom Moore; "The Cry of the Weak." with Fannie Ward; "The Belle of New York," featuring Marion Davies, and "My Little Sister" with Evelyn Nesbit.

"THE UNVEILING HAND," starring Kitty Gordon, was shown at the Dreamland theatre August 15 and 16. This picture was fairly well attended.

ROY STEWART was presented at the Star theatre on August 15, in "The Boss of the Lazy Y" to a record crowd.

"DADDY LONG LEGS" came to the Grand Opera House on August 17, for a week's stay. The picture opened to extra big business and during the latter part of the week drew excellent houses.

ON SUNDAY, August 17, Manager Yount of the Family theatre presented "The Squaw Man" with Elliott Dexter and Ann Little, to large audences.

PEGGY HYLAND was featured at the Princess theatre on August 17, in "Cheating Herself," one of her recent Fox plays.

"THE HOUSE OF MIRTH" was shown at the Liberty theatre on August 16. Henry Kolker and Joseph Kilgour were the stars.

"IN HIS BROTHER'S PLACE," starring Hale Hamilton, was shown at the Dreamland theatre August 17 and 18. This picture drew good crowds.

VESSIE BARRISCALE rendered a good account of herself in "The White Lie," which was presented at the Dreamland theatre August 19.

"HENRY WALTHALL PLAY, "And a Still Small Voice" was shown at the Liberty theatre August 17 and played to good houses at every show.

FRANCHE BATES and Hobart Bosworth were starred at the Princess theatre on August 18 and 19. A Lyons-Moran comedy completed the bill.

ALBERT M. ANDERSON came back to the Star theatre on August 19 in "The Son of a Gun." As usual, the Star did a rushing business.

They Say in Chicago That—

F. M. FRANCIS, general manager of the Charleston Theatre Company, is erecting a new house, seating capacity of which will be 900.

WILL LOGAN has closed the Lyric theatre at Toledo, Illinois.

I. L. LESERMAN is taking another little vacation, motoring through the highways and byways in quest of fresh air—not the hot air that he has to listen to every day when at his desk.

EARL PARKER has opened under the style and name of Parker's Movie, Greenup, Illinois.

BUSINESS IS SO GOOD at Robinson, Illinois, that J. G. Hewitt had to lease the Opera House to take care of his crowds at the Strand theatre. Managerial ability has a great deal to do with this.

ALL THE HOUSES in Olney, Illinois, were closed for several nights recently due to a storm, which put the Power House out of commission.

ROBERT CLUSTER, old time showman from southern Illinois, is now the manager of two theatres at Benton, Illinois.

THE COLONIAL Amusement Company at Eldorado, Illinois, and the Turner Theatre Company of the same city have amalgamated under the name of the Farrar-Turner Amusement Company. The idea is to cut down the high priced attractions the people of these two cities have been getting and to do away with competition. One St. Louis Exchange who had been receiving $25.00 a day for their productions were immediately offered $7.50 a day by the new concern, which looks very bad for the movie fans of Harrisburg and Eldorado.

LINICK & JACOBY have not only been doing a terrific business with "Yankee Doodle in Berlin" at their Zeigfeld theatre, Michigan Boulevard, Chicago, but report that the bookings in the territory controlled by them for this picture are phenomenal, which shows that the exhibitors of Wisconsin, Minnesota, North Dakota, South Dakota, Missouri, Kansas, Louisiana, and Mississippi know a good thing when they see it. They are operating this picture with the various houses on a percentage basis only.

FRANK SMITH, general sales manager of the Capital Film Company, has just made another one of his celebrated quick eastern trips. What's the matter Frank, did you overlook someone on your recent clean-up?

R. E. ELLIOTT, although he is located in a town of 400 people, has just completed a modern 500-seat theatre at Donovan, Illinois.

C. B. BURKHARDT will close his theatre at Homer Park, Homer, Illinois, on Labor Day, but continue running his down-town theatre after that.

MIKE GORRIB, Orpheum theatre, Westville, has taken over the Union theatre, Georgetown, Illinois, and rechristened it the Orpheum and announces business is good.

J. S. QUIRK, Strand theatre, Tuscola, Illinois, was a Chicago visitor, giving the exchanges the once over.

F. B. MATHEWS, owner of a theatre in Oakland, Illinois, has taken over the house at Kansas-Newman, Illinois.

LOUIS GOULDEN of the Celebrated Players Corporation, 27 S. Wabash avenue, has bought himself a Flivver, having received the auto fever while riding with Harry Weiss. He expects to tour Indiana regularly making exhibitors happy as well as helping John D. Rockefeller create a fortune.

LOUIS MARONEY, Johnston City, Illinois, is erecting a 1,500-seat theatre in Johnston City, Illinois.

CHARLIE RYAN, managing director of Charles C. Schaefer's Garfield theatre, has worked overtime to make their tenth anniversary, the week of September 1, a great success, and every indication points to it going over the top with a bang.

ASCHER BROTHERS, Rockford, Illinois theatre, the Midway, celebrated its first anniversary August 4, and report that their business has been large since the doors opened. The Aschers have endeared themselves to the natives of Rockford and will undoubtedly continue to do big business.

CHICAGO EXHIBITORS have refused to become excited over the possibility of the actors' strike in any way affecting the photoplay houses.

AT A MEETING held in Chicago Friday afternoon, August 22nd, between representatives of the operators' union and representatives of the A. A. A., it was decided that the operators would remain at their posts and not walk out in sympathy with the actors' strike.

A. L. HAYNIE of the Lubliner & Trinz forces has just been placed in charge of their Ellantee theatre, one of their string of northside palaces.

C. H. SEIBERT, manager of the Teden's Opera House, Lemont, Illinois, announced the arrival of Walter Harrison Seibert. Weight, 8½ pounds.

R. A. KIRBY, manager of the Star Theatre Company, Monroe City, Missouri, writes the Motion Picture News' Chicago Office that they will open a new theatre in that city September 1st, and he wants all his friends to know that he is not only still in Monroe City conducting the largest and most popular place of amusement there, but that they need the M. P. News, and couldn't run their business without it.—That's the stuff any man who tells the truth, no matter who it helps or hurts will keep right on growing too.

LOUIS LANDAU, Washington theatre, Belleville has purchased the Opera House at Collinsville and will open for the season on Labor Day.

H. E. HOAG, Opera House, Momence, Illinois, reports the business so good that he will run six nights a week instead of three as heretofore.

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The West Coast

Stilwell of Spokane Sees Unionism in Licensing of Operators

THE proposed ordinance to require moving picture machine operators to secure licenses after passing examinations was branded by C. E. Stilwell of the Class A and Casino theatres as a union proposition, when it came up for hearing before the Spokane City Council in a recent legislative session.

A license for moving picture machine operators had been urged by R. W. De Lion, who stated that he had been an operator for 13 years, and the hearing followed immediately, the passage of the ordinance permitting use of portable moving picture projectors in schools, churches, lodge rooms and other public halls.

"Those portable machines have come to stay," was De Lion's assertion. "But it is for those that you need experienced operators, a man who could keep his head in case something went wrong. I really believe if something were to go wrong with that machine I could take it from this room down the elevator and out into the street with no harm done. But a boy, a novice, might not be able to do that. The licensing of operators is not a union proposition. It is a matter of safety for school children, if this machine is to be put into every school building in the city."

"This licensing of operators is purely a union move," Mr. Stilwell said. "I have five operators now and am getting along all right and am satisfied. But if operators were licensed, and I am compelled to procure an operator holding a license, my operators could walk out and tie up every house I have."

The council referred the matter to the corporation counsel and the department of public safety for a report.

Frolic Theatre, San Francisco, Opens to Record Crowd

THE REOPENING of the Alhambra theatre in this city and the selection of a new name for the popular playhouse was the event of the past week. The Alhambra has been entirely reconstructed in its interior and it had the appearance of a new playhouse when the opening occurred on Saturday evening, August 16. These facts which had been well advertised, together with the play, "A Little Brother of the Rich," and the fact that a prize of Fifty Dollars was to be awarded for the selection of a new name, brought out a crowd such as seldom throngs the foyer of the local houses. Before the doors were opened a long line was formed before the ticket window and the opening of the doors augmented the crowd rather than decreasing it. Throughout the two evening performances a crowd of people stood outside and tried to get a glimpse of the interior, but many hundreds were disappointed. Leo Weinberg acted as master of ceremonies on the selection of a new name for the theatre.

Short News of San Diego

INCIDENT to the showing of "Hearts of Men" at the Superba theatre, the principal in the picture, George Beban, has been appearing on the stage each evening in his sketch, "The Sign of the Rose." In speaking at his room at the U. S. Grant hotel on the trend of motion pictures, he stated that he had been advised by some people to provide "sex appeal" stuff in his productions of he wished to be successful in film plays, but as he is his own boss now he does not intend to produce anything in which the controlling element is not unselfish pure love. Mr. Beban spoke at the weekly luncheon of the Ad Club.

THE EVENING SUN'S motion picture page is now a daily feature, and in its columns appear reviews of current and coming attractions and general gossip of the film world, with display advertisements making up the remainder of the page.

G. A. BUSH, president of the Broadway Amusement company, reports excellent patronage at the Silver Strand theatre, the Coronado house on the company's list. Coronado Tent City is having a big summer population, and this helps the attendance at the Silver Strand.

THE PLAZA'S offering for the week, Billie Burke in "The Misleading Widow," which reached here seven weeks ahead of the release date first fixed by the producers, showed to evry satisfactory crowds, the management reports. Another of the Nazimova pictures, "The Brat," is booked for early showing at the Plaza.

San Francisco Site for Neilan Co.

WELLINGTON WALES, business manager for the Marshall Neilan Productions Co., arrived in San Francisco this week to look over the ground for sites for the proposed half million dollar studio that Neilan intends to build in San Francisco. Wales inspected the property at Page and Stanyan streets, owned by the Hotaling family and also the old Surf Beach pavilion. It is understood that this company intends to come to a decision on this matter promptly and that it is only a matter of selecting the site best suited to its purposes.

Spokane Facing Prosperous Year

IF the fall and winter show business in Spokane shows the same ratio of increase that the spring and summer months have shown, Spokane theatre managers are facing the most prosperous year in their respective histories. Increased admissions, plus war tax, apparently, have not had the slightest effect in curtailing patronage.

Portland Operators, Musicians and Electricians May Strike Sept. 2

A POSSIBLE strike against motion picture managers by operators, musicians and electricians may occur in Portland after September 1. On August 15 an ultimatum was delivered the managers by the Theatrical Federation of Portland in which it was stated that following September 1 each of 15 motion picture houses must install orchestras varying in size from 10 to three pieces and at a certain cost; that operators must be raised from 69 cents to $1 an hour with time and a half for overtime, Sundays and holidays, and that each house must engage a certain number of union men to distribute window cards and place lobby posters. On August 18, the managers of the 15 houses affected, delivered an ultimatum. It said that without reasonableness and fair play there could be no agreement nor contract and that therefore Portland motion picture managements refused to consider the proposition placed before them by the Theatrical Federation of Portland. The managers do not believe that their houses will be dark after September 1, but they are prepared to fight to a finish rather than give into a demand which they deem arbitrary and unjust. Paul Noble, manager of the Liberty theatre, is acting as spokesman for the motion picture interests which have banded together to fight the union request.

Butte Company Signs Contract with Fox for All-Star Features

WHAT is thought to be the largest individual film contract ever signed by a purely Butte theatrical company was reported Saturday when Merle Davis, manager of the Ansonia Amusement Company, signed with the Fox Film Company for an all-star run of films. It is understood that the sum involved was in excess of $30,000.

This contract gives the Ansonia Amusement Company exclusive local rights to all productions featuring William Farnum, Tom Mix, Theda Bara, George Walsh, William Russell, Gladys Brockwell, Pearl White, Albert Ray, brother of Charles Ray, Madlaine Traverse, Peggy Hyland, the Mutt and Jeff cartoons, and the Sunshine Comedies. The contract also calls for several big specials such as "Checkers," "Evangeline," "Should a Husband Forgive," and many others.

The pictures for the most part will be shown in the Ansonia and Orpheum theatres in Butte.

New Pathe Manager for Salt Lake

A. S. BAILEY has just been appointed manager of the Pathe exchange offices. He was recently manager of the Omaha branch of the General Film company and was manager of the Triangle exchange in Salt Lake several years ago.

West Coast Edition

San Francisco News

"THE WORLD AFLAME," the new Frank Keenan production, was given its premier presentation in the Colonial Ball Room of the Hotel St. Francis on August 18. A number of people, representing all classes of people, witnessed the pre-view of the picture, and the consensus of opinion seemed to be that only good would come of its presentation.

A MAMMOTH Wurlitzer Hope-Jones organ, which is to be installed in the Portola theatre, has arrived from the East. During his recent visit East Eugene H. Roth bought the organ so that the patrons of the theatre might have better service and that the silence which has prevailed during various parts of the performances might be broken.

LEO WEINBERG, formerly manager of the Strand theatre in this city, has just been appointed representative of Carl Laemmle of the Universal Film Manufacturing Co.

CARL LAEMMLE, after spending three days in San Francisco, has left for Lake Tahoe, accompanied by his son and daughter, Rosabelle, and Mr. and Mrs. A. Stern, vice-president of the L-KO and Century Comedy Co. They will spend about three weeks at the Lake, and after another visit to Universal City will return to the East.

W. T. NORTON of the sales force of the Exhibitors' Mutual in the Los Angeles territory is visiting the San Francisco office.

E. M. LOY, former salesman of the Exhibitors' Mutual in San Francisco territory, has resigned his position and will open a theatre to be known as the Divisidero, being located on that street in this city.

THE CONSOLIDATED EXCHANGE has just bought a new Oldsmobile for its salesman, H. F. Moore. The latter will start on his first trip in a short time, going first to Stockton.

B. O. YOUNGMAN, manager of the Alta Slide and Film Co., left for New York on business on August 15.

"HIS MAJESTY THE AMERICAN," the first of the Big Four releases, will be shown at the California theatre the week beginning Sept. 14.

H. KOFELDT, formerly of the Greater Features Film Co. in Seattle, is now a member of the Pathe office in San Francisco.

THE GOLDWYN DISTRIBUTING CORPORATION has appointed a publicity man in this city in connection with the general plan of the Corporation to secure better publicity for its pictures. Walter Bodin, for some time dramatic editor of the Bulletin in San Francisco, has received the appointment.

RALPH PROCTOR, assistant general manager of the Big Four, and J. W. Woody, general sales manager of the Realart, were visitors to San Francisco during the week.

THE UNIVERSAL EXCHANGE sent two of its salesmen out in machines on their last trips through the State, and from the reports they bring in this method of traveling brings just about 25 per cent more results than the old method in the same length of time.

Film Men with Bozeman Elks

MOVING picture men were well represented at the state convention of Elks which was held recently at Bozeman, Montana. They also remained over for the twelve-round boxing match which was staged in the big stadium built especially for the stampede. Among the picture men present were: Ed Myrick, manager of the Rialto of Butte; George Bourke of the Universal Film Exchange; G. H. Howard, manager of the Arcade at Big Timber; E. P. White, manager of the Strand at Livingston; Eugene O'Keefe, manager of the Regent of Billings; Ben Shearer of the Western Theatrical Supply Company of Billings; Charles Koerner, with the Universal, whose headquarters are in Butte, and many others.

San Diego Manager Has Novel Ideas

H. E. MALABY, manager of the Pickwick theatre, San Diego, Cal., until recently an ensign in the navy, is putting forth some new ideas in his publicity work. His latest is the publication of a two-column daily on the regular motion picture page of The San Diego Sun, which he calls "The Pickwick Daily." In it he plans to give gossipy news of the feature pictures shown at his house, as well as touching on other news in the motion picture field as occasion comes up. His salutatorial message indicates that pep and paprika will enter into the makeup of his daily offerings from the editorial desk.

Salt Lake and Vicinity

THE AMERICAN THEATRE extended the full privileges of the house to the visiting governors who were attending the recent governors' conference in Salt Lake. Many of the distinguished visitors attended "Mary Regan," which featured Miss Anita Stewart. The picture played a four-day engagement at the American.

THE PARAMOUNT-EMPRESS THEATRE will charge the regular night admission prices on Saturdays, Sundays and holidays, commencing Sept. 1. This is the first time this rule has been in effect. The Pantages theatre advanced the price of all tickets five cents last week.

THE PARAMOUNT-EMPRESS is soon to enlarge its orchestra by five pieces. This will give it a fifteen-piece orchestra, including the organist. The programs will be changed twice a week instead of three times, commencing Sept. 1.

THE INTERMOUNTAIN Film Board of Trade held its annual election last week. Robert Brackett was elected president, J. Kennedy vice-president, Murray McCarthy secretary and counselor, and T. C. Malcolm treasurer.

JAMES CLEMMER of the Clemmer theatre of Seattle, Wash.; B. W. Pickett of the Majestic theatre in Boise, Idaho, and J. Carruthers of Pocatello were in Salt Lake last week in the interests of the Northwest Exhibitors Association.

THE FAMOUS PLAYERS EXCHANGE reports that "The Dark Star" is proving a big drawing card and it is conducting a whirlwind advertising campaign for the picture. The story is running serially in many papers.

In Butte and Vicinity

"UNCLE DICK" SUTTON, the pioneer showman of Butte, who is known throughout the West as a member of the old school of players and promoters, has returned from a two months' visit to the East. He still holds a commanding interest in the Empress theatre.

ROBERT RYAN of Salt Lake, who is making a tour through the state, was a Butte visitor this week. He is booking the "Midnight Man," featuring James J. Corbett, and said that he has been doing a good business.

FRED HERMAN, manager of the Columbia theatre at East Helena, was a Butte visitor this week, coming over to book some features for his house.

DESPITE the unsettled business conditions, the drought which has played havoc with the entire ranching section of the state and the prevailing high prices, George Bourke, manager of the Universal Film Exchange, reports good bookings and says he has no "kick" coming on what the exchange is doing. "We are doing 25 per cent better business today than we were a year ago at this time, and the outlook continues to appear brighter."

WOLFE POINT, Montana, is to have a new moving picture theatre, which will be one of the best in the state for its size. It is being erected at a cost of $35,000, and will be under the management of C. J. Severson. Wolfe Point has a population of 550 and already has one moving picture house with a seating capacity of 200.

What They Say in Seattle

MANAGER RAY KELSALL of the H. A. Johnson Company has announced that during the week of August 2-19, his company sold 20 Power machines.

THE UNIVERSAL COMPANY'S "Paid in Advance," which recently played at the Coliseum, drew a wonderful house. The advs. writing by J. Willis Sayre, Jensen and Von Herberg's advertising man, together with the picture, drew the crowds.

THE SEATTLE Universal office has received good reports from all four of its salesmen, who are now on the road. They are: Emil Rogasner, Leo Potter, Walter Levenhagen and Traff La Salle.

HARRY SIGMOND, general counsel and secretary for The Northwest Film Board of Trade, has left Seattle for a three weeks' vacation in the mountains. The vacation was given him cheerfully by the members because he has worked so faithfully and carefully for it in the past.

MOTION PICTURE theatre men of Eastern Washington and Northern Idaho met in Spokane recently with officers of the Northwest Exhibitors' Circuit, which is seeking to organize and has been organizing motion picture theatre owners of Washington, Oregon, Idaho and Montana for co-operation in their business. James Q. Clemmer, owner of The Clemmer, Seattle, and president of the association, presided.

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With Los Angeles Exchanges

THE SERIAL being made by Ben Wilson, "The Trail of the Octopus," which is being released through the Film Clearing House, has been booked for first run showing at the Symphony theatre in Los Angeles, beginning September 7. Roberts also reports the booking of "The Screen Letter Box," which will have its first release in Los Angeles at the Victory theatre on September 14.

FIRST RUNS of the initial Fairbanks subject being marketed by the United Artists Corporation have been contracted for between W. S. Rand, manager of the local exchange, and the following exhibitors: F. P. Cook, Empress theatre, Redlands; E. M. Smith, Belvedere theatre, Pomona; J. V. Spaugh, Euclid theatre, Ontario, and A. M. Spaugh, Majestic theatre, Corona.

W. H. HEPBURN, Vitagraph branch manager, reports the receipt of the first two episodes of "Smashing Barriers," the William Duncan serial which will be released September 8. D. H. MacLeod has been engaged as Vitagraph road man, and is reporting encouraging activity from the Arizona territory.

J. M. BOLAND, Arizona salesman for the Fox Exchange, left Los Angeles the week of August 18 for a three weeks' trip through his territory.

THE OFFICE FORCE at the Fox Exchange combined on August 20 to present J. F. Bentley, the booker, with a diamond studded Elk pin in observance of his birthday.

AS THE result of the recent transaction in Sale Lake City through which William H. Swanson purchased Harry Nolan's interest in the Sawnson-Nolan enterprises, among which was the First National Exhibitors' franchise for that territory, A. B. Knox, formerly First National salesman in Salt Lake, has resigned from that position to join the Select forces in Seattle in a similar capacity under the general management of Hugh Rennie.

IN ORDER to meet the demand of the exhibitors for a feature which would fit more easily with the rest of an evening's program, Sol L. Lesser of the All Star Feature Distributors organization has arranged to have his special subject "The Birth of a Race" cut from ten reels to seven.

THE FIRST Southern California exhibitor to close for a showing of the entire Metro program of thirty-six releases during the coming season, according to Manager A. B. Lamb, is C. W. Young of the Globe theatre at San Pedro.

BECAUSE of the unusually large attendance which accompanied the first showing anywhere of the Dorothy Phillips subject, "The Right to Happiness," at the California theatre, according to Dave Bershon, manager of the Los Angeles Universal Exchange, the engagement of the special production has been extended for a two weeks' run at that house.

G. A. METZGER, formerly district manager of Universal Exchanges, is in Los Angeles on a trip from Seattle to negotiate business the nature of which as yet cannot be divulged.

WHAT HAS been announced as probably the only one in which she ever will be seen is the special production starring Ellen Terry, "Her Greatest Performance," which was received the week of August 18 by Manager Marley of the Los Angeles Triangle Exchange. It will be released locally September 1, and many inquiries are being received regarding it.

GUY C. GUNDERSON, for five or six years well known in Southern California motion picture industry, has been engaged as booker for the Triangle Exchange.

With West Coast Exhibitors

IN ANTICIPATION of a heavy season during the coming months many out-of-town exhibitors were seen along Los Angeles film row the week of August 18.. Among those in the city to arrange for coming productions were F. P. Cooke, Empress theatre, Redlands; E. M. Smith, Belvedere theatre, Pomona; J. W. Spaugh, Euclid theatre, Ontario; A. M. Spaugh, Majestic theatre, Corona; George Mauk of the Columbia and Phoenix theatres, Phoenix, Ariz.; Ed Kaiser, El Monterey theatre, San Luis Obispo; proprietor Eddrington, Gaiety theatre, Santa Maria; W. W. Sitson, Plaza theatre, San Diego; James Sams, Rosemary theatre, Ocean Park; C. W. Young, Globe theatre, San Pedro, and F. A. Mallaby, Pickwick theatre, San Diego.

W. E. YOUNG & SON, formerly of the Rose theatre, Calgary, Canada, have bought the Globe theatre at San Pedro, a house seating about 750 from Jacob Dorner, and have arranged for immediate possession.

In Portland Film Circles

ONE of the photoplays to draw the best during hot weather in Portland this summer was "Redhead," starring Alice Brady, which played at the Majestic theatre during the week of August 3.

A. C. RALEIGH, manager of the Columbia theatre, Portland, succeeded in drawing unusually large crowds to witness "Rose o' the River," featuring Lila Lee, which showed at his theatre during the week of August 17 by the unique u of the phrase "Hop to It." In his newspap ads he used water scenes and in each ad sketched a little frog saying in cartoon sty "Hop to It."

J. A. KOERPEL, Seattle resident manager f Goldwyn Distributing Corporation, and A. Aronson, special home office representative f Goldwyn, were in Portland August 14, 15 a 16 arranging for the distribution of the Emine Authors' releases. While in the city they a ranged for bill board space to advertise the n Eminent Authors' organization.

ANNOUNCEMENT has been made by t Peoples' Amusement Company that betwe $25,000 and $30,000 will be spent in renovati the Peoples' theatre of Portland. Work w commence about September 1.

San Francisco News

A NEW COMPANY, known as Calimade P tures, Inc. has been incorporated in this city $25,000, shares $100 each. The subscribers the stock are R. W. Taylor, E. Inge and F. Boland.

LESTER FOUNTAIN, former manager of Casino theatre in San Francisco and late ma ger of Grauman's $1,000,000 theatre in L Angeles, will once more cast his lot with fortunes of the Ackerman & Harris circuit. is announced that he has taken a position one of the Hippodrome circuits.

G. C. PARSON, local manager of the Goldw Distributing Corporation, states that five or releases will be ready for preview about first of August. He recently covered the S ramento valley, where he found business con tions in very good shape.

E. C. MIX, assistant manager of the Univer branch, spent the week-end at "Pop" McCra where he motored with his family, install them there for a vacation of several weeks.

C. W. GODDARD of the Goddard Thea Sacramento, Cal., is back on the job after outing at Dillon's Beach.

W. S. WEBSTER of the Strand theatres Woodland and Dunsmuir, is planning on a home for the Dunsmuir house. He expects be ready to start construction work within very near future.

WM. NORTON, formerly a member of theatrical industry, is building a new busir block containing a motion picture theatre Montague, Cal.

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Short Subjects, Comedies and Other Features Reviewed on This Page

"He Did and He Didn't"

("Smiling Bill" Parsons Two-Reel Comedy, Distributed by Goldwyn)

"HE Did and He Didn't" shows "Smiling Bill" Parsons trying to commit suicide because his best girl turned him down. He takes a leaf from the strenuous life of "Boob McNut" evidently, and trains a loaded shotgun upon himself, with the trigger tied to the door knob. But when the landlord opens the door it happens that the would-be suicide is stooping over and misses the charge discharged by the weapon.

Then the landlord threatens to have him arrested if he tries to commit suicide before he pays his rent. Bill wanders forth and is disappointed in his many attempts to cross the River Styx. Finally he spies a charge of dynamite about to be exploded and sits contentedly upon it. There is a thrill here as the workman is about to press the button from the safe distance of three hundred feet. But the whistle blows and as he is a union man his dinner pail is in his lap before the whistle stops blowing.

A passing policeman arrests Bill for attempted suicide. While in jail he hires a Bolshevist and his gang to kill him and they follow him all over town when he is released from jail by a handsome young woman settlement worker who is struck by Bill's manly beauty.

The climax comes "Three-In-One" when he is informed by the Bolshevist that he will have to pay an increased price to be murdered or be forced to live, then the girl accepts him, and an attorney arrives and informs Bill that he is heir to a million dollars.

All of this sounds promising, and it looks good on the screen, but it is only passably amusing and calls for no spontaneous laughs.—*Tom Hamlin.*

"The Frozen North"

(Mutt and Jeff Cartoon—Released August 31—Fox Exchanges)

BUD FISHER'S caricatures portray the roles of two partners running a Honky-Tonk dance hall and gambling joint North of Fifty-Three.

Jeff is the piano player and his one-fingered manipulation of the ivories is calculated to spread the green cloak of envy through the cabaret piano experts of Broadway.

Enters the bad man of the North with the piercing eyes. A shudder of terror passes through all the patrons and as his glance falls upon each respective individual the faces become enveloped in ice. This is mock-melodrama with a vengeance.

Romance is now added to thrills. A beautiful Manhattan vampire innocently drops into the joint, presumably for her afternoon tea. The cartoonist's pencil works here with wild abandon as she does the shimmie. And the bad man claims her for his own. Knockout drops, a card game and Jeff victorious as he cows the bad man with a horse pistol and makes the final clinch fade-out with the vampire wrapped around him and the promise of an exquisite shimmying and jazzing future. A sure-fire filler.—*Tom Hamlin.*



Doris Kenyon starred in "The Bandbox," a W. W. Hodkinson feature, released through Pathe

"West Is East"

(Mutt and Jeff Cartoon—Fox)

IT is a merry chase that Mutt and Jeff offer in "West Is East." Bud Fisher has made them the beneficiaries of a will, but they have an idea he is to punish them by putting an East Indian on their trail. The freaks have no idea that they are to come into a fortune. They only see in the bloodthirsty Hindu, who is chasing them, a desperate looking specimen of humanity—a man who would not hesitate to draw his long curved sword and cut their heads off. So they run for their lives.

They think they have eluded him and chuckle over it, when lo and behold, he always bobs up to torment them. His grizzled countenance frightens the daylights out of them. But he pulls a coup d'etat and catches up. And what a harmless fellow he is! He puts aside the sword for the paper and they are amazed to discover themselves immensely rich.

This cartoon isn't Fisher at his best, but it suffices in measuring out a bushel of laughs. Mutt and Jeff have worked out of more ingenious situations than are presented here. We like them best when they are at swords points themselves. However, it is a good filler. It couldn't be anything else and be a Mutt and Jeff.—*Laurence Reid.*

Two Ford Educationals

("Anglers" and "Home Made" Single Reelers, Distributed by Goldwyn)

IN "Anglers" we have an outdoor subject a la scenic from the babbling brook to the fisheries. This is pretty, and instructive as well, and will especially appeal to the fishermen and children and fill in an entertaining fifteen minutes very acceptably on any program.

The tinted work on the film and the novel subtitles help key up the interest. The fishermen are seen casting their flies in a stream for the wary trout. The men are attired in long rubber boots and wade in to the hip. Women enthusiasts are also shown enjoying the sport.

Then the fisheries are shown and the attendants demonstrate just how they tame the wild trout by casting their bread upon the waters. They are able to gather some of the smaller fish in their hands by scooping them cleverly out of the water.

"Home Made" shows the modern way of ordering a house. The first thing is to propose and be accepted by the first girl handy who happens to appeal to you. Then you visit an office and the attendant shows you photographs of the houses they are prepared to build for you. You take your pick, or rather your prospective wife does the choosing and you acquiesce.

Then you see the forests and the logs and the sawmill get busy. So you must hustle and find a lot for the house to occupy. Then in a few days the house gradually assumes shape and the hero and heroine have to make a mad race to the minister so that they can be wed before the house is finished.

This is instructive and entertaining and entirely suitable for any photoplay program.—*Tom Hamlin.*

"Kathleen Mavourneen"

(Five Reel Photodrama with Theda Bara—Fox Film Corporation)

HERE is a film classic that the self-appointed uplifters should welcome and it remains to be seen just what volume of patronage will reward the intrepid producer.

For in all agitations for uplift of the screen the calamity howlers decry the general run of pictures, and now William Fox comes along and gives them a most excellently produced film version taken from the famous old Irish song.

Therefore this should be the big exploitation angle for exhibitors. Not to use promiscuously through widely read newspaper announcements, as this might cause some of the regular fans to stay away, but through the schools and literary circles and of course through all Irish societies.

The reviewer sat through five reels of "Evangeline" and after an intermission the five reels of "Kathleen Mavourneen" were shown to a capacity house. That it could command the close attention at such a late hour, and under these circumstances, may be considered a good augury. For it was surely an inspired audience that left the theatre close to midnight.

Theda Bara has the title role. And although the characterization is entirely different from her former roles, she made a captivating Kathleen Mavourneen.

The photoplay faithfully absorbs the Irish atmosphere and it is a light drama with the interest maintained to the finale in which the "dream" incident gives it the happy ending. The Irish folk dances, the happy and simple habits of the peasants, with many comedy side lights, make an ideal entertainment.—*Tom Hamlin.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last fifteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 18, 1919.

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days." "Very pleasing; better than lots of so-called specials; average business three days."
Consensus—"Pleasing picture, average puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week." "Star good, story bad. Average business." "A very good picture. Big business seven days."
Consensus—"Excellent picture, big puller."

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business." "A cracker-jack, average business." "Good pleasing light picture. Big business two days."
Consensus—"Good picture, good puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big little pictures. Knocked 'em over. Could have run longer. Big business three days." "One hundred per cent. for satisfaction. Big business four days, extra big one day, average two days." "A fine picture of the better sort. Good for extended runs because it requires no talk to put it over. It gets over on its merit as a picture."
Consensus—"Good picture, good puller."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.
Exhibitor Comment—Excellent picture, good photography, splendid cast. Patrons well pleased. Big business seven days." "This is a better picture than the critics report it. Average business."
Consensus—"Good picture, good puller."

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.
Exhibitor Comment—"Wonderful human interest appeal. Extra big business three days, big business four days." "Big business three days, average business one day." "A splendid picture. Jack Pickford puts over a good one. Big business two days."
Consensus—"Excellent picture, big puller."

BILL HENRY (INCE-PARAMOUNT) CHARLES RAY (AUGUST 10).....AUG. 30
"Wholesome and entertaining comedy drama."—M. P. News.

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BLINDING TRAIL, THE (UNIVERSAL) MONROE SALISBURY (MAY 19) (Six Parts).....MAY 3
"Predominant element is suspense; a trifle uncheery."—M. P. News.
Exhibitor Comment—"Average business." "Average business three days. "Average business two days."
Consensus—"Average picture, average puller."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"The story is rather light; average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News.

BUSHER, THE (PARAMOUNT) CHARLES RAY (MAY 18).....JUNE 7
"The star excels all his past works."—M. P. News.
Exhibitor Comment—"Oh Boy! And on the holiday, too. Great. Made a big hit with everyone. One of the most satisfactory we've played. Another success for Ray. Hope we get another like it. Big and average business." "One of the best Ray pictures since the 'Pinch Hitter.' Extra big to big business three days." "This was a knockout. Big business." "Ray never did a better picture. Big business." "A very good picture. Ran it three days to big business."
Consensus—"Excellent picture, big puller."

CALEB PIPER'S GIRL (PATHE) HELENE CHADWICK (MAY 18).....MAY 24
"Nothing big but will appeal to the tender emotions."—M. P. News.

CAREER OF KATHERINE BUSH (PARAMOUNT-ARTCRAFT) CATHERINE CALVERT (JULY 13).....AUG. 16
"Drama will draw and generally satisfy."—M. P. News.
Exhibitor Comment—"This is a very fine picture. The censor board got to part of it, but did no damage. Weather hot, average business three days."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

CHASING RAINBOWS (FOX) GLADYS BROCKWELL (AUGUST 10)....AUG. 30
"A passable western melodrama."—M. P. News.

CHEATING HERSELF (FOX) PEGGY HYLAND (AUGUST 3).....AUG. 16
"Mild satire on the simple life."—M. P. News.
Exhibitor Comment—"Played this one on same program with 'The Peace of Roaring River,' Pauline Frederick to extra big business two days and big business two days."

CHECKERS (FOX) SPECIAL CAST (AUGUST 31).....AUG. 9
"A big draw for any theatre anywhere."—M. P. News.

CHOOSING A WIFE (FIRST NATIONAL) SPECIAL CAST (AUGUST 10)..AUG. 23
"Slow moving society drama; English cast."—M. P. News.
Exhibitor Comment—"One of those unusually good pictures; drew well, well liked. Big business two days."

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day."

CLOUDED NAME, THE (WORLD) JOHN LOWELL (AUGUST 25).....AUG. 30
"Conventional drama lifted by snow scenes."—M. P. News.

COAX ME (WORLD) JUNE ELVIDGE (AUGUST 4).....AUG. 9
"Love has its innings in World's latest."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days." "Very good, average business." "Fair picture, not much force; average business."
Consensus—"Good picture, average puller."

CRIMSON GARDENIA, THE (BEACH-GOLDWYN) SPECIAL CAST (MAY 18).....JUNE 28
"Different from stereotyped productions."—M. P. News.
Exhibitor Comment—"Great, Extra big to big business three days." "Very good, great. Big business two days, extra big third day." "Good plot but not much drawing power. Story does not ring true. Just got by. Poor business three days." "Excellent in every way. Much credit due Goldwyn for the careful selection of the cast. The direction 100 per cent. More favorable comment received than any picture for a long time. Big business all week." "Pleased my patrons. Good comments. Big business."
Consensus—"Excellent picture, big puller."

DARING HEARTS (VITAGRAPH) BUSHMAN-BAYNE.....AUG. 9
"May please where stars are favorites."—M. P. News.

DARK STAR, THE (PARAMOUNT-ARTCRAFT) MARION DAVIES (JULY 27).....AUG. 16
"High class melodrama; should draw."—M. P. News.

DELIVERANCE (LEIBFREED-MILLER) HELEN KELLER (AUGUST 18).....AUG. 30
"Helen Keller scores in film."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 24)...AUG. 23
"Psychological study is novel and absorbing."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 28
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days." "Good picture. Brockwell does good work. Big business."
Consensus—"Good picture, good puller."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.

EVANGELINE (FOX) SPECIAL CAST (AUGUST 24).....AUG. 23
"Longfellow's poem is artistically picturized."—M. P. News.

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P. News.
Exhibitor Comment—"Nesbit always disappoints us. Poor business."

FAVOR TO A FRIEND, A (METRO) EMMY WEHLEN (AUGUST 18)....AUG. 23
"Emmy Wehlen scores in a delightful comedy."—M. P. News.

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 12
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business, due to hot weather." Would go big in right kind of pictures, but patrons can't see her in this. Poor business."
Consensus—"Average picture, average puller."

FINAL CLOSE-UP, THE (PARAMOUNT) SHIRLEY MASON (MAY 18)..JUNE 14
"Working girl beats debutante to the altar in sparkling comedy."—M. P. News.
Exhibitor Comment—"A good picture and patrons thought so. Story good and plenty of pep and laughs. Average business." "A fair program picture, but the story about a girl fainting because of excessive hot weather wasn't so good. This star never took very well here. Average business, two days."

Box Office Reports continued on page 2050

"OUT OF LUCK"
(PARAMOUNT)

Highly Amusing Farce-Comedy

A FAST moving, hugely entertaining and highly amusing farce-comedy built around the social activities of the younger set in high class metropolitan circles. The heroine is superstitious and believes in all the signs, from dream books and cards to rabbit foot. May be considered nonsensical in many spots by hardened pessimists, but is a well produced, unadulterated farce-comedy built entirely for pure fun purposes.

The star and cast measure up high calibre as clever light comedians and comediennes and the direction could not have been improved upon. A slight story and a small plot tangible enough for farce-comedy is developed easily by the continuity writer. The sets are appropriate and subtitles bright and witty.

Pulling possibilities and pleasing probabilities for the respective patronages are: Cosmopolitan, good puller and very pleasing; Elite, strong puller and highly pleasing; Family, big puller and hugely pleasing; Labor, good puller and very pleasing.—Length, 5 reels.—Released August 24.—*Tom Hamlin.*

THE CAST

Frances Wadsworth.....Dorothy Gish
Malcolm Dale.....Ralph Graves
Randall Park.....Raymond Canon
Billie Rourke.....Vera McGinnis
Hackaway Smith.....George Fawcett
Lily Smith.....Emily Chichester
Maurice Rennard.....Rodolph Valentino
Sebud Miller.....Norman McNeil
Eddie the Pup.....Porter Strong
The Aunt.....Kate V. Toncray
Clarence Wellington.....Vivian Montrose
Story by Lois Zellner.
Directed by Elmer Clifton.
Photography by John Leezer.

PRESS NOTICE—STORY

Dorothy Gish as the superstitious heroine come to the ——— theatre beginning ———— in her latest Paramount picture, "Out of Luck."

She believes that the cards determine everything and her secret hook on signs and dreams decides her in everything she does. But because she found out that Venus was in the ascendant she persuades her girl friend to elope after her father had forbidden the use to the sweetheart.

The cards tell the heroine that "a blonde man will enter her life" and lo and behold, the best man at her friend's wedding was a blonde. But he proposes marriage on Friday the thirteenth and our little superstitious heroine almost faints.

This is pure and unadulterated farce comedy and with the superstitious star role in the hands of that vivacious commedienne Dorothy Gish, it come heralded as a funmaker calculated to chase all dull care away. Trouble come between the lovers when she finds that her blonde sweetheart would meet a blonde woman. The cards told her this and she ia furious. Then the same cards told her that a dark man would enter her life. Nia evened things up but still it spelled trouble all around.

Complications and misunderstandings are settled continuously hy the reading of the cards and finally when all is apparently serene a black cat crosses her path.

After this little detail is amicably settled the catchea a glimpse of the moon over her left shoulder when it should have been over her right shoulder and this time it seemed that the heroine and her sweetheart would never be re-united again.

Right at this moment a couple of burglars entered the house where the heroine and her sweetheart happened to be visiting snd naturally blackjacked them so that when they came too they became one.

SUGGESTIONS

Concentrate on the star if you have this picture booked. Mention that she was "the little disturher" in D. W. Griffith's "Hearts of the World" and that this Paramount star had the title role in "Battling Jane," "Boots," "Peppy Polly," and "Nugget Nell." Also mention that she is the young superstitious girl in "Out of Luck" and use the catch lines and program reader material on this page in every conceivable place.

The fact that it is a lively farce comedy based on the superstitions of the heroine should have a good drag at the box office handled from this angle through placards, throw-aways, etc., and you can even get out big quarter-sheets and snipe them all over the town with material from the catch lines.

It is said that every third woman is somewhat superstitious about some things.



In "Out of Luck" Dorothy Gish has the broadest comedy role she has yet essayed

PROGRAM READER

Are you superstitious?

Do you carry a rabbit foot for defensive purposes, or for rouge?

Can the cards tell whether a dark man will enter a blonde girl's life or a dark girl enter a blonde man's pocket?

And how about the red haired girls?

When Venus is in the ascendant is it proper to marry?

Are there any black cats in your neighborhood?

The heroine of "Out of Luck" is the kind of superstitious girl that believes all these things. It is a Paramount picture and it is farce comedy pure and unadulterated.

Dorothy Gish is the girl. And this photoplay comes to this theatre next week to make you weep—with laughter.

Of course she has a sweetheart and it is just these many superstitious beliefs that keep them apart during five reels.

Finally the wedding day is set for Friday the thirteenth

And a couple of burglars just naturally blackjack the couple into insensibility and when they wake up they are as sensible as any two young sweethearts can be.

CATCH LINES

"Friday the thirteenth is an unlucky day," said the pessimist.—"Out of Luck."

"It's bad luck when a black cat crosses your path" said the superstitious one.—"Out of Luck."

"A dark man will enter your life young lady," said the fortune teller.—"Nobody Home."

"Don't look at the moon over your left shoulder," said the soothsayer.—"Out of Luck."

"Marry when Venus is in the ascendant," reads the almanac.—"Out of Luck."

"Don't pass under this ladder. It's bad luck," said the sign.—"Out of Luck."

"THE BRAT"
(NAZIMOVA-METRO)

Comedy-Drama Will Register Tremendously

A COMEDY-DRAMA with Nazimova showing her wide versatility by portraying the rough soubrette. Her clever characterization makes of the down-and-out chorus girl a captivating and appealing little person. This role is radically different from the intensely dramatic and the spectacular production parts in which this star has formerly appeared and will assuredly register tremendously with the masses as well as the classes.

The locale is New York City throughout the seven reels. It is a modern human interest story and has the necessary suspense, although the actual plot itself is slight. The action is fast and the sub-titles are witty lines lifted from the stage play. Direction, interiors and exteriors, continuity and photography, are all above par. The desire of the director to provide the happy ending has weakened the final scene.

Pulling possibilities and pleasing probabilities, according to the respective patronages, are: Cosmopolitan, tremendous puller and exceptionally pleasing; Elite, strong puller and highly pleasing; Family, big puller and wholly pleasing; Labor, powerful puller and entirely pleasing.—Length, 7 reels.—Released Sept. 1.—*Tom Hamlin.*

THE CAST

The Brat.....Mme. Nazimova
Mac Millan Forrester.....Charles Bryant
Mrs. Forrester.....Amy Veness
The Bishop.....Frank Currier
Stephen Forrester.....Darrell Foss
Angela.....Bonnie Hill
Adapted from Maude Fulton's play.
Scenario by June Mathis.
Directed by Herbert Blache.

PRESS NOTICE—STORY

Nazimova is coming in a new characterization to the ——— theatre beginning ———.

Maude Fulton's great stage success, "The Brat," has been produced by Metro for the screen under the direction of Herbert Blache. And Nazimova has an entirely different role and absolutely distinct from her past successes in "Revelation," "Out of the Fog," "The Red Lantern," etc.

In "The Brat" the dainty artist appears as a little down-and-out chorus girl in New York City. She did not care for jewelry or the life of ease gained by divers ways and means.

An author, in search of material for the principal character in his forthcoming novel, rescues her and carries her to his palatial home after she has been fired from the chorus of a Broadway show.

This upsets his mother and his sweetheart. And it also quite upsets the staid old Bishop, the young man's uncle. But at that the old Bishop grows reminiscently tender in retrospect after the little soubrette sort of pecked him on the cheek.

The author's brother is a wild young man sowing his oats. Naturally the entrance of this young girl from the under walks of life created something of a sensation in such an elite home.

But she shows that she has a real heart under a rough exterior. And her quaint mannerisms and lovable disposition straighten out many a kink in the many difficulties that ensue in this particular family.

She saves the young brother from committing a crime against his family and finally wins her way to the great love by melting the icy exteriors found in the haughty environments of the upper class.

This is said to be the first American characterization Nazimova has ever done and critics pronounce it one of the most appealing roles she has ever portrayed. "The Brat" is far different from her heavy dramatic and the spectacular productions.

SUGGESTIONS

After you have booked this picture you will readily recognize that your one great big best bet is the star. Nazimova has the pull with the masses as well as the classes generally everywhere. Mention her previous screen offerings; "Revelation," "Toys of Fate," "Eye for Eye," "Out of the Fog," and "The Red Lantern." But emphasize that instead of a spectacular, costume, or tensely dramatic role that she appears this time in a typical American role. Don't fail to do this. You will thus gather in all her admirers who may otherwise stay away from the costume or spectacular picture.

The material in catch lines and program reader on this page should be utilized heavily in all newspapers as strong as your advertising allowance permits. The picture will keep them coming if you spread yourself and get them in the opening day. Special lobby stunts and even street stunts from many angles can be arranged if you are a follower of that sort of exploitation.



Nazimova, in what Metro believes her greatest screen effort, "The Brat"

PROGRAM READER

The bloomers she rehearsed in were threadworn and dusty. The stage manager was one of these fastidious fellows.

So he fired the smallest pony of his army of chorus girls.

While the other chorus girls were constantly talking about the new jewelry they expected to acquire, all that the forlorn little brat needed was a ham sandwich.

She was hungry and without a job. And along came a man. And she fought his advances so hard that a policeman was attracted by the gathering crowd and arrested her for soliciting.

An author in search of material rescued her. And he brought her to his palatial home and introduced her to his haughty mother and to hia uncle, a staid old bishop.

All this spells trouble as anyone can readily see.

In the character of the rought little chorua girl, Nazimova scores the greatest hit of her entire career according to all the critics.

"The Brat" will appear at this theatre next week.

CATCH LINES

One man mentioned jewelry and she fought him. Another man mentioned ham sandwich and "The Brat" cried; "Lead me to it."

She was just a forlorn little chorus girl of simple tastes. But ahe was rough in a way. Her eccentric but appealing mannerisms actually shocked the fastidious.

When the little rough soubrette cheerfully pecked the staid old Bishop on his left cheek he was almost tempted to turn the other cheek.

A rough little tough little quaint little clean little drifter among the flotsam and jetsam of New York's great highways and byways.

Exhibitors' Own Box Office Reports

(Continued from page 2048)

PICTURE BRAND STAR RELEASED PLAN BOOK

"Patrons liked it. Average business three days." "Average business three days." "Good picture; big business two days."
Consensus—"Good picture, average puller."

FIRES OF FAITH (FAMOUS PLAYERS-LASKY) SPECIAL CAST (MAY 18) (Six Parts) ..... MAY 17
"Salvation Army picture should prove profitable."—M. P. News.
Exhibitor Comment—"Great, big business."

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6) ..... JULY 19
"Chambers story makes splendid picture."—M. P. News.
Exhibitor Comment—"A very ordinary story. Novelty as a fashion show. Not a special by any means. Average business two days, poor business one." "Very satisfactory; well directed, exquisite sets and locations. Met with general good comments. Big business seven days."
Consensus—"Good picture, good puller."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Bug business two days." "Played it with another feature to big business two days and average one day." "A very good picture. Played it three days to big business two days and average business one."
Consensus—"Good picture, good puller."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FOUR FLUSHER, THE (METRO) HALE HAMILTON (AUGUST 18).....AUG. 30
"Star's personality lifts frail picture."—M. P. News.

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamiltou getting more popular witb each picture. Big aud average business two days." "Tbis style of comedy witb Hale Hamilton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GAMBLERS, THE (VITAGRAPH HARY MOREY.....AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GIRL ALASKA, THE (WORLD) LOTTIE KRUSE (AUGUST 18).....AUG. 23
"Picturesque appeal in World's latest."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business tbree days in coujnnction with Arbuckle comedy." "A very good picture, liked by everyone. Played it a full week to extra big business two days and big business five days."
Consensus—"Good picture, good puller."

GIRL-WOMAN, THE (VITAGRAPH) GLADYS LESLIE.....AUG. 9
"Gladys Leslie has mild offering here."—M. P. News.

GRAY HORIZON, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (AUGUST 18) ..... AUGUST 16
"Genuine drama in Hayakawa's latest."—M. P. News.

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15) ..... JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25) ..... JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Somethiug different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Beunett a favorite here. Average business." "Can't get Euid Bennett over here. Poor business." "Generally liked. Big business three days." "Certainly good ghost story, a peach. Patrons like it. Big business." "Average business two days."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22) ..... JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.
Exhibitor Comment—"Story out of date, fair business."

HER GREATEST PERFORMANCE (TRIANGLE) ELLEN TERRY (AUGUST 24)..... AUG. 16.
"Dramatic vehicle peculiarly suitable for star."

HIS BRIDAL NIGHT (SELECT) ALICE BRADY (JULY 14).....AUG. 9
"Rollicking farce is decided entertaining."—M. P. News.

HIS DEBT (ROBERTSON COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather." "Average business, but pleased." "Played it with another feature to big business two days and average one day."
Consensus—"Good picture, good puller."

HOME (JEWEL-UNIVERSAL) MILDRED HARRIS (AUGUST 31).....AUG. 30
"Human story has heart appeal and a moral."—M. P. News.

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARLE WILLIAMS.....JULY 19
"Society-crook drama of interest."—M. P. News.

HUSHED HOUR, THE (GARSON PRODUCTIONS) BLANCHE SWEET (AUGUST 24) ..... AUG. 23
"Drama has many good qualities."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business. Very good picture, put over as only Dorotby Gish could do it, witb clever titles and real fun from start finish." "Excellent picture and one of the most thoroughly enjoyable we have played in months. Dorothy is one of the fastest climbing stars we have on our list. This is her best production yet and the picture cannot be praised too highly. There are more laughs in it tban a Chaplin comedy and yet there is not a suggestive line or situation in it. People talked about it for days afterwards. Big business all week." "Our audience well pleased. Big business three days." "Went over with a bang. Big business three days." "By eccentric advertising I cleaned up. For originality this is one girl. Play it big. Extra big business."
Consensus—"Good picture; good puller."

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14)....JULY 26
"Story by Hale Hamilton, fairly interesting."—M. P. News.
Exhibitor Comment—"Went over big with another feature. Extra big business two days." "Some picture. Went over like a bouse ou fire. Extra big business two days."
Consensus—"Splendid picture, big puller."

KNICKERBOCKER BUCKAROO, THE (ARTCRAFT) DOUGLAS FAIRBANKS (MAY 18)..... JUNE 7
"Pleasant but somewhat disappointing for Fairbanks."—M. P. News.
Exhibitor Comment—"While this is not the worst one be has made, he had better get some real live stories. Opened to extra big and big business first two days, last four poor business." "Good picture, big business all week." "Splendid feature. Mueb effort and energy expended in making it. Extra big business all week." "A clean up. Five-day run to extra big business." "Went big and they liked it. Big business first day. Drew satisfactory second day." "Big business two days, average two days, poor business one day."
Consensus—"Good picture, good puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra big business two days." "Fair only, poor business."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7) ..... JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) ..... MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better tban a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being a manager. Extra big business three days."
Consensus—"Excellent picture, big puller."

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20).....AUG. 2
"Vivian Martin's newest is strong in sentiment."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE BURGLAR, THE (PARAMOUNT) WALLACE REID (JULY 13)....AUG. 9
"Crook melodrama has moments of interest."—M. P. News.

LOVE CHEAT, THE (PATHE) HALE-CAPRICE (AUGUST 24).....AUG. 16
"Frail story of society and sentiment."—M. P. News.

LOVE IS LOVE (FOX) RAY-FAIR (AUGUST 17) ..... AUG. 23
"Mild character study; should satisfy."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3).....AUG. 2
"English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6) ..... JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.
Exhibitor Comment—"Very good, should please the average audience. Average business four days."

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6) ..... JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story?"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20).....JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MAN'S FIGHT, A (UNITED) DUSTIN FARNUM (AUGUST 11).....AUG. 23
"An average Western melodrama."—M. P. News.

MARY REGAN (FIRST NATIONAL) ANITA STEWART (MAY 18).....MAY 17
"Third Anita Stewart picture should prove another success."—M. P. News.
Exhibitor Comment—"Average business at advanced prices. These Anita Stewart productions are not making any money for me, but must say they are first class pictures." Good picture, but not as well liked as 'Virtuous Wives' or 'Midnight Romance.' Big to average business two days." "Opened to extra big business. Big business rest of week." "Our patrons appeared to like this picture and it drew surprisingly well for this time of year. An excellent production with story dragging a bit towards finish." "Good picture to big business. Big business three days."
Consensus—"Good picture, good puller."

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.
Exhibitor Comment—"Better than average business full week of July 27th. Photography good, but finished too dark. Titles novel and attractive. Direction very good and star's actiug would be great were it not for too much stage action."

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts) ..... MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8) ..... JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Commeut—"Disappointing, poor business." "Big business two days."
Consensus—"Good picture, good puller."

MICROBE, THE (METRO) VIOLA DANA (JULY 21).....AUG. 2
"Viola Dana brings charm to glad picture."—M. P. News.

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Nesbit and cause the public to forget her and the picture will get the money and please them. It is some picture and should be a winner anywbere. Extra big business three days." "Nesbit no card for us. Average business two days." "Although Evelyn Nesbit is not liked here we did an extra big business for four days with this feature and 'The Wilderness Trail' with Tom Mix."
Consensus—"Good picture, good puller."

NUGGET NELL (PARAMOUNT) DOROTHY GISH (JULY 13).....AUG. 9
"Travesty on melodrama; will amuse."—M. P. News.
Exhibitor Comment—"Very poor picture with three days of cool weather. Average business three days."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22) ..... JUNE 21
"Musical play looks rather heavy as a picture"—M. P. News.

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business tbree days." "A very good entertainment but something was wrong. Did just average business."
Consensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.
Exhibitor Comment—"An excellent picture, patrons liked it. Better than the 'Spender'." "Big business one day, average two." "One of the very best pictures we ever played. Big to extra big business two days."
Consensus—"Excellent picture, good puller."

OTHER HALF, THE (ROBERTSON-COLE) SPECIAL CAST (AUGUST 18).AUG. 23
"Wholesome drama worth special exploitation."—M. P. News.

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29)..... JUNE 21
"Looks like a winner of unusual interest."—M. P. News.

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15) ..... JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful.

Box Office Reports continued on page 2052

"THREE BLACK EYES"
(TRIANGLE)

An Amusing Farce-Comedy

THE story of this is lost before it is found, but it will be considered amusing where Taylor Holmes is popular and enjoyable by those who like farce-comedy. At no time can the production be taken seriously and during the middle of the offering the action lags noticeably, principally because of the necessity of introducing some new characters. However, for the first three reels the picture is a succession of amusing sequences concerning four young men who are out on a pre-July 1st celebration. The remaining footage has to do with the plot, a rather convenient one, naturally to be expected in a story of this sort.

Using the "Oh, be joyful," as a medium for fun making is not new, but if the efforts of the players remain in the right vein, which in this they do, it is always effective. It is a clean comedy with many earned laughs.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Larry Van Cortlandt.....Taylor Holmes
Natalie Shelton.....Louise Orth
Yvonne Tiffany.....Clara Moores
Vida Tiffany.....Diana Allen
Mrs. Tiffany.....Ida Pardee
"Fatty" Harriman.....Marshall Stedman
Castleton.....Gordon Standing
Payne.....William Bailey
Written and directed by Charles Horan.
Photographed by Arthur Cadwell.

PRESS NOTICE—STORY

A pre-July 1 celebration got Taylor Holmes and three companions into a lot of trouble, decorated each with a colored optic, and won a bride for the versatile comedian, in "Three Black Eyes," a new farce comedy which comes to the ——— theatre for ——— days beginning ———.

In support of the star are such well known players as William Bailey, Gordon Standing and Louise Orth.

The story of "Three Black Eyes" begins in a restaurant where the four "skylarkers" create a series of scenes, their actions being induced by a superabundance of liquid refreshments. To escape the police, all board the hero's yacht. The next day a party of diners, one being a girl with whom Holmes is visibly impressed, charter the yacht for an afternoon cruise, the opportunity being made possible through a joke two of the inebriates play on the owner.

When out of reach of the arm of the law, three of the yachting party turn out to be burglars who have induced the others to leave their home that others of the yeggs may rob the safe of its jewels.

All the party, including Holmes, as the robbers suppose, are locked up on the yacht and the burglars prepare to leave the craft for the house in the yacht's launch. It develops, however, that one of the members of the joy party of the previous night has not yet awakened from his slumbers. He releases Holmes and his friends and the robbers are captured.

Holmes is forgiven by the beauty of his yachting party and they take their honeymoon on the yacht.

SUGGESTIONS

When you book this picture, concentrate your advertising on the star, calling attention again to his many light comedy pictures of the past, notably "Ruggles of Red Gap." Promise your patrons a light comedy with many laughs and a good romantic interest. Tell the women that you will have some nice gowns to show them and will take them to dinner in a big restaurant.

You can promise the men a full length view of a "just right" jag that lasted long enough to win a bride for the hero.

Mention the supporting cast, stating they are good types and give special mention to "Bill Bailey," who is well known, and to Louise Orth, who is a beauty.

You may with perfect propriety tell your patrons that this is a story of a "pre-July 1st" jag and dwell on this point to some extent as the "joy" party is not offensive and there has been a lot of "kidding" about the Nation's going dry.

If you want to pull a stunt which would get you some publicity if it doesn't land your employees in jail you might attire three young chaps in dress suits and parade them down te streets with a pretended "jag."



Taylor Holmes and Louise Orth, featured in the Triangle offering, "Three Black Eyes"

Place on their back "Three Black Eyes" and with grease paint give each colored optic. They will get attention and we do not think the stunt will react providing they do not overdo the drunk act.

PROGRAM READER

The "Larry" in "Three Black Eyes" signed the pledge to take effect July 1. Before going on the "water wagon" he and three companions went out for one grand time.

What happened resulting in three beautifully colored optics, a frustrated robbery and ending in a romance is told in this latest comedy starring Taylor Holmes.

The quartet of temporary inebriates wrecked a restaurant, escaped the clutches of the police by boarding the hero's yacht where they captured a gang of crooks with "Larry" winning a charming bride and being forgiven by the "cops." It is an effervescent story, filled with merriment, which will entertain and amuse, a pleasant relief from tense offerings, and unpleasant sex stories.

Taylor Holmes has a congenial role, in which he adds to his laurels as the premier comedian of the screen. Supporting the star is William Bailey, Louise Orth and a large cast of selected types. The picture is in five reels and is released as a Triangle special presentation.

CATCH LINES

The Romance of a "shy" pilot.

A champagne comedy—which intoxicates with merriment.

Three colored optics, explains "Three Black Eyes."

Not the eye for the oyster but the oyster for the eye.

A Yachtman's luck.—He did more than paddle his own yacht. He piloted it through the perils of pirates to Cupid's port in———.

"THE SPLENDID SIN"
(FOX)

Not a Very Entertaining Picture

A SEX drama in high life with English locale. The theme is the husband's desire for children and the wife claiming the illegitimate baby of her husband's sister as her own when the husband returns from his exploring trip. Husband's delight is spoiled when the true facts come out. The real mother dies before her lover, the real father, returns to marry her. Not a very entertaining picture.

Direction and cast are passible. Star is not appealing. No suspense is provided in the familiar story and the subtitles are so inserted that they anticipate the next scene. A thrill is attempted by picturizing a Bolshevist riot in Moscow.

Pulling possibilities and pleasing probabilities, according to the respective patronages, are: Cosmopolitan, average puller and fairly pleasing; Elite, fair puller and not generally pleasing; Family, less than average puller and not pleasing; Labor, good puller and pleasing.—Length, 5 reels.—Released Sept. 14.—*Tom Hamlin.*

THE CAST

Lady Marion Chatham...Madlaine Traverse
Sir Charles Chatham.....Charles Clary
Gertrude.....Jeanne Calhoun
Stephen Hartley.....Wheeler Oakman
The Dowager Lady St. Aubrey
Elinor Hancock
The Hon. George Granville
George Hackathorn
Doctor Kent.....Edwin Booth Tilton
Story by E. Forst.
Scenario by Denison Clift.
Direction by Howard M. Mitchell.
Photography by Walter Williams.

PRESS NOTICE—STORY

"The Splendid Sin" is the latest Fox production starring Madlaine Traverse, and it appears at the ——— theatre beginning ———.

It is heralded as a story that tears at the heartstrings and the star is pictured as the wife of an English explorer. The husband is very fond of children, but his home is not blest by any little ones.

A tremendous storm realistically portrayed, forces the husband's sister and a young man friend to seek refuge all night in a ruined mansion in England, where the scenes are laid.

When this young man is later sent by the government to Moscow he is prevented by Bolshevist rioting in returning for his marriage to the husband's sister. She bears a child and her brother's wife guarantees to accept the child as her own in the absence of her own husband, who is on an exploring trip.

Naturally the husband is delighted on his return to find that he is the father of a child. "The Splendid Sin" is the lie that the wife told him to save his sister's honor and also to make her husband happy as a father.

The sister passes away and the real father escapes the Bolshevists and arrives too late. The mother of a boy who would succeed Sir Charles Chatham to the title, should he be born childless, tells him that the baby is not his child and he suspicions that the real father has taken advantage of his wife and never thinks for a moment that his sister was the mother.

This is heralded as an intensely dramatic offering in high life and the happy ending is brought about in a unique manner.

It is calculated to demonstrate that under no circumstances does it ever justify a lie between husband and wife, no matter how necessary a lie may seem to the happiness of the other.

SUGGESTIONS

If you have this picture booked you should announce that William Fox presents the great emotional star, Madlaine Traverse, in "The Splendid Sin," a dramatic sensation in the higher walks of life. This will attract the seekers after the sensational and should bring the crowd. Of course there is nothing really sensational, but the title and story is built around a sex incident that each individual may magnify or minimize according to his or her personal inclinations.

Therefore by advertising this along the sensational angle there will not be any real disappointments in the productions, although some coming with lurid expectations may consider it somewhat tame. The catch lines and program reader material on this page may be used freely in newspapers and also on quarter-sheets, heralds, throw-aways, etc., etc.



A study of popular Madlaine Traverse, Fox star, whose current feature is "The Splendid Sin"

PROGRAM READER

She lied to her husband.
And he finally found it out.

She had told him that he was the father of the child. And he loved children so dearly that he was in the seventh heaven.

He had been away for a year exploring in far away lands. And his sister, his beloved sister, had made the great mistake.

And his wife took the child and claimed it as her own. She said that she was the natural mother and her husband believed her, and he firmly believed that he was the natural father.

This was the lie; "The Splendid Sin" committed by Lady Marion Chatham. And she did it for two noble purposes; first, to save her husband from grief over his own sister's sin and second to make him happy as father of a child which he so much desired.

But the denouement came and the lie created many heartaches. All this is told in the latest William Fox picture coming to this theatre next week. It is entitled "The Splendid Sin" and Madlaine Traverse is the star.

CATCH LINES

The light that lies in his wife's eyes, and lies and lies and lies.

And the poor fool thought that he was the father of such a sweet buxom baby.

Blame the storm if you will But the girl found solid comfort in the young man's arms.

She deceived her husband with the one desire of making him happy.

The wife lied when she told her husband that he was the father of the baby. And it wasn't her baby, either.

Is any sort of a lie justifiable? Here's one that was "A Splendid Sin."

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(Continued from page 2050)

PICTURE BRAND STAR RELEASED PLAN BOOK

Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27).....JULY 19
"Frivolity succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6).....JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business."

PAGAN GOD, THE (ROBERTSON-COLE) H. B. WARNER (AUGUST 4)..AUG. 16
"Dramatic picture that will generally satisfy."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6).....JULY 12
"A big melodramatic Klondike production."—M. P. News.

PEACE OF ROARING RIVER, THE (GOLDWYN) PAULINE FREDERICK (JULY 27).....AUG. 23
"Good dramatic vehicle of human emotions."—M. P. News.
Exhibitor Comment—"Story saved by star and director, average business." "Played this feature with 'Cheating Herself,' Peggy Hyland, to extra big business two days and big business two days." "A very ordinary story. Big business one day to average two."
Consensus—"Good picture, good puller."

PETAL ON THE CURRENT, A (UNIVERSAL) MARY MACLAREN (JULY 28).....AUG. 9
"A good human interest story."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2).....JUNE 7
"Star in her first starring vehicle."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8).....JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average business two days." "A very good picture. Played it three days to extra big business two days and big business one."
Consensus—"Pleasing picture, average puller."

PRAISE AGENT, THE (WORLD) ASHLEY-GREEN (AUGUST 11).....AUG. 16
"Breezy farce and amusingly entertaining."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2).....JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business." "Big business two days."
Consensus—"Good picture, good puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11).....MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29).....JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6)..JULY 12
"A charming story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22).....JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground." "Walsh certainly pleased in this one. Extra big business." "Poorest Walsh picture we ever played. No stunts at all. Average business two days." "Regular Walsh stuff. Stood up fairly well second day. Average business two days." "Played this one on the program with the Madeline Traverse feature 'When Fate Decides' to average business for three days."
Consensus—"Fair picture, average puller."

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9)....MAY 31
"Sure is a fine 'Good-Bad' man Western."—M. P. News.
Exhibitor Comment—"Average business two days."

RIGHT TO HAPPINESS, THE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 31).....AUG. 30
"Big dimensions in this rich entertainment."—M. P. News.

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS.....MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 26).....JULY 26
"Vivid picture of the Canadian Northwest."—M. P. News.

ROUGH RIDING ROMANCE (FOX) TOM MIX (AUGUST 24).....AUG. 9
"Tom Mix scores with his horsemanship."—M. P. News.

SAGE BRUSH HAMLET, A (ROBERTSON-COLE) WILLIAM DEMOND (AUGUST 11).....AUG. 9
"Conventional western with William Desmond."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29).....JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.
Exhibitor Comment—"Good picture, pleasing; well received generally. Played it full week to average business."

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22).....JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photography fine. Big business two days." "An excellent picture, finely directed. Warwick very good. Supporting cast wonderful. Played it one week to average business, although weather was extremely hot. Patrons pleased. Know positively that Civil War angle kept some people away as they insist on placing all pictures pertaining to war in the same class. Had a G. A. R. night and invited all veterans to see picture. Helped business noticeably." "Most people liked it, but some said characters were too old. Played it a full week to extra big business one day and big business six days." "No war subjects of any kind liked. Big business."
Consensus—"Good picture, good puller."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22).....JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23).....JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture but so hot people would not attend."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20).....JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days." "Played this feature on the bill with 'Through the Wrong Door' Madge Kennedy, and must say it was a wonderful bill. Did extra big business for four days."
Consensus—"Good picture, good puller."

SOCIETY EXILE, A (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (AUGUST 17).....AUG. 30
"A wholly satisfying society drama."—M. P. News.

SOME BRIDE (METRO) VIOLA DANA (JUNE 9).....JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business." "Big business seven days."
Consensus—"Good picture, good puller."

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19).....MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Consensus—"Good picture; good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE.....JUNE 21
"Alice Joyce's character study supports a fruit picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21)..JULY 26
"Pleasing melodrama of Spain."—M. P. News.
Exhibitor Comment—"Good picture but weather hot. Average business."

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6).....JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27)..JULY 26
"Comedy-drama offers good entertainment."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15)....JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and it drew big." "Big business five days, average business two." "Fine big picture; pleased all. Ran it three days to big business."
Consensus—"Good picture, good puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21).....JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.
Exhibitor Comment—"Played this feature with 'The Road Called Straight,' Louis Bennison, to average business for three days."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26).....MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star pnts it over only fair. Average business two days." "Ordinary picture, to poor business two days."
Consensus—"Average picture, average puller."

THIRTEENTH CHAIR, THE (PATHE) DELVA-HALE (AUGUST 31).....AUG. 23
"Mystery melodrama is good entertainment."—M. P. News.

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10).....AUG. 2
"Lively, pleasant, entertaining picture."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6).....AUG. 2
"A likable story which should please."—M. P. News.
Exhibitor Comment—"One of Kennedy's best. Good acting; cast well suited. Big business two days." "Very good, one of her best. Extra big business three days." "Played this feature on the bill with 'The Sneak,' Gladys Brockwell, and both features composed a wonderful bill and went over big. Did extra big business for four days."
Consensus—"Good picture, big puller."

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27).....JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE.....JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRAP, THE (UNIVERSAL) OLIVE TELL (AUGUST 25).....AUG. 30
"A passable regular program type."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15).....JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "Good picture to average business."
Consensus—"Average picture, average puller."

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25).....JUNE 14
"Griffith's latest is real, but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business." "Average business seven days." "Very pretty little picture. Shows the master touch of Griffith. Lillian Gish her usual wonderful self. Everyone pleased with production. Business only fair. Somehow the people here seem to associate Griffith with war plays and they won't come strong to see his pictures. Average business seven days." "Fair picture; nothing big. Average to poor business two days."
Consensus—"Average picture but has done big business for one week."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27)..JULY 26
"Fued drama of the Southwest."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19).....MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30).....JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.
Exhibitor Comment—"Played this feature on the program with the Harold Lockwood feature 'A Man of Honor' to extra big business for four days."

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22).....JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS (GOLDWYN) MABEL NORMAND (AUGUST 3).....AUG. 30
"Amusing and ridiculously funny."—M. P. News.
Exhibitor Comment—"A good Normand picture. Big business."

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8).....JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.
Exhibitor Comment—"Very hot weather but splendid business on account of exploitation. Big business four days."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25).....MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VOLCANO, THE (RAVER-HODKINSON) LEAH BAIRD (AUGUST 24)....AUG. 23
"Propaganda picture, fairly interesting."—M. P. News.

WAGON TRACKS (ARTCRAFT) WILLIAM S. HART (JULY 29).....AUG. 23
"A decidedly excellent Western drama."—M. P. News

WAY OF A WOMAN, THE (SELECT) NORMA TALMADGE (JULY 27)....AUG. 9
"Better than average society drama."—M. P. News.
Exhibitor Comment—"Fair picture, big business."

WESTERNERS, THE (B. B. HAMPTON-HODKINSON) SPECIAL CAST (AUGUST 18).....AUG. 16
"Western picture is absorbing and colorful."—M. P. News.

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1).....JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business." "Played 'Putting One Over,' with George Walsh on the bill with this one, to average business for three days."
Consensus—"Average picture; average puller."

WHERE BONDS ARE LOOSED (WALDORF PHOTO PLAYS) SPECIAL CAST (AUGUST 11).....AUG. 9
"Sex drama; may have average draw."—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18).....MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days." "While very melodramatic it

Box Office Reports continued on page 2054

"HER PURCHASE PRICE"
(ROBINSON-COLE-EXHIBITORS MUTUAL)

Majority Will Enjoy This Picture

A DRAMA opening with the costumes of Egypt and finishing with the society gowns in England. A good "sight" photoplay and well cast. Heroine brought up by an Arab chieftain who captured her when she was a baby. When grown she is put on the auction block and bought by a chivalrous young English nobleman who marries her.

Plottings, gossip and jealousy sway the story, and the heroine holds both the attention and sympathy until the final closeup. The love element is romantically injected and the essential fast action is placed at the necessary intervals. A satisfactory photoplay for the majority to enjoy.

Pulling possibilities and pleasing probabilities for the respective patronages are: Cosmopolitan, good puller and generally pleasing; Elite, very good puller and entirely pleasing; Family, good puller and generally pleasing; Labor, average puller and fairly pleasing. —Length, 5 reels.—Released Sept. 1.—*Tom Hamlin.*

THE CAST

Sheka .....Bessie Barriscale
Sir Derek Anstruthers.....Albert Roscoe
Hamid-Ali.....Joseph Dowling
Diana Vane.....Kathlyn Williams
George Vincent.....Stanhope Wheatcroft
Marda.....Irene Rich
Duke of Wryden.....Henry Kolker
Story by M. B. Havey.
Directed by Howard Hickman.

PRESS NOTICE—STORY

Bessie Barriscale is coming to the ——— theatre beginning ——— in her latest dramatic screen production, "Her Purchase Price."

This is described as an intensely dramatic presentation and gives the star remarkable scope for her well known emotional talents augmented by her much heralded beauty.

In the role of Sheka she is a charming Egyptian person being brought up by an Arab chieftain, who captured her when she was a mere baby. This was during a raid upon an English caravan in which all but the young baby were destroyed.

The great care that the Arab gives her is not for any love or affection he bears her. His one desire is to conceal from her the fact that she is really an English girl. She is being prepared for the auction block and the shrewd old Arab wanted to receive a substantial price for his prize.

And a young titled Britisher buys her because he has fallen in love with her. It was when he brought her to his English estate that her troubles really began. Their ways were not her ways and her mannerisms were not their mannerisms.

A former sweetheart of her titled husband plotted against her continually and finally she was able to make a great sacrifice to save her husband who was embarrassed by great financial difficulties. He needed ten thousand pounds to save himself and she loved him so that she determined that she would sell herself again according to the Egyptian custom.

And she left her husband and offered herself to the Duke of Wryden. And the Duke gave her a check for ten thousand pounds. And then her husband arrived.

The great climax is all unfolded in this big dramatic screenization and the final denouement in advance would kill all the great suspense said to be so firmly gripping in the production.

SUGGESTIONS

When you book this picture you have a great many angles for exploitation and presentation. Bessie Barriscale has a following and she has not appeared in so many films that she has outworn her welcome. And the theme has so many exploitation angles that you can use the catch lines and material from the program reader and press notice-story on this page to good effect.

Dress your ushers in long Egyptian bloomers with veils and turbans or any attractive costume suggestive of the Turkish women. A small platform can be set in your lobby portraying an auction block. A placard announcing that an auction sale of some of the prettiest girls in town would take place beginning ——— would catch the eye. Especially if you displayed a large collection of photographs of pretty girls, not necessarily from this particular photoplay. A red flag could be hung over the block. The words: "This is not a Bolshevist flag, but merely calls attention to our auction which will be held if the authorities will permit."

On another placard you could have the words: "Bessie Barriscale in 'Her Purchase Price' is the star in which this scene appears inside on our screen."



Bessie Barriscale attired in what is probably the favored garb of the Mystic East. A scene from her latest for Robertson-Cole, "Her Purchase Price"

PROGRAM READER

As an Egyptian girl she wore long flowing bloomers and a veil. It shocked her when she attended a London society function and found her full back must be as bare as the day she was born.

She ruminated that it was great to be civilized—especially if you have a pretty back—otherwise, if one did not have the back to back it up—ugh!

Her titled Englisb husband bought her on the auction block in an Egyptian town. She was so white, you know. Not like most of the brown women sold that day from the same block.

And he married her. Yes, he loved her. And she loved him. When East meets West.

And those tight shoes of civilization. And the monstrous high heels. Didn't they twist one's ankles? And then the vise-like affair about one's waist. Well, it certainly cost a woman a lot of real comfort to become civilized.

Her husband lost a lot of money in an unfortunate speculation. And she wanted to raise the ten thousand pounds necessary to bring him out of his financial difficulties. So she offered herself for sale again according to the Egyptian custom. For she was glad to make this sacrifice for the sake of the one she loved.

If you will attend this theatre next week you will have an opportunity of seeing this charming romantic drama on the screen.

Bessie Barriscale is the star, and the title is "Her Purchase Price."

CATCH LINES

A pretty girl brought from Egypt felt shocked at the English civilization that meant gowns cut high at the bottom and low at the top.

Tight sboes, high heels, bare back, waist in a straitjacket; these were some of the discomforts that the girl from Egypt had to acquire when she became "civilized" as other women in England.

Her Egyptian bringing-up taught ber that it is better to be sold to the right man than to be unsalable and literally laid on the shelf.

"BURGLAR BY PROXY"
(FIRST NATIONAL)

Farce-Comedy; Will Please Majority

A FARCE-COMEDY with all the players youthful and the locale in New York among the elite. Cast is well balanced and Jack Dillon in his characterization easily captures the chuckles that the star loses. There are inconsistencies all the way through, but this is farce-comedy and produced solely to entertain.

And it fulfills its mission and registers as a high class farce-comedy offering that will please the majority of fans who like the light comedy pictures. There is a villain and a chase for papers which the hero recovers, and the love element is there strong enough to please the younger set and amuse the older folks.

Pulling possibilitis and pleasing probabilities for the respective patronages are: Cosmopolitan, average puller and generally pleasing; Elite, good puller and very pleasing; Family, average puller and entirely pleasing; Labor, average puller and generally pleasing.—Length, 5 reels.—Released August 24.—*Tom Hamlin.*

THE CAST

Jack Robin .....Jack Pickford
Dorothy Mason.....Gloria Hope
Spider .....Jack Dillon
Harlan Graves.....Robert Walker
John Mason.....Mr. Guise
..Written and directed by Jack Dillon.

PRESS NOTICE—STORY

"Burglar By Proxy," starring Jack Pickford, is the First National Attraction coming to the ——— theatre beginning ———.

This is described as the laughing limit of artistic, refined and high class farce comedy. It starts with a toothache, and the hero is on the way to the dentist when the voice of a sweet young thing, lifted in song, stops him.

He promptly forgets the toothache and stops his car outside her house. The only way to get acquainted quickly was to promote an auto accident and find himself the victim. Then she would have to nurse him.

And he did and she did.

But a villain enters and steals some papers. He blamed the hero. The hero runs into a real burglar when he enters a house to recover the stolen papers which would prove his innocence.

The real burglar's monicker is "Spider" and he hangs on to the hero like a leech thinking he is a second Jimmie Valentine. It was long the Spider's desire to pal with a real high class burglar.

A series of rapidly moving comedy situations are the results. Spider attends a house party where the hero is in his element among the elite. It is declared that many screams are born during the ensuing incidents.

And of course the young lady singer and nurse is able to get her father's consent to her marriage with the hero after he finally secures the stolen papers and fastens the crime upon the villain who had first appropriated them.

The next thing was to rid bimself of the Spider. A double dose of the "soup" in a safe they were blowing up caused the Spider to become disgusted with his adopted pal and thus he fades away and leaves lover and sweetheart in the regulation clinch.

Jack Pickford is supported by an excellent cast and the role of Spider is taken by the writer and director, Jack Dillon.

PROGRAM READER

He wasn't a regular burglar.

But he managed to escape from thirteen policemen.

His troubles first started with a toothache, which soon developed into a heartache when he found that a girl he loved was engaged to another man.

Then he determined to prove that his rival was a villain. The opportunity was given when the rival stole some papers.

And even the girl believed the villain when he declared that the hero was the real thief.

Sounds like melodrama, doesn't it? But it is not. It is farce comedy.

Jack Pickford comes to this theatre next week in his latest First National attraction, entitled "Burglar By Proxy."

The real humor and the hearty laughs come when the hero attempts to rob the safe of the villain to recover the stolen papers.

And he runs across a real burglar, The Spider.

The Spider hangs on to the hero like a leech because he wants to pal up with a real Jimmie Valentine high society burglar like whom he supposes our hero is.

Fun and misunderstandings and clean humor mark this offering all the way through until the final embrace of the lovers.



Jack Pickford is star of "Burglar by Proxy," a First National

SUGGESTIONS

The fact that this is a First National attraction and that Jack Pickford is the star should be prominent in all your advertising when you have booked this picture. Emphasize that Jack Pickford is not in a "Jimmie Valentine" or "Raffles" characterization, but that this is pure farce comedy with a chase after the papers, etc. It is pure farce and to advertise it as a comedy drama would be a mistake. Then you have prepared your audience on what to expect and they will not be disappointed.

Therefore, the catch lines and material from the program reader on this page should be spread promiscuously around as far as your normal advertising appropriation will cover. It is too far fetched to attempt a tie-in with the police department or municipal judge effectively. The catch lines should bring them in, if they like farce comedy, and most everybody does like it for a change.

CATCH LINES

A real live burglar attached himself to Jack and he couldn't shake him.

Jack started with a toothache, which soon developed into a heartache calculated to make your side ache with laughter.

Is a toothache funny? Yes, if the other fellow has it.

The road to the dentist was his road to romance.

He wasn't a regular union burglar, but he carried a walking delegate with him.

The high cost of living even enters into safe blowing, so Jack gave the safe a double dose of the "soup."

The real burglar "took things easy" and the "Burglar By Proxy" had a hard time to return them.

Keeps You in Touch With the Films

(Continued from page 2052)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

is nevertheless a good picture. The undersea stuff is especially good and really gets the picture over. Personally I do not like this class of picture and find they can only be put over at intervals. The photography and locations are good. The picture would have been very much better with a better cast. Average business seven days."

Consensus—"Good picture, average puller."

WHITE MAN'S CHANCE, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN (AUGUST 24) ..... **AUG. 23**

"Kerrigan is heroic in conventional picture."—M. P. News.

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6) ..... **JULY 19**

"Tom Mix scores in story of frozen north."—M. P. News.

Exhibitor Comment—"One of those snow pictures that pleased everyone. Big business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two." "A cracker-jack. Big business." "Excellent production. Mix sure does good work. Big business two days." "Did an extra big business with this feature for four days together with the Evelyn Nesbit film, 'My Little Sister."

Consensus—"Good picture, big puller."

WOLF, THE (VITAGRAPH) EARLE WILLIAMS ..... **AUG. 16**

"Adaptation of play is mildly interesting."—M. P. News.

WOLVES OF THE NIGHT (FOX) WILLIAM FARNUM (AUGUST 10) .... **AUG. 9**

"Farnum has heroic role in dramatic subject."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27) ..... **AUG. 2**

"Bessie Barriscale's latest is good entertainment."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15) ..... **JUNE 21**

"An absorbing picture with perfect cast and direction."—M. P. News.

Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a big business." "Doubled our run on this and it went big at advanced prices. Big business two days." "Average business five days." "Broke all summer records. Greatest of advertising possibilities. Spent a fortune; got it back. Extra big business." "Extra big business all week."

Consensus—"Excellent picture, big puller."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6) .. **JUNE 28**

"High calibre drama of great merit."—M. P. News.

Exhibitor Comment—"A fine production with a good cast. Big business two days." "Fairly good acting would not put over a weak story as in the end the story shows the star had selfish motive in protecting herself while she was the real murderess instead of the boy. Poor business."

Consensus—"Average picture, average puller."

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18) ..... **MAY 31**

"Good representation of small town ambition and talent."—M. P. News.

Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business." "Better than average program picture. Average business." "Star didn't get us anything, but picture pleased. Poor business." "Average business."

Consensus—"Pleasing picture, average puller."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

WORLD AFLAME, THE (PATHE) FRANK KEENAN (AUGUST 7) ..... **AUG. 9**

"Keenan lends vitality to 'talky' subject."—M. P. News.

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13) ..... **JULY 12**

"Mack Sennett branches out with success."—M. P. News.

Exhibitor Comment—"Big business seven days." "Same old war situations that we have been showing our patrons for two years, only presented at different angle. It did not make my patrons rave. Average business first day, second day fell to nothing."

Consensus—"Good picture, good puller."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8) ..... **JUNE 28**

"A breezy comedy bound to entertain."—M. P. News.

Exhibitor Comment—"Only fair picture to fair business." "Big business one day, average two days."

Consensus—"Average picture, average puller."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13) ..... **JULY 12**

"Stage story is mild and marshmallowy."—M. P. News.

Flashbacks on Earlier Releases

"Delicious Little Devil" (Universal)—"Disappointing, average business."

"Daddy Long Legs" (First National)—"Record breaker. Big business two days."

"Peggy Does Her Darndest" (Metro)—"Fair picture, average business."

"Indestructible Wife" (Select)—"Production not worthy of Alice Brady's talent. Average business two days."

"Man in the Open" (United)—"First class western that will please all classes. Big business."

"Sunnyside" (First National)—"Picture not up to First National standard. Big to extra big business two days."

"The Road Called Straight" (Goldwyn)—"Very good, but star is not known. Average business one day, poor business two."

"Girl Who Stayed at Home" (Artcraft)—"Extra pleasing to those who would come in. People off Griffith plays on war stuff. Average business."

"Let's Elope" (Paramount)—"Average Clark picture. She is not as good as she used to be. Average business."

"Oh! You Women" (Paramount)—"Got the money. It had advertising possibilities rather than being of extraordinary merit. Extra big business."

"Greased Lightning" (Paramount)—"A cleanup. Ate it up. Extra big business."

"Lady of Red Butte" (Dorothy Dalton)—"A very poor picture. Average business."

"Parisian Wife" (Artcraft)—"Pleases certain, lacks snap of modern day pictures. Average business."

"The Siren's Song" (Fox)—"Will please Bara fans. Better than average. Big business."

"Musical Sneeze" (Fox)—Good picture, big business."

New Theatres Building

CALIFORNIA

San Diego—Manager Al Watson of the Hippodrome theatre, acting as a special representative of the Hippodrome company, is considering offers for a site for another Hippodrome theatre with a seating capacity of 2,500.

San Diego—The Broadway Amusement Company is to rebuild the Superba theatre. When completed its seating capacity will have been increased from 1,000 to 2,000.

CONNECTICUT

Bridgeport—Sylvester Z. Poli has taken a ten-year lease of property on Main street between Congress and Arch streets on which he plans to erect a theatre.

DISTRICT OF COLUMBIA

Washington—A picture theatre is to be erected on De Sales street with an entrance on Connecticut avenue. William T. Galliher has purchased the property on which the theatre is to be erected.

ILLINOIS

Lincoln—A moving picture theatre is being erected by Edward Smith.

INDIANA

Ft. Wayne—A movement is on foot to erect a new theatre building on Broadway.

Medaryville—A. C. Prevo has remodelled his furniture store into a new picture theatre.

KENTUCKY

Pikeville—N. Starkey, manager of the Eastern Kentucky Home Telephone Company, will shortly begin the erection of a new opera house and picture theatre on his property opposite the Fuller Hotel.

MARYLAND

Baltimore—The Century Theatre Company, headed by Charles E. Whitehurst, will erect a large theatre building, which will contain two theatres, one on top of the other. The first-floor theatre will seat 3,900 and the one on the second floor will have a seating capacity of 2,500.

MASSACHUSETTS

Boston—J. Murray Howe has purchased several properties on Tremont and Eliot streets on which a new theatre may be erected in the near future.

MISSOURI

St. Joseph—Henry McKendry, owner of a brick structure at the northwest corner of King Hill and Michigan avenues is having same remodelled into a new picture theatre.

MONTANA

Bozeman—Otto Schmidt is to be manager of the new Pantages theatre, now being rushed to completion.

NEW HAMPSHIRE

Manchester—The Maine and New Hampshire Theatres company are to erect a new theatre on the north side of Concord street.

NEW YORK

Woodhaven—James Hartman is to erect a new theatre on Jamaica and Boyd avenues at a cost of $75,000.

Johnson City—Ground has been broken for the erection of the new Goodwill theatre on Willow street, which will have a seating capacity of 1,200. William H. Mack will be manager.

Patchogue, L. I.—Nathan Goldstein is to rebuild the Unique theatre which was destroyed by fire.

Gouveneur—J. Clair Carpenter is to build a new picture theatre on the north side of Main street.

Lockport—A stock company is to erect a new theatre at the corner of Main and Elm streets, which will be named the Victoria. The directors are Frank Mosher, Fred D. Morris, Charles E. Sheartson, Clarence A. Reynolds and Warren N. Cross.

OHIO

Cleveland—Jack Kuhn announced recently that Marcus Loew would erect another downtown theatre to be known as Loew's Euclid and which would replace the present one.

Barberton—The Caperone Brothers are to build a new picture and vaudeville theatre at Moore street and Wooster avenue. It will seat 800 and cost about $75,000.

OREGON

Klamath Falls—H. W. Poole will start construction shortly on the erection of a new motion picture house which will have a seating capacity of 1,800. It will be named the "Liberty."

PENNSYLVANIA

Pittsburgh—R. A. McCall is to erect a new picture theatre and stores building at 6274 to 6284 Frankstown avenue. It will cost about $40,000 and seat 700.

Newcastle—Work was begun recently on the new picture theatre which is being erected by the West Penn Photo Theatre Company.

East Liberty—It is rumored that Rowland and Clark are to construct a new picture theatre, and that property has already been secured for the site. The Regent and the Liberty theatres are also operated by this firm in East Liberty.

WISCONSIN

Milwaukee—The Saxe Brothers may build a new theatre with a seating capacity of 3,000 on the property now occupied by the Central Drug Company.

"THE RED VIPER"
(TYRAD PICTURES)

Anti-Bolsheviki Propaganda Picture

THIS shoots at a large target and looks like a money-maker for some. But it has, however, a market value and just at this time will be accepted by many people because it is anti-Bolsheviki propaganda. This picture waves the flag at every opportunity and its titles preach an A-1 brand of Americanism. Ruth Stonehouse is the only member of the cast whose name will be of any great value, but the acting honors go to Gareth Hughes, who gives a most sincere and likeable portrayal of a youth reared in an environment popularily supposed to breed discontent, but who was born with an old-fashioned brand of patriotism and who possesses brains enough to see that the anarchistic ideas of his neighbors are impractical and unfair. Miss Stonehouse is very badly cast in the role of a twelve year old girl.

It is wild melodrama and a subject that is unquestionably timely. There are audiences aplenty that will eat up its flag-waving Americanism.

THE CAST

David Belkov.....Gareth Hughes
Mary Hogan.....Ruth Stonehouse
Dick Grant.....Jack Gilbert
Yolanda Kosloff.....Irma Harrison
Charles "Smith".....R. H. Fitzsimmons
Mrs. Hogan.....Alberta Lee
Pat Hogan.....Alfred Hollingsworth

Story and scenario by Winifred Dunn.
Directed by Jacques Tyrol.

PRESS NOTICE—STORY

"The Red Viper," a timely photoplay concerning the present industrial unrest manifested in strikes and anarchistic demonstrations, will be shown at the ——— theatre beginning ———.

The story told is that of a young man born on New York's Eastside, described as "New York's crucible," and the part he played as a true American in frustrating the plans of political inspired Bolsheviki leaders who attempted to assinate a Supreme Court Judge as a punishment for meting out justice to one of their number and to involve the residents of certain sections of the city in a Anarchist parade for their own ends. This role is played by Gareth Hughes, a rising juvenile, who has a magnetism and personality which should place him among the leading actors of the screen within a short period. Prominently in his support is Ruth Stonehouse, a star in her own right, and R. H. Fitzsimmons.

The spirit of insurrection has risen in the breast of David Belkov, inspired principally by his sweetheart, an honest but misguided little firebrand, and he is almost persuaded to join the band of Bolshevikis which Hogan street has organized.

However, the inspiration of the life and speeches of Roosevelt and the example of a twelve-year old little Irish girl, who gives her life for her Americanism, turns David back to love of country and impels him to try and undo the work of destruction that has been planned and also save his sweetheart from the toils of the law. How he accomplishes this, to emerge with great men his friends and the promise of an early marriage to his sweetheart, at last brought to her senses and fully aware of the underlying motive of the leaders of the Bolsheviki movement in Hogan street, makes an interesting picture.

PROGRAM READER

David Belkov, of foreign born parents, lived on New York's great East side, yet he was an American through and through once he understood the principles on which our government is founded. The hot scourge of Bolshevism had touched him but through the example of a little twelve-year-old Irish girl and from reading the words of his hero, Theodore Roosevelt, David escaped to win prosperity and the friendship of men of influence.

It is a big message that "The Red Viper" brings to America, one which will teach the restless souls of our great land, that reform and advancement can never come from mob rule and that back of all Bolshevism, Anarchism and like sects, is the selfish and usually pecuniary motive of leaders who hope to use the common people for their own ends.

Gareth Hughes portrays David Belkov and gives the character a personality which ranks him with the leading juveniles of the screen. Ruth Stonehouse, a star in her own right, plays the little Irish girl, Mary Hogan who gives her life defending America and fighting the scourge which was spreading over the street where she lived.



A tense moment from the Tyrad feature, "The Red Viper"

SUGGESTIONS

We would use Miss Stonehouse's name in exploiting this feature because this star has many friends who will remember her for her many good pictures a few years back and be glad to welcome her on your screen. The billing will no doubt give the starring lines to Garrett Hughes, who fully deserves them, but you cannot afford to overlook the advantage of the pulling power of Miss Stonehouse's name.

We would also try and convince people that Mr. Hughes is an actor of unusual ability and personality. In this picture he gives a most convincing portrayal of the leading character and you can exploit him to the limit without being open to criticism.

We would also play up the title without giving away too much of the plot. This sounds like a most sensational subject, and as such will attract attention. People will come to see it out of curiosity if nothing else.

Nearly all of the scenes are laid in New York's East Side, and as such have a decided interest. Tell your patrons that they can go slumming at small expense and with no danger of having their valuables stolen.

We would suggest the use of "stills" and plenty of big paper on which the title of the production is prominently displayed.

CATCH LINES

"The Joan of Arc" of New York's East Side, Ruth Stonehouse in a vital story of today, "The Red Viper."

The sting of "The Red Viper" threatened, but a little Irish girl and a lad of foreign parentage proved to Hogan's Alley the meaning of true Americanism. See the sensational photoplay "The Red Viper."

"HEARTSEASE"
(GOLDWYN)

Correct Screening of Stage Drama

A FILMIZATION of the late Charles E. Klein's stage drama which loses nothing in the screening. The locale is England in high life and the indignant composer loses the manuscript of his new opera, and this resolves itself into a chase after the papers. The romance is between the composer and the daughter of a British nobleman. And another man of title is the villain who is inally unmasked.

There is nothing intensely melodramatic nor is there any fast action except for the fight between the hero and the villain which forms the anti-climax. The direction and continuity are about average. The women particularly will like this one as the star has a sympathetic role.

Pulling possibilities and pleasing probabilities for the respective patronages are: Cosmopolitan, big puller and generally pleasing: Elite, strong puller and very pleasing; Family, good puller and generally pleasing: Labor, average puller and fairly pleasing.—Length, 5 reels.—Released Aug. 1.—*Tom Hamlin.*

THE CAST

Eric Temple.....Tom Moore
Margaret Neville.....Helene Chadwick
Captain O'Hara.....Larry Steers
Lord Neville.....Alec B. Francis
Sir Geoffrey Pomfret....Sydney Ainsworth
Major Twombley.....Herbert Pryor
Peter Padbury.....Wm. Burress
Lady Neville.....Rosemary Theby
Alice Temple.....Mary Warren

By Charles Klein.
Scenario by Edfrid A. Bingham.
Directed by Harry Beaumont.
Photographed by Samuel Landers.

PRESS NOTICE—STORY

Tom Moore comes to the ——— theatre beginning ——— in his latest Goldwyn picture, "Heartsease."

This is from the late Charles Klein's successful stage drama and is said to be one of the best screen attractions that this young and popular star has yet appeared in.

Mr. Moore has the role of the indigent young composer who has written an opera which promises him wealth. The rival of the composer is a British nobleman who manages to secure the manuscript of the opera and produces it as his own.

But the young composer recognizes the strain of "Heartsease" in the love song and accuses the other of stealing his opera. And it was his sweetheart, the charming daughter of Lord Neville, who helps the young composer to recover his just rights.

It seems that the titled Britisher who robbed the young man was a suitor for the hand of the younger Miss Neville. And he turned the old Lord Neville against the young composer by telling him that his wife, Lady Neville, was in love with the composer.

Then the young man was attacked and rendered unconscious for weeks while the villain placed the stolen opera in rehearsal and final presentation.

Tom Moore has an emotional role in this picture and it is said to command the heart appeal all through. The love element enters strongly and wonderful direction and photography are said to enhance this production.

In the cast supporting Mr. Moore are Helene Chadwick, Rosemary Theby, Mary Warren, Larry Steers, Alec B. Francis, Sydney Ainsworth, Herbert Pryor and Wm. Burress.

SUGGESTIONS

Of course when you book this production the star, Tom Moore, should be made the most prominent in all your advertising, as he is said to have a strong following. The next bet is the author's name, the late Charles Klein, who was responsible for a great many of our best stage successes. And then the title, "Heartsease," may generally be well remembered and should be dwelt upon. Then of course the fact that it is a Goldwyn production should be mentioned, as this means something also with a great many people.

Mention the last five pictures that Tom Moore has starred in: "Just for Tonight," "Thirty a Week," "Go West, Young Man," "A Man and His Money," and "One of the Finest." An invitation announcement sent to a high class mailing list should go out on this picture as it is a society drama and the star, author and title will have a pulling power with the more elite. And don't forget the music lovers and music clubs of your town. This drama is based on music. There are said to be six "Heartsease" compositions in music and Jerome Remick Music Publishing Company is reported as ready to co-operate with a music store tie-in.



Tom Moore, now seen in a new Goldwyn picture, "Heartsease"

PROGRAM READER

Have you ever listened intently to a strain of music and tried to remember just what it was and where you heard it before?

This was the situation that confronted a young composer as he stood in the foyer of a London opera house where a new opera was receiving its premiere.

And then his sweetheart came to join him. And they listened together. And suddenly they knew.

It was the strain of music written by the young composer himself and dedicated to his sweetheart.

But who was the pirate that would dare steal his opera while he was recovering from a brutal attack and wounds inflicted upon him by thugs.

Surely a titled Britisher could not have stooped so low. And yet this nobleman was producing the opera as his own.

Surely there must be some justice in the world for a composer, even though he was poorly clothed and in dire need of money.

It is this situation which the great dramatist, Charles Klein, injected in that great stage success, "Heartsease." And Goldwyn has screened "Heartsease" and it is coming to this theatre next week with Tom Moore in the star role.

CATCH LINES

A wandering elusive sweet refrain that haunted him until it charmed into activity his awakening vision. This was "Heartsease."

His mother and sister, then his sweetheart, all three occupied the centre of his great loving heart. But his actual heart was "Heartsease."

The efforts of his talents of a lifetime had gone when his great opera was stolen in the original manuscript. But there still remained the strain of "Heartsease."

Black despair had settled upon him. What was there to live for after all. And then the sunshine came through an orchestral strain of "Heartsease."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Aug. —Dangerous Nan McGrew....2
July —Shades of Shakespeare....2
June —Mary Moves In....2
May 12—Rowdy Ann....2
April 28—Sally's Blighted Career....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1
Love—In a Hurry....1
Lobster Dressing....1
Cupid's Hold-Up....1
A Cheerful Liar....1
There Goes the Groom....1
A Flirt There Was....1
He Who Hesitates....1
June 30—Anybody's Widow....1
June 23—Oh! My Dear....1
June 16—A Full House....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play....1
War Spruce....1
A Day and Night at Coney Island....1
Mar 24—The Passing of the Crow....1
Mar. 17—The Eagle and the Fawn....1
Mar. 3—The Washington Air Patrol....1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance....1
July 21—A Jungle Jumble....1
July 14—The Brown Derby....1
July 7—Perils of Paprika....1
June 30—Breath of a Nation....1
June 23—A Wee Bit o' Scotch....1
June 16—The Fatal Secret....1
June 9—The Tale of a Shirt....1
June 2—The Sawdust Trail....1

BRUCE SCENICS

18—Scenic Succotash....1
17—The Lonesome Pup....1
16—Frozen Thrills....1
15—Men Met in the Mountains....1
14—Nature—Hot and Cold....1
13—Horizon Hunters....1
12—Sundown....1
11—The Pale Pack Train....1
10—The Tides of Yesterday....1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Oct. —Maruja (H. B. Warner)....5
Oct. —The Prince and Betty (Wm. Desmond)....5
Oct. —The Dead Line (Beatriz Michelena)....5
Sept. —The Illustrious Prince (Sessue Hayakawa(....5
Sept. —For a Woman's Honor (H. B. Warner)....5
Sept. —Dangerous Waters (Wm. Desmond)....5
Sept. —The House of Intrigue (Haworth Special)....5
Aug. —Her Purchase Price (Bessie Barriscale)....5
Aug. —The Other Half (Brentwood)....5
Aug. —The Gray Horizon (Sessue Hayakawa)....5
Aug. —A Sage Brush Hamlet (Wm. Desmond)....5
Aug. —The Pagan God (H. B. Warner)....5
July —The Woman Michael Married (Bessie Barriscale)....5
July —Man's Desire (Lewis Stone)....5
July —A Man's Country (Alma Ruhens)....5
July —The Man Beneath (Sesue Hayakawa)....5
June —Better Times (Brentwood Special)....5
June —Bare Fisted Gallagher (William Desmond)....5
June —Broken Threads (Bessie Barriscale)....5
June —The Man Who Turned White (Warner)....5
June —In Search of Arcady (Billie Rhodes)....5
May —His Debt (Sessue Hayakawa)....5
May —Just Squaw (Beatriz Michelena)....5

STRAND COMEDIES

Aug. 17—Mect the Wife....1
Aug. 10—Good Gracious Grace....1
Aug. 3—Betty and the Boys....1
July 27—Winning Him Back....1
July 20—Jimmie's Doggone Luck....1
July 13—Fancy Fooling Father....1
July 6—Oh, What a Jam!....1
June 29—Little Miss Pinkerton....1
June 22—'Twas Henry's Fault....1
June 15—Little Lucey's Lion....1
June 8—Betty's Bolsheviki....1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage....1
Mar. 30—Glimpsing the Gondolas....1
Mar. 23—'Mid Sahara's Sands....1
Mar. 16—In Pyramid Land....1
Mar. 9—An Eyeful of Egypt....1
Mar. 2—Columbia Highway....1
Feb. 23—A Peek at Paradise....1
Feb. 16—Out Wyoming Way....1
Feb. 9—A Bit of God's Country....1
Feb. 2—Doing the Dells....1

FAMOUS PLAYERS-LASKY EXCH.

ARTCRAFT

Aug. 17—A Society Exile (Elsie Ferguson)....5
July 20—Wagon Tracks (Wm. S. Hart)....5
June 22—The Avalanche (Elsie Ferguson)....5
June 15—Square Deal Sanderson (Wm. S. Hart)....5
June 1—The Splendid Romance (Enrico Caruso)....5
June 1—True Heart Susie (D. W. Griffith's)....5

PARAMOUNT

Aug. 24—The Heart of Youth (Lila Lee)....5
Aug. 24—Out of Luck (Dorothy Gish)....5
Aug. 17—Love Insurance (Bryant Washburn)....5
Aug. 10—The Virtuous Thief (Enid Bennett)....5
Aug. 10—Bill Henry (Charles Ray)....5
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert)....5
July 27—A Sporting Chance (Ethel Clayton)....5
July 20—Rose of the River (Lila Lee)....5
July 20—Louisiana (Vivian Martin)....5
July 13—The Love Burglar (Wallace Reid)....5
July 13—Nugget Nell (Dorothy Gish)....5
July 6—A Very Good Young Man (Bryant Washburn)..5
June 29—The Rose of Granada (Lina Cavalieri)....5
June 29—Girls (Marguerite Clark)....5
June 22—A Daughter of the Wolf (Lila Lee)....5
June 22—Hay Foot, Straw Foot (Charles Ray)....5
June 15—Other Men's Wives (Dorothy Dalton)....5

PARAMOUNT-ARTCRAFT SPECIALS

Aug. 3—The Dark Star (Special Cast)....5
July 13—The Career of Katherine Bush (Catherine Calvert)....5
July 6—The Firing Line (Irene Castle)....5
June 29—The White Heather (Maurice Tourneur's)....5
June 15—Secret Service (Robert Warwick)....5

SUCCESS SERIES (Re-Issues)

Aug. 24—The Parson of Panamint (Dustin Farnum)....5
Aug. 17—The Lost Bridegroom (John Barrymore)....5
Aug. 10—The Dummy (Louise Huff and Jack Pickford)..5
Aug. 3—Miss George Washington (Marguerite Clark)..5
July 27—Esmeralda (Mary Pickford)....5
July 20—The Clown (Victor Moore)....5
July 13—Maria Rosa (Geraldine Farrar)....5
July 6—Sapho (Pauline Frederick)....5
June 29—Warrens of Virginia (Special Cast)....5
June 22—Redemption of David Carson (Farnum)....5
June 15—Behind the Scenes (Mary Pickford)....5
June 8—Still Waters (Marguerite Clark)....5
June 1—Great Expectations (Huff-Pickford)....5

TWO REEL COMEDIES

Aug. 24—A Sisterly Scheme (Drew)....2
Aug. 17—A Lady's Tailor (Sennett)....2
Aug. 10—Oh! Judge How Could You (Paramount-Flagg)....2
Aug. 3—Treating 'Em Rough (Sennett)....2
July 27—The Immovable Guest (Flagg)....2
July 20—Among Those Present (Sennett)....2
July 13—Bunkered (Drew)....2
July 6—Trying to Get Along (Sennett)....2
June 29—"Con" in Economy (J. Mont. Flagg)....2
June 22—Hearts and Flowers (Mack Sennett's)....2

SINGLE REELS

Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs)....1
Aug. 24—The Salvation Army on the Job (Holmes)....1
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs)..1
Aug. 17—In Siamese Society (Holmes)....1
Aug. 10—New York the Stupendous (Bray Pictographs).1
Aug. 10—Going Down to Buenos Aires (Holmes)....1
Aug. 3—Respectable Criminals (Bray Pictographs)....1
Aug. 3—Bangkok (Holmes)....1
July 27—The Miracle of Montior (Holmes)....1
July 27—Little Known New York (Bray Pictographs)..1
July 20—American Women in France (Holmes)....1
July 20—Science and Your Camera (Bray Pictographs)..1
July 13—The Cataract of Iguason (Holmes)....1
July 13—Salvaging Torpedoed Millions (Bray Pictographs)....1
July 6—Up the Upper Parana (Holmes)....1
July 6—Charting the Sky (Bray Pictographs)....1
June 29—Plant Growth (Bray Pictograph)....1
June 29—Chateau Thierry and Beyond (Holmes)....1
June 22—Mysteries of Snow (Bray Pictograph)....1
June 22—Frocks and Frills of the Filipinos (Holmes)...1
June 15—Beans (Bray Pictographs)....1

FILM CLEARING HOUSE EXCH.

INDEPENDENT SALES CORPORATION

July—Willard-Dempsey Boxing Contest....6
June—The Challenge of Chance (Jess Willard)....7
June—The Other Man's Wife (Stuart Holmes)....6
April—A House Divided (Blackton's)....5
April—Rothapfel Unite Program....
Dec. —Wanted for Murder (Hammerstein)....6

TEN-TWENTY-THIRTY SERIES

Apr. —When a Woman Strikes (Ben Wilson)....5
Apr. —When My Ship Comes In (Jane Grey)....5
Mar. —Suspense (Mollie King)....5
Dec. —Her Mistake (Julius Steger Production)....6
Dec. —Lite's Greatest Problem (Blackton's)....6
Dec. —A Woman's Experience (Bacon-Backer)....6

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Calvert)....6
Mar. 2—Love and the Law (Edgar Lewis's)....6
Feb. 23—Twilight (Doris Kenyon)....6
Feb. 16—Calibre 38 (Edgar Lewis Production)....6

BURLINGHAM TRAVEL (Sherry Service)

The Gornergrat Railway....1
Lovely Lucerne....1
The Riviera of Lake Leman....1
Scrambles in the High Alps....1
Allied War Heroes Arrive in Switzerland....1
The Pilatus Railway....1
Unknown Switzerland (The Lotschenthal)....1
Facing Death on the Blumlisalp....1

Releases continued on page 2058

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart)....6
Sept. 8—A Temperamental Wife (Constance Talmadge).6
Sept. 1—The Hoodlum (Mary Pickford)....7
Aug. 25—Burglar by Proxy (Jack Pickford)....6
June 22—Bill Apperson's Boy (Jack Pickford)....6
June 21—Sunnyside (Charlie Chaplin)....3
Auction of Souls....8
Daddy Long Legs (Mary Pickford)....7
Mary Regan (Anita Stewart)....6
Whom the Gods Would Destroy....7

FLORIDA FILM CORPORATION

(At State Right Exchanges)

Aug. —His Conscience His Guide....2
Aug. —Work and Win 'Em....2
July —Hot Sands and Cold Feet....2
July —Trial by Jury....2
June —With the Moonshine on the Wabash....2
June —His Concrete Dome....2
May —Fred's Fictitious Foundlings....2
May —Fabulous Fortune Fumblers....2

FOX FILM EXCHANGES

STANDARD PICTURES

Aug. 10—Wolves of the Night (William Farnum)....5
June 29—The Lone Star Ranger (William Farnum)....5
June 15—My Little Sister (Evelyn Neshit)....5
June 1—A Woman There Was (Theda Bara)....5
May 18—A Fallen Idol (Evelyn Neshit)....5
May 4—The Siren's Song (Theda Bara)....5
Apr. 20—The Jungle Trail (William Farnum)....5
Mar. 23—Thou Shalt Not (Evelyn Nesbit)....5
Mar. 9—When Men Desire (Theda Bara)....5

VICTORY PICTURES

Sept. 7—The Winning Stroke (George Walsh)....5
Aug. 3—The Seventh Person (George Walsh)....5
July 27—The Sneak (Gladys Brockwell)....5
July 6—The Wilderness Trail (Tom Mix)....5
June 22—Putting One Over (George Walsh)....5
May 25—The Divorce Trap (Gladys Brockwell)....5
May 11—The Coming of the Law (Tom Mix)....5
Apr. 17—Help! Help! Police! (George Walsh)....5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5

EXCEL PICTURES

Sept. 14—The Splendid Sin (Madlaine Traverse)....5
Aug. 17—Love Is Love (Ray and Fair)....5
Aug. 3—Cheating Herself (Peggy Hyland)....5
June 29—Be a Little Sport (Albert Ray)....5
July 20—Rose of the West (Madlaine Traverse)....5
June 15—Cowardice Court (Peggy Hyland)....5
June 6—When Fate Decides (Madlaine Traverse)....5

PRODUCTIONS EXTRAORDINARY

La Belle Russe (Theda Bara)....6
Salome (Theda Bara)....8
Cleopatra (Theda Bara)....8
Les Miserables (William Farnum)....8

SUNSHINE AND TOM MIX COMEDIES

Sept. 14—Dabbling in Society....2
Aug. 31—Her First Kiss....2
Aug. 24—Rough-Riding Romance (Tom Mix)....2
July 6—The Merry Jailbirds....2
June 15—Dabbling in Society....2
May 25—Virtuous Husbands....2
May 11—A Soft Tenderfoot (Tom Mix)....2
Apr. 20—The House of Terrible Scandals....2

MUTT AND JEFF CARTOONS

Sept. 7—Mutt and Jeff in Paris....½
Aug. 31—The Frozen North....½
Aug. 24—Mut and Jeff in London....½
July 13—Down Stairs and Up....½
July 6—Look Pleasant, Please....½
June 29—A Prize Fight....½
June 22—Pets and Pests....½
June 15—Sweet Papa....½
June 8—Hands Up....½
June 1—Oh Teacher....½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil....2
Little Miss Deputy....2
Some Gal....2
South of Santa Fe....2
The Girl of Hell's Agony....2
The She Wolf (Texas Guinan)....5
Once to Every Man (Jack Sherrill)....6

MACK SWAIN SERIES

Amhrose' Predicament....
Heroic Ambrose....
Amhrose' Day Off....
Daddy Ambrose....

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin....6
Mickey....7
Birth of a Race....10
The Bargain (Wm. S. Hart)....6

"FORBIDDEN"

(JEWEL-UNIVERSAL)

Drama That May Please Some Audiences

A DRAMA of the country girl craving city life and a city man desiring the peace of the country. After they marry, the domestic quarrels worry along for a few reels, until he finally schemes and contrives to destroy all her longings for city life by framing a trip through some sordid Chinatown scenes.

The action is slow, and between the director, continuity writer and cutting editor this ordinary story becomes choppy. The husband commands no sympathy because of his rigid stubbornness in not providing his wife with a regular time, although he must be a multimillionaire. Instead of introducing her to some decent people he installs her in large, commodious mansions by her lonesome. This does not ring true.

Photography and laboratory work are exceptionally good and Miss Harris is effective and winning and also wears some very beautiful gowns.

Pulling possibilities and pleasing probabilities will be in the same proportion for all classes of audiences. It will pull strongly for the big opening everywhere, but will not generally satisfy as a picture.—Length, 6 reels.—Released September 8.—*Tom Hamlin.*

THE CAST

"Maddie" Irwin.....Mrs. Charlie Chaplin (Mildred Harris)
Fred Wortbington.....Henry Woodward
Ben Withers.....Fred Goodwin
Story by E. V. Durling.
Scenario by Lois Weber.
Directed by Lois Weber and Phillips Smalley.

PRESS NOTICE—STORY

Mrs. Charlie Chaplin (Mildred Harris) comes to the ——— theatre beginning ——— in her latest Jewel production produced by Universal. It is entitled "Forbidden" and pictures the longing of the country girl for city life and just how her husband cured her of the desire.

New York's famous Chinatown and cabarets are displayed through the action of this drama, and it is reported that the young star wears some very beautiful gowns very charmingly. The human story is said to afford Miss Harris a very wide scope in displaying her abilities as a screen actress.

"Maddie" Irwin was a pretty little country girl, and her one desire was to live in the great city and become a part of its pulsing activities.

Fred Worthington, a most successful New York business man, was surfeited with the big city's strenuousness and had been engaged to a very striking beauty of great social prominence. When he caused a report to be issued that he was bankrupt, he learned the true calibre of his city friends and left for a long-deferred visit to his mother in the country.

It was here that Fred met "Maddie," and after a short courtship they were wed. But the young wife craved for the city, and finally her husband determined to show her the city in such a manner that she would become disgusted with it for good and all.

But before this result was finally reached she had undergone a remarkably thrilling adventure in New York's Chinatown and cabarets. And her husband was shot during her short but swift slumming expedition.

And finally the peace and quiet of the country in her loving husband's arms was to Maddie the sweetest story ever told.

PROGRAM READER

When the little country maid longed for the city the big city fellow craved the country.

It seems that nobody is satisfied in this world.

While the city fellow was visiting the country he met the little country maid and shortly they were wed.

And he cast the city far behind him with no regrets. For he loved the great open air and had been surfeited with the strenuous activities of the metropolis.

But the young girl wife would not be denied. She must see the big city, and the longer he denied her the more she wanted to go.

He told her the old legend of the Pandora Box. About the young girl who had everything imaginable, but was cautioned never to open the Pandora Box. And when she was denied the privilege of doing this one thing she wanted it all the more. When she finally could resist the temptation no longer she opened the box and released all the evil now prevalent in the world.



Mildred Harris is featured in the Jewel-Universal production, "Forbidden"

He likened his wife to this girl of the old legion. But of no avail.

And she finally went to the city.

Her thrilling adventures in the city and his search for her are all told on the screen of this theatre next week.

Mrs. Charlie Chaplin (Mildred Harris) is the girl, and the picture is a Jewel production released by Universal.

The title is "Forbidden."

SUGGESTIONS

Your best bet in exploiting this production after you have booked it is to concentrate on the name of the star—Mrs. Charlie Chaplin (Mildred Harris). And then use all the material from the catch lines, program reader and press notice story on this page. Mention that she was the star in "Home," "The Price of a Good Time," "The Doctor and the Woman," "For Husbands Only," "Borrowed Clothes," and "When a Girl Loves." Also that this is a Jewel Special of the Universal Company and is directed by the leading woman director, Lois Weber.

CATCH LINES

Country green loves city grey, and strenuous city loves peaceful country.

Denied the one thing that her heart craved, her heart grieved in the midst of splendor.

This pretty little country miss had love and affluence, but she was disappointed in the one big desire of her life—to live in a big city.

Is a person never satisfied until they learn from hard knocks that all that glitters may be shoddy tinsel?

He wanted peace in his family. The peace of the quiet country. And his little country wife wanted city life. So he had neither quiet nor peace until:—

"THE MIRACLE MAN"

(PARMOUNT-ARTCRAFT SPECIAL)

Decidedly Distinctive and Tremendous Production

A TREMENDOUS theme realistically portrayed by a most excellent cast and directed by a masterly hand. Although the fast action of the production slows up notably toward the close, the keen suspense is gripping until the finale.

There is cleverness, wit, pathos, sentiment and satire which is bound to sway any audience anywhere. This can be truthfully heralded as a big special attraction in an honor class all its own. Decidedly distinctive. Photography and laboratory work exceptionally artistic. Continuity clear as a bell and a stirring love element that appeals.

This is a modern, throbbing human interest photoplay of city and country, peopled by saints and crooks, with no killings to mar, where trickery and deceit is finally conquered and a great moral is planted. Quite daring in spots but entirely wholesome.

Pulling possibilities and pleasing probabilities for the respective patronages will be practically the same everywhere. The appeal will undoubtedly be universal and a good opening anywhere will generally be accompanied by longer runs than is accorded any of the best special productions.—Length, 7 reels.—Released September 7.—*Tom Hamlin.*

THE CAST

Tom Burke.....Thomas Meighan
Rose.....Betty Compson
The Frog.....Lon Chaney
The Dope.....J. M. Dumont
Richard King.....W. Lawson Butt
Claire King.....Elinor Fair
Mr. Higgins.....F. A. Turner
Ruth Higgins.....Lucille Hutton
The Patriarch.....Joseph J. Dowling
Story by Frank Packard.
Adapted by George Cohan.
Directed by George Loane Tucker.

PRESS NOTICE—STORY

Heralded by critics as the most tremendous screen production of the year, the Paramount-Artcraft Special "The Miracle Man," comes to the ——— theatre beginning ———

Frank L. Packard's great story was adapted by George Cohan and as a stage play it was a Broadway success. George Loane Tucker directed the screen production and Famous Players-Lasky offer it as one of the most notable screen successes of recent years.

Thomas Meighan, Betty Compson, Joseph J. Dowling, Lou Chaney, J. M. Dumont, W. Lawson Butt, F. A. Turner, Lucille Hatton and Elinor Fair are the principals in the cast.

Three men and a beautiful woman compose a group of crooks who are operating in New York's Chinatown. The chief of the gang reads a short news item in the daily paper which states that several apparently miraculous cures are being performed by an old hermit in a small village up-state.

When they learn that the old patriarch is blind and deaf they conceive the idea of capitalizing the credulity of those who seek by faith to be cured by this miracle man. They establish themselves in his household and by imposition and good fortune augmented by skillful publicity methods they manage to rapidly acquire a fortune. But in the meantime the leaven of the old miracle man is having effect on the hearts and souls of the crooks.

A strong love element develops between the leader of the crooks and the beautiful woman member. One of the gang, known as "The Dope," discards his drugs and wins a little country maid, and the other member of the gang acquires a grey-haired country mother.

The suspense is declared to be very keen and gripping and "The Miracle Man" is pronounced the big screen success of the season.

PROGRAM READER

A miracle is coming to this theatre next week—it is the "perfect" photoplay.

We cannot describe it. It is too miraculous to describe.

The high price of adjectives does not deter us from attempting a description.

But how futile are mere words. The quantity and quality of adjectives are nil and we searched through all the dictionaries. . .Come ye, all scoffers and also those of simple faith, and SEE—

"The Miracle Man."

Directed by George Loane Tucker. Adapted by George Cohan in his successful stage play from Frank L. Packard's gripping story.

And Famous Players-Lasky Corporation brand it their most notable Paramount-Artcraft Special.

The modern and intensely gripping story of city and country life.



A moment from "The Miracle Man," a Paramount-Artcraft special

A sterling cast headed by Thomas Meaghan and Betty Compson.

Wholesome and thrilling, with a strong natural love element and keen suspense.

The limit of art and with wit, cleverness, satire and comedy, it is a great throbbing human interest production with a wholesome theme.

A real miracle in screen production- is—"The Miracle Man."

SUGGESTIONS

When you book this picture you have so many natural angles of special exploitation which will immediately occur to you that it is almost a waste of space to insert any suggestions. You have many strong names in the cast, chiefly Thomas Meighan and Betty Compson. You have the author so well known to all readers, Frank L. Packard. Then there is George Cohan who adapted the stage play from the story. Also George Loane Tucker the director who also has a pulling power. And Famous Players-Lasky offering this as a Paramount-Artcraft Special will undoubtedly carry great weight in many quarters as this is a brand that is well advertised as high class.

If you want to bring a new clientele into your theatre you may be able to acquire the list of members from every church in town and send them an announcement reading about as follows: "Come Ye, all that are weary and heavy laden and seek 'The Miracle Man.' He can be found at the ——— theatre and Manager ——— respectfully urges you to register a resolve that you will not pass by on the other side. This is a high-class Paramount-Artcraft Special Production directed by George Loane Tucker."

CATCH LINES

The great rogue called a halt. He found that although he was acquiring a fortune he was losing his great love. And then the miracle happened.

A little child led them up the straight and narrow path to the great miracle.

Advance Information on All Film Releases

(Continued from page 2056)

The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day.....5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander.....5
Birth of Character.....5
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode).....
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast.....
Series of 42 Fatty Arbuckle comedies, released one each week.....
Series of 29 Charlie Chaplin comedies, released one each week.....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week.....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week.....
Series of 24 Billy West two-reel comedies.....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week.....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week.....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week.....
Series of 15 Kay Bee Union two-reel Westerns, released one each week.....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
Aug. 3—Upstairs (Mabel Normand).....5
July 27—The Peace of Roaring River (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mabel Normand)....5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
Empty Paradise (Mabel Normand).....5
Bonds of Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx-Man 7
Social Ambition 7

CAPITOL COMEDIES

Oct. 19—Why Divorce (Carter De Haven).....2
Oct. 5—Oh! Bill Behave (Parsons).....2
Sept. 21—Honeymooning (Carter De Haven).....2
Sept. 7—He Did and He Didn't (Parsons).....2
Aug. 24—Close to Nature (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2
June 15—A Wonderful Night ("Bill" Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 18—Circumstantial Evidence ("Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

July 27—Sweetness 1
July 20—The Town of Up and Down.....1
July 13—School Days 1
July 6—The Fable of the Olive and the Orange.....1
June 29—At the Crossroads.....1
June 22—Pure Havana 1
June 15—The Only Way.....1
June 8—When Black Is Red.....1
June 1—The Land of the Ukulele.....1
May 25—From Mud Dog.....1
May 18—A Wild Goose Chase. 1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers).....
The Wrath of the Gods.....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather.....
My Lady's Garter.....
Broken Butterfly .....
Romany Rye .....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Bandbox (Doris Kenyon).....6
The Blue Bonnett (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Denny from Ireland (Shorty Hamilton).....5
The Snail (Shorty Hamilton).....5
The Ranger (Shorty Hamilton).....5
The Pen Vulture (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton).....5
Aug. 11—A Favor to a Friend (Emmy Wehlen).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen)....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5
May 26—Full of Pep (Hale Hamilton).....5
May 19—The Lion's Den (Bert Lytell).....5
May 12—Castles in the Air (May Allison).....5
May 5—The Amateur Adventuress (Wehlen).....5
Apr. 28—After His Own Heart (Hale Hamilton).....5
Apr. 21—False Evidence (Viola Dana).....5
Apr. 14—Blackie's Redemption (Bert Lytell).....5
Apr. 7—The Island of Intrigue (May Allison).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7
Revelation (Nazimova) 7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6
Why Germany Must Pay (Special Cast).....6
The Great Victory (Special Cast).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 30—When It's Time to Retire.....1
Aug. 23—Where They Go Rubbering.....1
Aug. 16—The Hon. Mr. Jap Van Winkle.....1
Aug. 9—Coral and Onions.....1
Aug. 2—Fiddlers and Acrobats.....1
July 27—The Ghost Coast.....1
July 20—Mr. Outing Instructs.....1
July 13—Put Your Cares on Ice.....1
July 6—A Hair Raising Journey.....1
June 29—A Haitian Night's Tale.....1
June 22—They Grow Everywhere.....1
June 15—Getting the Cassier's Goat.....1

PATHE EXCHANGES

Sept. 28—The Twin Pawns (May Murray).....5
Sept. 21—The False Code (Frank Keenan).....5
Sept. 14—The Virtuous Model (Dolores Cassinelli).....6
Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Love Cheat (Hale-Caprice).....5
Aug. 17—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5
June 8—The Bishop's Emeralds (Virginia Pearson)....6

THE GREAT GAMBLE (Serial)

-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Sept. 21—Eighth, The Ring of Fire.....2
Sept. 14—Seventh, The Crawling Menace.....2
Sept. 7—Sixth, Out of the Clouds.....2
Aug. 31—Fifth, The Draught of Death.....2
Aug. 24—Fourth, In the Law's Grip.....2
Aug. 17—Third, Into the Chasm.....2
Aug. 10—Second, The Clock of Doom.....2
Aug. 3—First, The Great Gamble.....2

Releases continued on page 2060

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell).....5
July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)....5
Mar. 30—Brass Buttons (William Russell).....5

HODKINSON SERVICE

The Bandbox (Doris Kenyon).....6
The Blue Bonnet (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Sept. 28—Soft Money (Lloyd, Pollard, Daniels).....1
Sept. 21—He Leads, Others Follow (Lloyd, Pollard, Daniels) 1
Sept. 14—The Rajah (Lloyd, Pollard, Daniels).....1
Sept. 7—Be My Wife (Lloyd, Pollard, Daniels).....1
Aug. 31—Don't Shove (Lloyd, Pollard, Daniels).....1
Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels) 1
Aug. 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighbors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1
June 1—Back to the Woods (Lloyd-Pollard-Daniels)....1

TWO-REEL SPECIALS

Sept 7—Baby Marie's Roundup (Baby Marie Osborne)..2
May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Everybody's Sweetheart (Elsie Janis).....5
The Country Cousin (Elaine Hammerstein).....5
The Sealed Heart (Eugene O'Brien).....5
Aug. —The Spite Bride (Olive Thomas).....5
Aug. —The Perfect Lover (Eugene O'Brien).....5

SPECIALS

The Undercurrent (Guy Empey).....7
Break the News to Mother (Special Cast).....6



Three views picturing the action in the first production of the Robert W. Chambers series of stories now being produced by B. A. Rolfe for A. M. Fischer Features, Inc.

Personnel of Cathrine Curtis Organization

The officers of the recently formed Cathrine Curtis Corporation of Los Angeles, include Cathrine Curtis, president; George M. Taylor, vice-president and Dorman T. Comet, secretary and treasurer.

The Board of Directors is comprised of Cathrine Curtis, Albert L. Hudson, Reese Llewellyn, William Dewey Loucks, E. R. Pirtle, Malcolm McLellan, Robert N. Simpson, Arthur P. Spalding, George M. Taylor, and George J. Whelen.

The New York office is established at 120 Broadway.

Players Band to Cut Cost of Living

The personnel of the west coast Bulls-Eye Comedies studio has banded together to cut the high cost of living. Co-operative buying, eliminating the middleman's profit by hauling the foodstuffs from the producers in the agricultural districts adjacent to Los Angeles with trucks donated by the Bulls Eye concern, and distributing the victuals each day on the Bulls-Eye "Lot" are included in the system to keep down prices.

Paramount-Drew Comic

"A Society Scheme," the Paramount-Drew release for August, presents an innovation in vacation-time comedy as its locale is an inland summer resort Lake George, New York, and not the seashore, which is the usual scene of such screen romance. Mrs. Sidney Drew directed the comedy in person as well as playing the leading role of "Polly." The V. B. K. Film Corporation produced this latest Drew subject, which was adapted from a story by H. C. Bunner.

"Big Four" Moves Its Chicago Office

On September first, Cresson E. Smith, Sales Manager of United Artists Corporation's Chicago Distributing Depot, will move from his old to the fourth floor at 17 North Wabash Avenue, near Madison Street.

Kay Laurel Back in Pictures

Star of "The Brand" and Ziegfeld Follies Favorite Is to Be Featured

KAY LAUREL, Ziegfeld Follies beauty and more recently seen in the featured role of Rex Beach's "The Brand," is to be featured in a series of special features by a newly organized producing company. Sheer and Company, with J. M. Sheer who was a prominent member of the producing forces of the old Solax Company, heading the executive forces. Production was started this week at the Reliance Studio, Yonkers under the personal direction and supervision of Jack O'Brien who until recently was director general of the Virginia Pearson Picture Corporation. Mr. Sheer announces that one of America's best known and most popular playwrights is the author of Miss Laurel's first story. Romance and adventure in the Texas-Oklahoma oil country with the famous Texas Ranger playing an important part, are the predominating elements of the drama. Following the taking of the interior scenes at the Reliance Studios, Miss Laurel and company will go to Texas, for exteriors in the vicinity of Fort Worth where the action of the story is laid.

Following Miss Laurel's success in the principal role of Rex Beach's "The Brand" and the unusual popularity gained by her as one of the beauties of the Midnight Revue of the Ziegfeld Follies, the promoters of the new company feel that there has been an insistant demand by the public for more features with Miss Laurel starred. Mr. Sheer is making the announcement of the formation of the new company said that he has every reason to believe that with such a combination of star and director, he will be able to give the public pictures of quality.

Lee Kiddies to Start South

Rogers Disregards Expense to Insure Accurate Locations in Second Picture

THE second of the series of Jane and Katherine Lee comedy playlets is in course of production according to a statement from Lou Rogers, president of the Rogers Film Corporation, who are producing the comedies.

Phillip Bartholomae, who wrote the story of the first of the series, is again credited with the scenario of the forthcoming Lee Kids vehicle, which is described as a story of the South and which is said to afford a wealth of comedy situations of the young comediennes and to be enhanced with a setting and environment of "old-fashioned darkeys."

The cast which Director Tefft Johnson in consultation with Mr. Rogers selected for the support of the Lee Kids includes Leslie Austin, Mme. Marceau, George Halpin and others. William Johnson is assisted by Cliff Saum, while Eddie Wynard is responsible for the photography.

"While the Lee comedies specialize as two-reel subjects," states Mr. Rogers, "we are spending time and material upon them equally as though the stories were to be told in five-reel offerings. In the present production, for example, while many of the exteriors are to be taken on Long Island, following the requirement of the plot and story, another part of the story calls for southern atmosphere and setting. To secure this in full measure we will take the youngsters and their company down South immediately after the shooting of the Long Island scenes, returning after that for the completion of the filming at our Yonkers studios."

In response to numerous inquiries received as to particulars of release and distribution Mr. Rogers states that he will in a few days be able to announce the completion of negotiations now in progress with a prominent distributing company.

Director Alan Crosland Signed by Selznick

Myron Selznick announces that he has signed Alan Crosland on a long-term contract to direct for the Zelznick Pictures Corporation. Mr. Crosland, though comparatively young in years, has already carved an enviable record for himself in the motion picture business. He has a long list of photoplay successes to his credit, chief among which is the big special production, "The Unbeliever."

Mr. Crosland will direct Elaine Hammerstein in her first Selznick production, "The Country Cousin," adapted from the well-known stage play. He is already at work on the production, which will be the first to be made in the new Selznick Fort Lee studios.

New Drive on Picture Exposing Profiteers

With the first page of every newspaper in the country teeming with news about Government seizure of food stuffs, and the prosecution of hoarders, Pathe is making a renewed drive on its feature, "The Profiteers," starring Fannie Ward, which deals extensively with this vital topic.

"The Profiteers" exposes the methods employed by the vultures who spare no one in the greed for gold, putting the prices of food so high as to make it well-nigh impossible for poor persons to live.

Buys Rights to Play

Myron Selznick announces that he has purchased the motion picture rights to the well-known Belasco success, "Just a Wife," which was written by Eugene Walters, whose play, "The Challenge," is now running at the Selwyn theatre.

Lasky Representative

Mr. Claud Saunders, Exploitation Manager of Famous Players, has appointed as his representative in the Pittsburgh district a well-known film man of that center, William N. Robson, a native of the erstwhile smoky city.

Advance Information on All Film Releases

(Continued from page 2058)

The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender .....
Carmen of the Klondike.....
The Grain of Dust .....
Hearts of the World.....
The Crucible of Life .....
Nine-tenths of the Law.....
The Belgian .....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman .....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson) .....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1

TRIANGLE EXCHANGES

Aug. 31—Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Sundown Trail (Monroe Salisbury).....6
The Woman Under Cover.....6
The Trap (Olive Tell).....6
The Ace of the Saddle (Harry Carey).....6
Major Allen's Animal Hunt (Lion Trapping).....1
A Petal on the Current (Mary MacLaren).....6
The Man in the Moonlight (Monroe Salisbury).....6
The Heart Punch (Jess Willard).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren) 6
The Sleeping Lion (Monroe Salisbury).....6

JEWEL PRODUCTIONS, INC.

Sept. 1—Forbidden (Mildred Harris).....6
Sept. 1—Paid in Advance (Dorothy Phillips).....6
July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6

L-KO COMEDIES

Sept. 10—A Roof Garden Rough House (Zip Monberg-Lois Neilson) 2
Sept. 8—Sinbad the Sailor (Special).....2
Aug. 20—Charlie the Hero (Charlie of the Orient).....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient —Alexander) 2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2

CENTURY COMEDIES

Sept. 17—A Lion in the House (Featuring Lions).....2
Sept. 3—A Village Venus (Edith Roberts-Jimmy Adams) 2
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell).....2
July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2

STAR COMEDIES

Sept. 15—Heart Trouble (Lyons-Moran).....1
Sept. 1—A Dog Gone Shame (Lyons and Moran).....1
Aug. 16—Penny Ante (Lyons and Moran).....1
Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1

OKEH KOMEDIES

Sept. 8—As You Were (Neal Burns).....1
Aug. 25—Billy's Hat (Ben Wilson, Neva Gerber).....1

SPUR AND SADDLE SERIES

(Ten Two-Reelers Featuring Marie Walcamp)

Sept. 15—Tempest Cody Rides Wild.....2
Sept. 8—Tempest Cody Flirts with Death.....2
Sept. 1—Tempest Cody Hits the Trail.....2

EDDIE POLO SERIES

July 14—For Life 2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet 2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal 2
June 2—Cyclone Smith's Come-back.....2

STAGE WOMEN'S WAR RELIEF SERIES

(Twelve Two-Reelers Featuring Famous Stars)

Sept. 6—A Star Over Night.....2

WESTERN AND RAILROAD DRAMAS

Sept. 20—The Best Bad Man (Morrison-Lane).....2
Sept. 13—The Jack of Hearts (Jack Perrin).....2
Sept. 6—The Fighting Sheriff (Pete Morrison-Magda Lane) 2
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill) 2
Aug. 23—The Hidden Badge (Pete Morrison).....2
Aug. 16—The Fighting Heart (Pete Morrison).....2
Aug. 4—A Western Wooing (Pete Morrison).....2
July 26—Gun Magic (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2
July 19—The Jaws of Justice (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2
June 14—The Last Outlaw (Jones-Hutton).....2
June 7—Ace High (Pete Morrison).....2

THE MIDNIGHT MAN (Serial)

Eighteen Two-Reel Episodes starring James Corbett)

Sept. 15—Third, Ten Thousand Dollars Reward.....2
Sept. 8—Second, Deadly Enemies.....2
Sept. 1—First, Cast Adrift.....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)

Sept. 15—Fourteenth, The Human Bridge.....2
Sept. 8—Thirteenth, Into the Chasm.....2
Sept. 1—Twelfth, Lashed to the Rocks.....2
Aug. 25—Eleventh, The Burning Den.....2
Aug. 16—Tenth, Victims of the Sea.....2
Aug. 11—Ninth, The House of a Thousand Tortures....2
Aug. 4—Eighth, The Flaming Pit.....2
July 28—Seventh, The Masked Pursuer.....2
July 21—Sixth, The Puma's Paws.....2
July 14—Fifth, The Phantom Rescue.....2
July 7—Fourth, A Fiendish Revenge.....2
June 30—Third, Flames of Hate.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)

July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Tairteenth, The Lost Millions.....2
June 9—Thirteenth, Trapped.....2
June 2—Twelfth, In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2
May 12—Ninth, A Leap for Life.....2
May 5—Eighth, Facing Death.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News 1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Climbers (Corinne Griffith).....5
The Winchester Woman (Alice Joyce).....5
The Gray Towers Mystery (Gladys Leslie).....5
The Wreck (Anita Stewart).....5
The Wolf (Earl Williams).....
Over the Garden Wall (Bessie Love).....5
The Gamblers (Harry T. Morey).....
The Bramble Bush (Corinne Griffith).....5
Daring Hearts (Bushman-Bayne).....6
Belinda Puts Her Hair Up (Gladys Leslie).....5
Shadows of the Past (Anita Stewart).....5
The Girl Woman (Gladys Leslie).....5
The Hornet's Nest (Earle Williams).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5

BIG V SPECIAL COMEDIES

Mates and Models (James Aubrey).....2
Vamps and Variety (Montgomery and Rock).....2
Yaps and Yokels (James Aubrey).....2
Zip and Zest (Montgomery and Rock).....2
Flips and Flops (James Aubrey).....2
Harems and Hokum (Montgomery and Rock).....2
Healthy and Happy (James Aubrey).....2

LARRY SEMON COMEDIES

Dull Care 2
The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2

WARREN, EDWARD, PROD., INC.

(At State Right Exchanges)

Weavers of Life.....
Souls Redeemed .....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Oct. 27—Arizona Catclaw (Edythe Sterling).....5
Oct. 20—The Black Circle (Creighton Hale).....5
Oct. 13—Woman of Lies (June Elvidge).....5
Oct. 6—The Oakdale Affair (Evelyn Greeley).....5
Sept. 29—Miss Crusoe (Virginia Hammond).....5
Sept. 22—Where Bonds are Loosed (Dixie Lee).....5
Sept. 15—Forest Rivals (Arthur Ashley).....5
Sept. 8—His Father's Wife (June Elvidge).....5
Sept. 1—The Battler (Metcalf-Hammond).....5
Aug. 25—The Clouded Name (John Lowell).....5
Aug. 18—The Girl Alaska (Lottie Kruse).....5
Aug. 11—The Praise Agent (Ashley-Green).....5
Aug. 4—Coax Me (June Elvidge).....5
July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

Aug. 5—A Man's Fight (Dustin Farnum).....5
June 29—The Woman Under Oath (Florence Reed)....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts .....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

Varied Hall Enterprises Together

Prominent Financiers Directors; Name "Hallmark"

A NEW $2,500,000 company, the result of the merger of the Frank Hall enterprises, embracing Film Clearing House, Independent Sales Corporation, Film Finance Corporation, Rothapfel Picture Corporation, Hobart Henley Productions, Inc., and Charles Miller Productions, Inc., known as the Hallmark Pictures Corporation, has been formed with the following prominent financial men heading the executive forces as directors: Col. Jacob Ruppert, Col. Howard S. Borden, Frederick E. Grant, Ashbel P. Fitch and Frank G. Hall.

The companies included in the consolidation, effected recently by Frank G. Hall, were all recognized operators in the producing and distributing field and with the merger which brings them under the one head—the Hallmark Pictures Corporation—the efficiency with which the operations of the new company will be carried out is pointed to as a step in advancement that stands for a progressiveness, operating to the decided benefit of the exhibitor who will receive better and more efficient service, better pictures and first-hand assistance from an exploitation department created especially to place the Hallmark productions before the public. Mr. Hall's interests now come under the one head, and production, distribution and exploitation will work hand-and-hand with the result, as expected, that the various units will increase in both their efficiency and their quality of production and that the Hallmark trademark can be pointed to as standing for and representing pictures of quality and service plus efficiency.

September 1st will mark the first release of the Hallmark Pictures Corporation, according to the announcement from Mr. Hall, and each week thereafter the exhibitor and public will be given a Hallmark production. Heading the list is Hallmark's serial release, "The Trail of the Octopus," released in fifteen episodes with Ben Wilson and Neva Gerber starred. Prints of the first episodes of the Wilson serial are now in the hands of Hallmark exchange men throughout the country.

In the special feature line, Mr. Hall announces that there will be twelve a year. Two big productions by the Hobart Henley and Charles M. Miller companies are now in readiness. Mr. Henley has recently completed a six reel special and Director Miller has three productions ready. Both Henley and Miller are now busy in the studio on other productions.

Mr. Hall promises an interesting statement in September in regard to further details concerning the new company. The work of producing and distribution by the old regime under the Hall enterprises will experience no delay because of the reorganization. The exchange system will go on uninterrupted. The noticeable difference in the operations as carried out by Hallmark will be in the efficient manner in which marketing will be made and in the quality of the productions released.

Twelve specials and twenty-six Hallmark pictures a year are included in the plans made by Mr. Hall and according to his announcement other plans are in the making which when perfected will place Hallmark Pictures in the forefront of motion picture production, distribution and efficient service.

Song-Picture Prints Are Distributed

Prints of the special picture to be run in connection with the singing of the song, "When a Feller Needs a Friend," based on the Paramount-Briggs Comedies, are being distributed to all the branch offices of the Famous Players-Lasky Corporation, it was announced this week, and will be available for showings by all exhibitors who book the Paramount-Briggs Comedies.

The picture, which is a pictorial delineation of the scenes suggested by the words of the song, is free for exhibitors, it is emphasized by the Famous Players-Lasky Corporation, and may be obtained by applying to the Famous Players-Lasky branch offices. With the picture, which is designed for exhibition the week preceding the showing of any Paramount-Briggs Comedy, the exhibitor also may obtain, free of charge, the services of one of the staff of professional singers employed by Joseph W. Stern & Co., publishers of "When a Feller Needs a Friend."

Krows Made Assistant Vitagraph Editor

Albert E. Smith and George Randolph Chester, President and Production Editor respectively, of Vitagraph, have made Arthur Krows of the continuity staff, assistant scenario editor, succeeding Lucien Hubbard, who has been assigned special work on a series of forthcoming super features of that organization.

World Distributes Waldorf Films

"Kismet" to Be First Produced Under the Arrangement

CONTRACTS were entered into on Monday between World Pictures and the Waldorf Film Corporation whereby the former will have the distribution rights to a series of picture productions to be made by the Waldorf Company.

The initial production of this series of features will be a picturization of Edward Knaublach's success "Kismet" which is well remembered in the United States for the fame it brought Otis Skinner, who starred in this oriental drama under the management of Chas. Frohman in association with Klaw and Erlanger and Harrison Grey Fiske.

David G. Fischer, who will direct the making of the play into a picture has for a long time been trying to secure what others had failed to obtain. His persistence was rewarded even though a record-breaking price is said to have been met. Now that he has the play in his possession, he is already making preparations to begin the work of putting it in screen form.



Edith Hallor in World pictures

It will require the services of a hundred actors, not counting the mobs that will have to be trained through rehearsals covering several weeks to give the proper background for the picture. Mr. Fischer is in a position to do this unusual work as his backers have set no money limit on the cost of production. Each and every one of the actors in the cast is being picked with due care to the attainment of the idealization of types which the picture calls for.

Eight cameramen have been engaged and the very best modern equipment in studio facilities is now being purchased. The entire fall will be devoted to the building of a city in Florida that will correspond in all details to that portion of the city of Bagdad in Arabia that is concerned in Mr. Knoblauch's wonderful tale that owes its inspiration to the immortal "Arabian Nights." It is estimated that one hundred thousand dollars will be the sum of expense in building this city, ground for which will be provided by one of the stockholders who recently purchased an estate in Florida that has 28 miles of coast line and extends back into the interior 40 miles. On this tract of land the city will be built.

Two men were dispatched to Europe especially to buy draperies, costumes and properties for the proper establishment of scenic atmosphere, They also journeyed to Bagdad to make drawings and take pictures of the scenes described in the play so that they can be accurately reproduced in Florida.

Purchasing agents are already scouring Florida buying building material and an employment agency has been instituted on the ground to secure workmen and day laborers.

CHARLES A. LOGUE

announces his affiliation as a member of the firm of A. H. Fischer Features, Inc., for which he will write exclusively, making the adaptations of the Robert W. Chambers series of stories and creating, as heretofore, his own stories

A. H. FISCHER FEATURES, Inc.

A. H. Fischer, pres. and treas.; B. A. Rolfe, vice-pres.; Chas. A. Logue, sec'y

NEW ROCHELLE, N. Y.

Preparing Advertising Material as Burston Views It

Producer of Mystery of "13" Takes Exception to an Article; Praises News Editorial

"BLESSINGS on the man who invented or coined the phrase—'Own your public,'" writes writes Louis Burston, president of Burston Films, Inc. "I have been swelling up for eight months because I was responsible for the perfect serial title The Mystery of "13"—just like that with double quotes around the "13", but I take my hat off to the Motion Picture News and the three words at the head of your ringing editorial, 'Own Your Public,' I have directed some successful pictures, and I have produced some, and I have sold some, and I have argued to my producer as a director, and to my patrons as a producer and broker, exactly along these lines for years, but I never had the happy thought of boiling the whole policy down to three ringing words as you have done.

"I am wondering," Mr. Burston continues, "if you will permit me to comment upon some remarks that have been made during the discussion of the advertising material supplied to the exhibitors by producers generally, with the understanding that I am writing with the intention of throwing a little more light on the subject if that is possible. I refer to the lambasting that appeared recently regarding the inaptness, not to say the ineptness of such material. The writer of that article suggested that special material be prepared for each locality. I submit that this is impossible, and without presenting a brief for the producers I do think that a little more thought on the part of the exhibitor at times would make valuable and available much of the matter he now regards as worthless.

"My record shows that I am for the exhibitor first, last and all the time, so that I am not afraid that any exhibitor can take exception to my remarks. But I believe that in the elaborately prepared advertising cuts and campaign books there is many a shrewd exhibitor who, if he doesn't find it ready made in every particular for his use, does see possibilities and does find suggestions that are easily adaptable to his local conditions. I have always been careful in the preparation of my own 'ready-prepared material' to frame my newspaper advertisements and my paper in such a way as to put the picture over, which seems to me to be what we are all intent upon doing, isn't it?

"And if in a campaign book I have devoted a page or two to stunts I have seen to it that those suggested were such as the smallest exhibitor in the smallest theatre in the smallest town could readily secure the materials for.

"I wish your correspondent whose name I have not ready to hand, would give us a few more practical details in one particular. I wish he would tell those of us who are producing and spending good money to exploit our wares through the exhibitor to the public (for the exhibitor's sake), just where in the past we have fallen down. I wish he would tell us what is our greatest offence, except in the case of silly publicity stories, in the perpetration of which I and my staff plead not guilty, but which I know to be a common failing. I wish he would tell me why, if an electro has a strong black and white scene from the play, with the name of the picture strongly featured,—an exhibitor cannot have any objectionable reading matter sawed off the plate and why he cannot substitute what he believes more suitable for his 'local conditions.' I am seriously in earnest about this.

"Since the News has become so helpful to exhibitors in the matter of advertising, I can see where it will eventually be looked upon by producers as a safe guide in this all important particular as it now is in many other matters of the deepest interest to them. I have always held that advertising meant nothing more and nothing less than 'making known,' and I build my productions so that I am not ashamed to make them known. When an exhibitor has full knowledge of a pictures drawing powers, or its attractions or exploitation elements, and when these are pointed out to him, and he is told how to play them up to the greatest advantage, it is drawing it pretty fine to say that the producer should go farther, and prepare a special manner of saying the same thing for thousands of 'local conditions' throughout the land.

"What does the News think?"

Universal Buys Four New Stories

Four new stories, two of which are by two of America's foremost authors, have been purchased by the Universal company in order to carry out that company's announced policy of producing better pictures from the works of well-known authors.

The four stories, the purchase of which has not been previously announced, are: "The Amiable Charlatan," by E. Phillips Oppenheim; "Oats and the Woman," by Fannie Hurst; "Germaine," by Henry C. Rowland; and "Undraped," by H. Van Loan.

New Ad Material on Chaplin Reissues

A complete line of new posters and other advertising material will be issued with the Chaplin Classics, the new edition de luxe of the twelve Chaplin-Mutual specials which are soon to be released by Exhibitors' Mutual Distributing Corporation.

Pathe Serials Progressing

Ruth Roland and the Gasnier Company Are Reported on by Scenario Writer

GILSON WILLETS, manager of the scenario department of Pathe Exchange, Inc., and author of all of Ruth Roland's Pathe serials, returned to New York from Los Angeles where he has been since July 3rd, preparing the scenario for Miss Roland's forthcoming serial "The Adventures of Ruth," and supervising the scenario for the Louis J. Gasnier serial, "The Third Eye," in which Warner Oland and Eileen Percy are co-starred for the Pathe program.

Work on both serials is progressing rapidly and from present indications, "The Adventures of Ruth" and "The Third Eye" will be completed considerably before the dates for which they are scheduled. Miss Roland's own company, "Ruth Roland Serials, Inc.", began work on July 7th, and already the first four episodes have been finished. The Gasnier company began work on August 4th and has completed the first episode and part of the second.

"Pathe's serial production on the West Coast is progressing in the most gratifying manner," said Mr. Willets. "Everyone is enthusiastic over the work, and I can safely promise that the two serials now being made for us there will ably uphold the splendid record of the House of Serials.

"Miss Roland's first serial with her own producing company gives her an opportunity to appear in four capacities,—author, producer, supervising director and star. The story of 'The Adventures of Ruth,' is original with her. The company is her own and she is the executive head, attending to every detail of the business."

"Similar progress can be reported on Mr. Gasnier's serial, 'The Third Eye,' which is being directed by James Horne. I noticed in the newspapers soon after the marriage of Miss Percy to Mr. Busch statements to the effect that she has given up pictures and is about to start on a trip around the world with her husband. This report is absolutely without foundation."

S-L Picture in Newark

A. M. Fabian, general manager of the First National Exhibitors' Circuit of New Jersey, distributors of "Virtuous Men" for Jersey, has arranged an important booking for the S-L production. The E. K. Lincoln starring vehicle will open for a two weeks' engagement at the beautiful Strand theatre in Newark, New Jersey, commencing Sunday, August 24th.

Proctor Returns from Exchange Tour

Ralph O. Proctor, Assistant General Manager of United Artists Corporation, reached New York Tuesday morning, August 26th, after a tour of all of the "Big Four" exchanges.

Mr. Proctor made the complete swing around the circuit and incidentally was the first one of the Home Office staff to see the Fairbanks' film, "His Majesty, the American" which is the Company's first release. This private showing was held for Mr. Proctor at the Fairbanks Studios at Hollywood.

Mr. Proctor brought the best of tidings back with him, both as regards the big picture and the Company's business. He stated that the era of longer runs is decidedly here. He said that in his opinion, as a result of conferences with many of the leading exhibitors the country over, the long runs booked on "His Majesty, the American" were but a forerunner of what might be expected if exhibitors were assured of the work of the genuine stars of the industry in quality productions, rented on a basis that guarantees to exhibitors their absolute freedom of action.

Song Campaign on New Fairbanks Film

Getting his inspiration from "Big Four's" first release, the Douglas Fairbanks' picture, "His Majesty, the American." Albert Von Tilzer has written a new song bearing the same title as the film. The song is being published by the Broadway Music Corporation, New York City, and that company is beginning a country-wide campaign to popularize the song in conjunction with the big first runs of the picture.



NATALIE MANNING of the "Friendly Enemies" Company, a Broadway success, introduced the AUREOLE, a stunning oiffure that makes beauties more beautiful—adds beauty to every feature. Created by LUCILE, Artiste Coiffeuse of the Frances Roberts Company. Write for Complete Free Catalog of Guaranteed Hair Goods—Professional or Fashionable—Expressly Designed and Made to Order—Wigs, Transformations, Pompadours, Switches, N' Everything. Toupets and Wigs for Men. Many Professional references on excellent service and exceptionally low prices.

Money Back if not Satisfied

FRANCES ROBERTS CO.
100 Fifth Ave., Dept. 639, New York

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

SIMPLEXIZED!

WHEN A BIG FEATURE IS TO BE SHOWN ON BROADWAY—THE BIG PRODUCERS INVARIABLY SELECT SIMPLEX

LAST WEEK IN NEW YORK CITY THE FOLLOWING BIG THEATRES WERE SIMPLEXIZED—

CENTRAL THEATRE
Wm. Fox
Presents
"CHECKERS"

LYRIC THEATRE
Helen Keller Film Corp.
Presents
"DELIVERANCE"

COHAN'S THEATRE
Paramount-Artcraft
Presents
"THE MIRACLE MAN"

44th ST. THEATRE
Wm. Fox
Presents
"EVANGELINE"

BROADWAY THEATRE
Famous Players-Lasky
Presents
HOUDINI
in the
"GRIM GAME"

PARK THEATRE
Carl Laemmle
Presents
"The Right to Happiness"
With Music
Arrangement by
Sam Rothapfel

WHY DO BIG MEN CHOOSE SIMPLEX?





THE PRECISION MACHINE CO. INC.
317 East 34th St.— New York

It is a significant fact that our printing, developing and color work on the following features deserved and received unqualified praise from producer, distributor, exhibitor and public:

Mary Pickford	*in*	*"Daddy Long Legs"* *"The Hoodlum"*
Charles Chaplin	*in*	*"A Dog's Life"* *"Shoulder Arms"* *"Sunnyside"*
Anita Stewart	*in*	*"Mary Regan"* *"A Midnight Romance"*
Jack Pickford	*in*	*"Bill Apperson's Boy"* *"A Burglar by Proxy"*
Blanche Sweet	*in*	*"The Unpardonable Sin"*

Rothacker **prints measure up to the high standard of quality which characterizes *First National* attractions.**

Marshall Neilan, Louis Mayer, Harry Garson and others who appreciate screen brilliancy are our patrons *and* friends.

Say *"Why?"* and these discerning buyers will tell you something important about our quality, service and responsibility.



There are reasons—
Come and see them

SEPTEMBER 13, 1919

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Illinois Says:

¶ "You are to be congratulated. Without question Motion Picture News is the best thing ever published and is a great help to the theater manager and the newspaper. It is read by every manager and person connected with theaters in Springfield and all look forward to Monday when The News arrives."—Illinois State Register.

Several hundred other dailies feel the same way about Motion Picture News. They are on the ground and they know.

". . . . . Every field has a dominating paper. The reader expects, in that paper, your FULL advertising announcement; you NEED, in that paper, your FULL selling force."

L. XX No. 12.

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 15 CENTS

Reg. U. S. Patent Office

Chicago — 729 Seventh Avenue, New York — Los Angeles

The new productions of the Bureau of Pictures of the American Red Cross

UNUSUAL—the only word that describes this new group of single-reel features. American Red Cross photographers have had first and exclusive entrance to warring countries, the magic name of the American Red Cross has secured permission to film scenes that have never before been photographed.

Belgium—the Rhine Country—The Riviera
Monte Carlo—Italy—Greece
Constantinople, Turkey—The Balkans
Archangel, North Russia and the Murmansk Coast

will provide locations for scenic pictures of *unusual* and *permanent* interest—meeting the demand for "travelog" material from European countries, combined with flashes of history-in-the-making.

Queen Marie, of Rumania
Cardinal Mercier, of Belgium
King Boris, of Bulgaria
and The Sultan of Turkey

are but a few of the distinguished personages who will be seen in the new pictures. Queen Marie and Cardinal Mercier are expected to visit America—thus completing a tie-up with national publicity that is to be simultaneous with release dates.

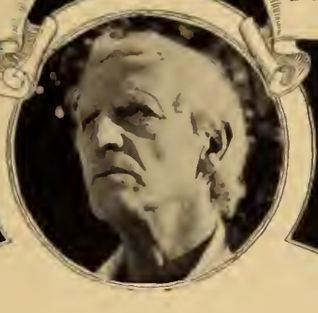
"Belgium, the Broken Kingdom"
"America's Watch on the Rhine"

will be the first releases, and are now available for booking at eighteen "Educational" exchanges. The combination of The American Red Cross and the Educational Films Corporation is a double guarantee of *quality* and *service* insuring the very highest type of scenic-film attractions.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

A PARAMOUNT ARTCRAFT Picture



Mayflower Photoplay Corporation

presents

GEORGE LOANE TUCKER'S

production

"THE MIRACLE MAN"

From the play by George M. Cohan
Based on a story by Frank L. Packard

New York is Talking About It

"The Miracle Man" is a picture sensation. All day long a line of people is seen at the box-office of the George M. Cohan Theatre, where it has been presented at two-dollar top prices for a long run.

At every performance the theatre is crowded with spectators who find that the depths of their emotional natures are strangely awakened, that tears strangely flood their eyes, and that they depart elated and inspired.

A miracle has been performed! New Yorkers, hard, cynical, critical, supercilious, find that they have looked upon a motion picture and become like little children.

"The Miracle Man" is a miracle picture.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES





Mayflower Photoplay Corporation *Prese*

GEORGE LOAN
TUCKER'S
PRODUCTION
"The MIRACLE MAN"

From the play by GEORGE M. COHAN
Based on Story by FRANK L. PACKARD

A Paramount-Artcraft Pictur



A Few Critical Opinions

"If the screen could continue to offer to the public photoplays of the purport and tremendous appeal of 'The Miracle Man,' it would be less dreary on Broadway these days. The picture is truly remarkable and has been made with a fixed, unswerving remembrance of its mighty central thought, which lifts it from the ways of the average picture production into the realm of rare big achievements."—*New York American.*

"Seldom does a thing grip as does this motion picture. It is as though one were permitted to look deep into the soul of man and to see reflected there all the feelings of which it is capable . . . 'The Miracle Man' stands out as a superior accomplishment."—*Morning Telegraph.*

"A novelty among the new pictures. Uncommonly interesting."—*New York Herald.*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK.

ARTCRAFT PICTURES

MAYFLOWER PHOTOPLAY CORPORATION Presents

GEORGE LOANE TUCKER'S

PRODUCTION

"The MIRACLE MAN"

From the play by GEORGE M. COHAN. *Based on the story by* FRANK L. PACKARD

A Paramount-Artcraft Picture

JULIAN JOHNSON

in October Photoplay Magazine, says:

"I do not recall that the silversheet has ever offered anything better than *'The Miracle Man,'* and few pieces as good. *'The Miracle Man'* stands alongside of the previously incomparable Griffith tapestry, *'Broken Blossoms.'* In a year and a half the screen has not only failed to furnish their equals, but nothing which in any way compares with them."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES





Jesse L. Lasky *presents*

HOUDINI
IN
THE GRIM GAME

BY ARTHUR B. REEVE AND JOHN W. GRAY
DIRECTED BY IRVIN WILLAT

IT IS TURNING CROWDS AWAY!

At the Broadway Theatre, New York, where Houdini's "The Grim Game" has been booked for a run, crowds are being turned away at every performance.

Those who are lucky enough to get in pronounce the picture the biggest thriller ever staged. The spectators are held spell-bound from the opening. They gasp! They grip their seats! And when the big climax—the aeroplane collision—comes, they break loose in a wild roar of applause!

Seldom have the New York critics been so unanimous in their enthusiastic approval of a picture. The *New York Evening Mail* says:

"The exploits of the handcuff king are far more thrilling on the screen than they are in real life."

Think of that! And Houdini has for years been the biggest drawing card in vaudeville!

"The Grim Game" will thrill America as it has never been thrilled before.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

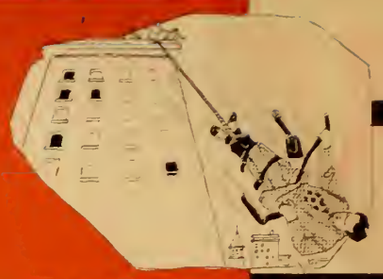
A Paramount-Artcraft Picture



Caught in his sleep



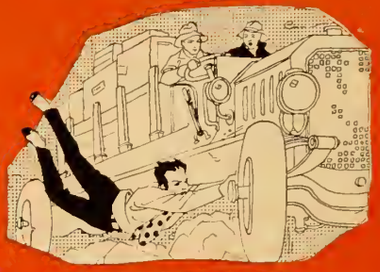
He secures a rope



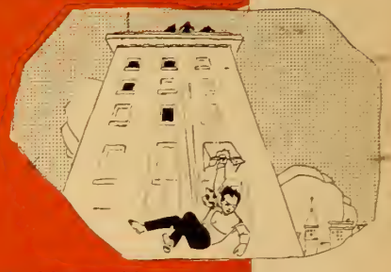
He jumps over the edge and gets out of the strait-jacket



At the point of a gun he turns the tables



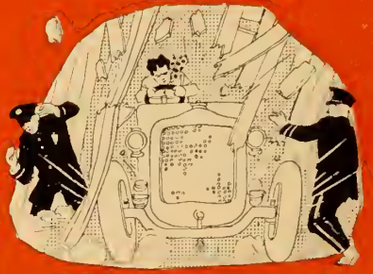
He jumps under a fast moving truck



And is saved by an awning



He almost makes his escape



And escapes in an auto



Almost free again



But is soon bound hand and foot



Caught, he escapes again



Sprung in the bear-trap



He attempts escape



The fight on the stairs



A narrow escape



And succeeds in getting to the roof



Caught on the roof

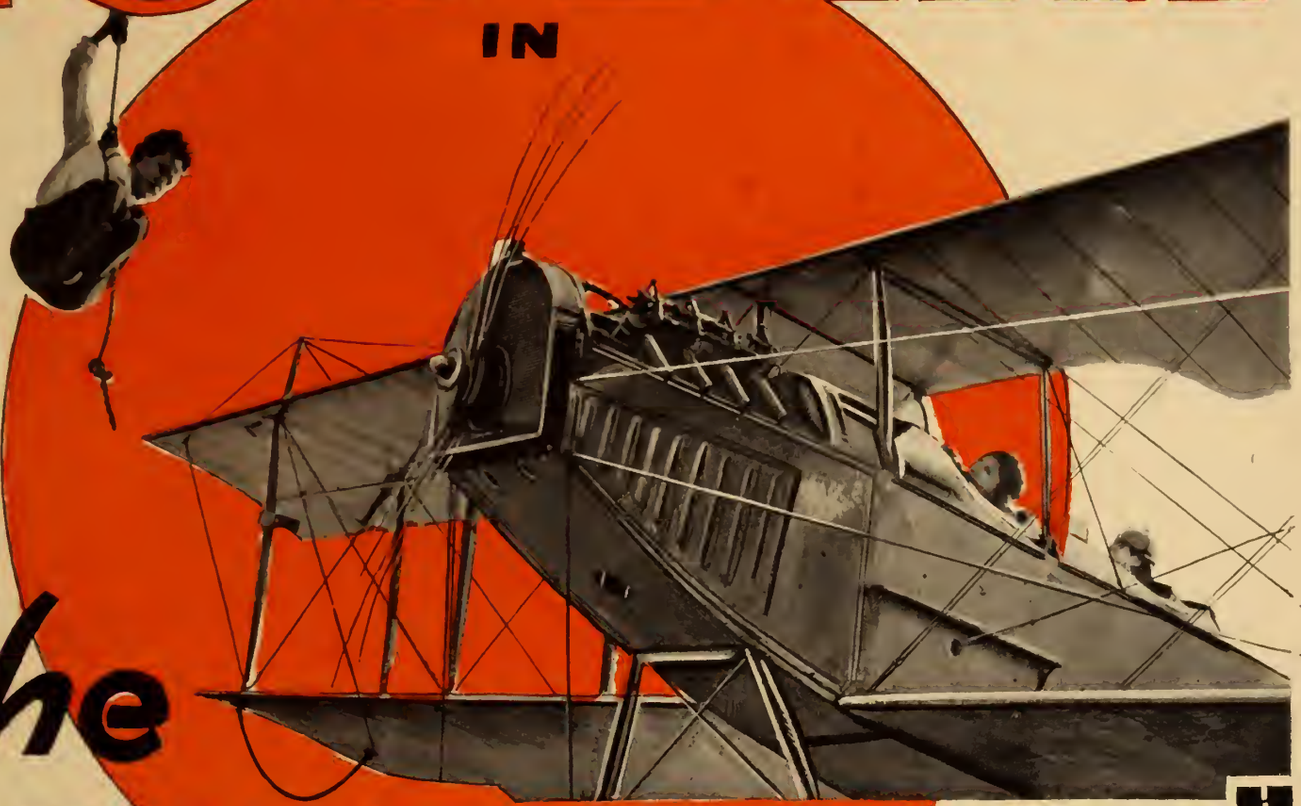


Trapped in the well

JESSE L. LASKY *presents*

HOUDINI

IN



"The GRIM GAME"

By Arthur B. Reeve *and* John W. Gray *Directed by* Irvin Willat

A Paramount-Artcraft Picture

WHAT THE CRITICS SAY

"There is more excitement in one reel of 'The Grim Game' than in any five reels I have ever watched. . . The exploits of the handcuff king are far more thrilling on the screen than they are in real life."—*New York Mail.*

"The picture is filled with thrills, and has more action in it than any picture we have seen in a long time."
—*Morning Telegraph.*

"The feats with which Houdini has entertained audiences for years were more baffling than ever. Aeroplanes and motor-cars brought into service to give the audience the best possible thrill in stock."—*New York Times.*

"Entirely different from anything we have ever seen. A smashing success in every sense of the word."
—*New York Tribune.*

"Houdini's scaling of the hospital wall, his descent via a short-distance rope, his leap under a big motor truck going at good speed, and the startlingly vivid aeroplane fight that climaxes the picture, with the machines finally crashing to earth—these are incidents that thrill."—*New York American.*

"One of the most sensational, most gripping pictures ever produced. One continuous succession of sensational incidents that make the hair stand on end."—*Harrison's Reports.*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



JESSE L. LASKY PRESENTS

HOUDINI
in
"THE GRIM GAME"

By ARTHUR B. REEVE and JOHN W. GRAY
Directed by IRVIN WILLAT

HERE'S HOW IT HAPPENED

On June first, 1919, the Associated Press carried from Los Angeles a story of the thrilling aeroplane accident that took place during the filming of "The Grim Game." The story of the two planes which crashed together in mid-air and plunged to earth buzzed on the wires to every newspaper in America.

You will see that collision in "The Grim Game." It was an accident, but the camera man had the presence of mind to keep it turning.

The drawings on this page show how it happened.

Houdini on the rope attempts to descend to the lower plane. The camera man was in the third machine.

The lower machine turned its propeller upward — the propellers gnashed together —

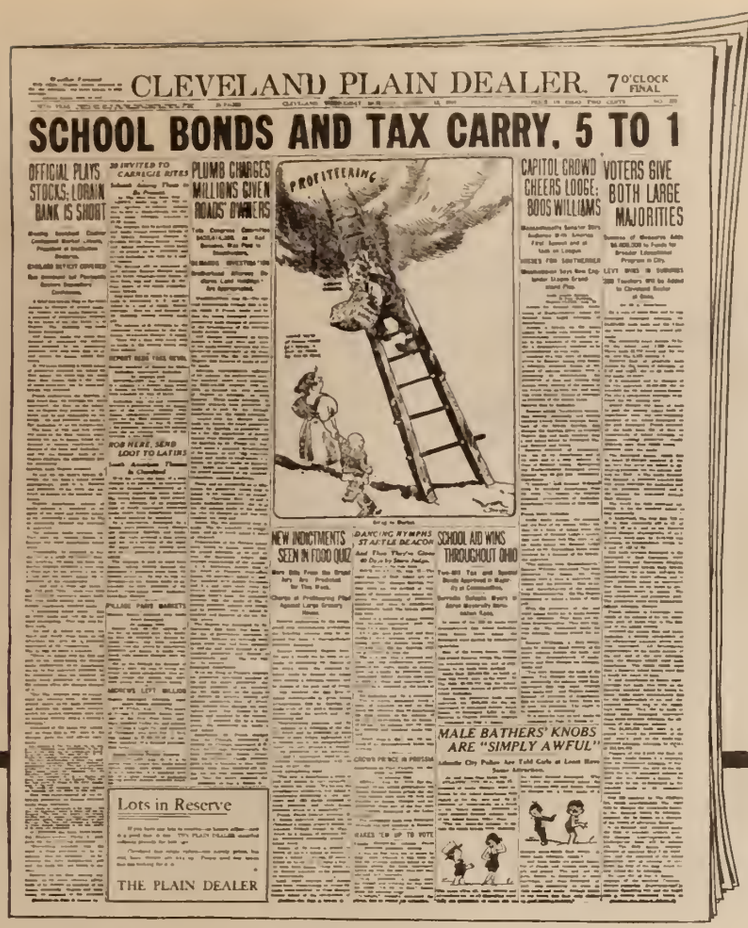
The lower plane crashed into the upper one — cutting off a wing —

The two planes, locked and helpless, crashed to earth!

It's all in the picture — and lots more! The greatest thrill in the greatest thrill picture ever made!

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK
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A Paramount Artcraft Picture


CLEVELAND PLAIN DEALER 7 O'CLOCK FINAL

SCHOOL BONDS AND TAX CARRY, 5 TO 1

OFFICIAL PLAYS STOCKS; LORAIN BANK IS SHORT

PLUMB CHARGES MILLIONS GIVEN ROADS' OWNERS

PROFITEERING

CAPITOL CROWD CHEERS LODGE; BOOS WILLIAMS

VOTERS GIVE BOTH LARGE MAJORITIES

NEW INDICTMENTS SEEN IN FOOD QUIZ

SCHOOL AID WINS THROUGHOUT OHIO

MALE BATHERS' KNOBS ARE "SIMPLY AWFUL"

Lots in Reserve

THE PLAIN DEALER

All You Need

To Cover Cleveland and Northern Ohio

Cleveland and Northern Ohio—the most extensive and densely populated community between New York and Chicago—is an extra-attractive field for the Motion Picture Producer—extra easy to cover effectively through advertising since a single newspaper is all you need. The Cleveland *Plain Dealer* is the outstanding medium in Cleveland and Northern Ohio—the only metropolitan newspaper reaching Cleveland homes seven mornings a week in a community conservatively comprising 2,800,000 population.

Plain Dealer quantity and quality circulation (168,000 Daily—208,000 Sundays) is backed up by the most extensive, persistent and unique co-operation to Motion Picture advertisers accorded by any great American newspaper—daily Photoplay Pages and regular "Shop First" advertisements selling *Plain Dealer* advertisers to *Plain Dealer* readers, besides intensive sales work of a Promotion Department that knows this field like a book.

Let us tell you more. Write for facts and figures that prove Cleveland and the *Plain Dealer* a "best bet" for motion picture advertisers.

The Plain Dealer

CLEVELAND, OHIO

Largest Morning and Sunday Circulation Between New York and Chicago



With an All-Star Cast:

E. K. LINCOLN
MARGERY WILSON
EILEEN PERCY
W. LAWSON BUTT
WALTER LONG
RUSSELL SIMPSON
ARTHUR MORRISON
EDWARD COXEN
FRANK LANNING
FRANK BROWNLEE
WILLIAM BAINBRIDGE



We Go Even Farther:

In these days of seeing what you buy we invite you to *see* "Desert Gold" and to see the very few really big pictures in the market.

Up to now we have merely said that "Desert Gold" is a very big picture. *Now* we say to you that *"Desert Gold" is a fifty per cent bigger audience and box-office picture than anyone else has to offer you.*

And another thing to remember is: Zane Grey's *name* delivers more people into theatres than any other author writing for the screen or stage.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
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William Parsons
presents

BILLIE RHODES

in

The Blue Bonnet

By E. Magnus Ingleton

Directed by Louis Wm. Chaudet



Picture Billie Rhodes as a foundling, deserted by a fugitive mother.

Picture her as a wild, bare-legged harum-scarum youngster in a shop where thieves redeem and pledge their spoils.

Imagine her winsome appeal as a newsboy facing the dangers of a big city.

Then—

You see her as a Salvation Army angel.

You next see her reunite the girl who stayed at home with the boy who went away.

Here is a story of love and danger; of sweetness and charm.

Released now.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

MARY PICKFORD · CHARLIE CHAPLIN



Not what the picture cost to produce,

Not what it meant in months of unceasing toil and effort on the part of Mr. Fairbanks and his associates,

Not what we think of the merits of the production,

But what the foremost picture theatres in the country are doing with it now—to-day—justifies the judgment of the showmen who booked "HIS MAJESTY, THE AMERICAN" for the longest runs in film history.

DOUGLAS FAIRBANKS

in "His Majesty, the American"

UNITED ARTISTS CORPORATION

Oscar A. Price, President — Hiram Abrams, General Manager

DOUGLAS FAIRBANKS · D.W. GRIFFITH



D.W. GRIFFITH'S

"BROKEN BLOSSOMS"

Will be released through
United Artists Corporation
Bookings now being accepted.

UNITED ARTISTS CORPORATION
729 Seventh Avenue, New York City

VITAGRAPH SECURES STORIES BY WORLD'S GREATEST AUTHORS

Albert E. Smith, president of Vitagraph, announces this week the acquisition of rights to the products of twelve great authors. The names he mentions glow with long established fame. They represent the aristocracy of brains.

Mr. Smith's announcement spells the enthronement of a new power in films. It is the final evidence that writers now share the importance of stars.

In addition to the imposing list of *famous plays* announced for release during the season of 1919-20, VITAGRAPH has purchased the literary products of these twelve writers:

REX BEACH
ROBERT W. CHAMBERS
RUPERT HUGHES
MARY ROBERTS RINEHART
IRVIN S. COBB
BOOTH TARKINGTON
RICHARD HARDING DAVIS
O. HENRY
GEORGE ADE
GOUVERNEUR MORRIS
AMELIE RIVES
GEORGE RANDOLPH CHESTER

Every American Knows These Writers

They are writers who have reached the elusive goal known as Fame. Their names are a guarantee for real ideas, real craftsmanship, real *story.*

VITAGRAPH has been holding back silently while its competitors' claims were creeping forward, and has been reaching for a whole battalion of the greatest names procurable before mentioning its effort.

Now, the statement of what VITAGRAPH has mobilized in the form of writing folk is made with the same assurance that a manufacturing plant proclaims its installation of a compound engine.

The authors whose stories have been purchased by VITAGRAPH form a veritable liberty motor of genius.

The pages of the best modern fiction have been exhaustively searched by George Randolph Chester, himself a famous author, as well as production editor of VITAGRAPH, that the BEST STORIES might be secured for VITAGRAPH.

The associations and craft standing of Mr. Chester as an author have for years been in the highest altitude of the writing profession. His presence gave VITAGRAPH an inside track in the quest for big stories.

VITAGRAPH has for years had the greatest players and directors the market could afford, and has employed the best stories that could be procured in open competition. The only channel for further stride lay in the direction of top-rung writing genius.

Here is a galaxy of brilliant names such as has never been offered to the exhibitor. Names from the Hall of Fame, each with a distinct and separate niche:

REX BEACH, whose works paint the visual narrative of the wild places.

ROBERT W. CHAMBERS, famed for his sparkling society dramas.

RUPERT HUGHES, whose every word of his tales of city life, of social strife, fairly *leaps from the page.*

MARY ROBERTS RINEHART, always master of mystery, whose stories on the screen will have an especial appeal for *women.*

IRVIN S. COBB, called "the world's greatest reporter."

BOOTH TARKINGTON—the world's greatest stylist.

And then—

RICHARD HARDING DAVIS—whose slashing adventure stories have endowed his memory with perpetual life.

O. HENRY, with his masterpieces of heart-stuff—slices of human life.

GEORGE ADE, master of humor, and his quaint, delightful slang.

GOUVERNEUR MORRIS, writer of the *unusual* love story.

AMELIE RIVES, who knows and writes the throbbing dramas of diplomatic life—BIG... STUFF!

And last but not least,

GEORGE RANDOLPH CHESTER, with his tales of that lovable vagabond, J. RUFUS WALLINGFORD, himself.

READ GEORGE RANDOLPH CHESTER'S LETTER ON NEXT PAGE

ERT E SMITH, PRESIDENT

JOHN M. QUINN, GENERAL MANAGER

LANTA
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ORLEANS
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OMAHA
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SAN FRANCISCO
SEATTLE
SYRACUSE
WASHINGTON
CANADA
MONTREAL
TORONTO
ST JOHN, N B
WINNIPEG

VITAGRAPH Inc.

GENERAL OFFICES

1600 BROADWAY

NEW YORK Aug. 15, 1919.

Mr. Albert E. Smith, President,
Vitagraph Inc.,
Brooklyn, N.Y.

My dear Mr. Smith:-

Following is the list of popular writers for the Vitagraph's twelve, one-a-month, big-author feature specials in the season of 1919-20; viz:-

Rex Beach	Richard Harding Davis
Robert W. Chambers	O. Henry
Rupert Hughes	George Ade
Mary Roberts Rinehart	Gouverneur Morris
Irvin S. Cobb	Amelie Rives
Booth Tarkington	George Randolph Chester

At your insistence, I have included my own name and shall try to make the special "Get-Rich-Quick-Wallingford" picture worthy of the superb stories provided by the other eleven authors.

I have no hesitation in saying that no motion picture producing company has announced or can announce a list of popular modern authors so illustrious as these eleven other names, and the stories, without exception, are in my estimation the best which have been offered to Vitagraph. These, in conjunction with our "Famous Plays" series, make a galaxy such as has never been offered to the exhibitor.

Starting with Rex Beach's powerful story, "THE VENGEANCE OF DURAND," which releases in November there's not a weak spot in the "line-up."

This letter marks the end of several months of strenuous effort, and I must confess that as I read over the imposing array of talent which we have gathered for this "grand slam" I am much more than content-- and I feel certain that, anxious as you are to give the public better pictures than they could obtain from any other source, you too will be more than satisfied with the selection.

Yours cordially,

George Randolph Chester

Editor - Vitagraph.

SPECIAL OFFER

5,000,000 Feet of POWERS POSITIVE FILM

Recently Purchased From

Powers Film Products, Inc., of Rochester

We are offering this large quantity for sale without warranty

Write for samples, and after examination make us a reasonable offer for the quantity you can use

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Address all enquiries to

J. CIBRARIO

Importer and Distributor for

Russia, Poland, the Balkan States and Scandinavia of Cinematographic Film, Projection Apparatus, Cameras and Supplies

729 SEVENTH AVENUE :: :: NEW YORK

Realart's Policy *for* 1919-1920 —*and* Forever After

NOT only stars who have won nation-wide fame through merit, and whose box-office value is everywhere recognized—

Not only books and plays that are the rarest gems of literature and that have proved their popular appeal—

Not only direction that develops dramatic quality, knows the possibilities and limitations of pictures, and understands public taste—

Not only photography that surrounds stirring action with an atmosphere of charm and beauty—

But unswerving, unchanging determination that the Realart trade mark shall always mean

In Production—The Sign of Superiority.
In Distribution—The Sign of Service.
To the Public—The Sign of Satisfaction.
To Exhibitors—The Sign of Success.

Such is Realart policy—a uniform, fixed, standardized policy—a policy for this season and all the seasons thereafter—a policy you can adopt with assurance of profit.

Let Realart do your worrying!







Nearly Everyone Knows

"ANNE OF GREEN GABLES"

THAT IS WHY REALART BOUGHT
THIS BOOK AND THREE OTHERS
OF THE SAME FAMOUS SERIES.

HAVE you ever thought you would like to choose the stories for photoplays? And don't you believe it pays to pay a premium for public approval — for books the people have endorsed?

That is Realart's idea. That is why L. M. MONTGOMERY'S four "Anne" books were bought and given to FRANCES MARION to be woven into one photoplay.

"ANNE OF GREEN GABLES" has friends in almost every home in the land — friends who will rejoice to know that at last they may really *meet* her.

MARY MILES MINTER

the girl with 40,000 advisers, is visualizing "Anne," under the direction of WILLIAM DESMOND TAYLOR. Could there be a rarer combination of star and story, author and director? Can you conceive of anything but profits from such a happy alliance?

Realart already has heard the answer — from the stacks of contracts on the manager's desk. Doubtless yours is there, or on the way—*'most everybody's is!*




REALART
PICTURES
Mary Miles Minter



ALLAN DWAN—

MASTER CRAFTSMAN OF THE DIRECTOR'S ART—CREATOR OF MIGHTY PAGEANTS THAT GLOW WITH THE FIRE OF ACTION.

FOR years ALLAN DWAN has made pictures to meet producers' ideas of what would pay. And he has measured up to the demands both of employers and public.

Now he has organized his own company and is producing for Mayflower Photoplay Corporation, Isaac Wolper, President, *eight* pictures built on quality alone.

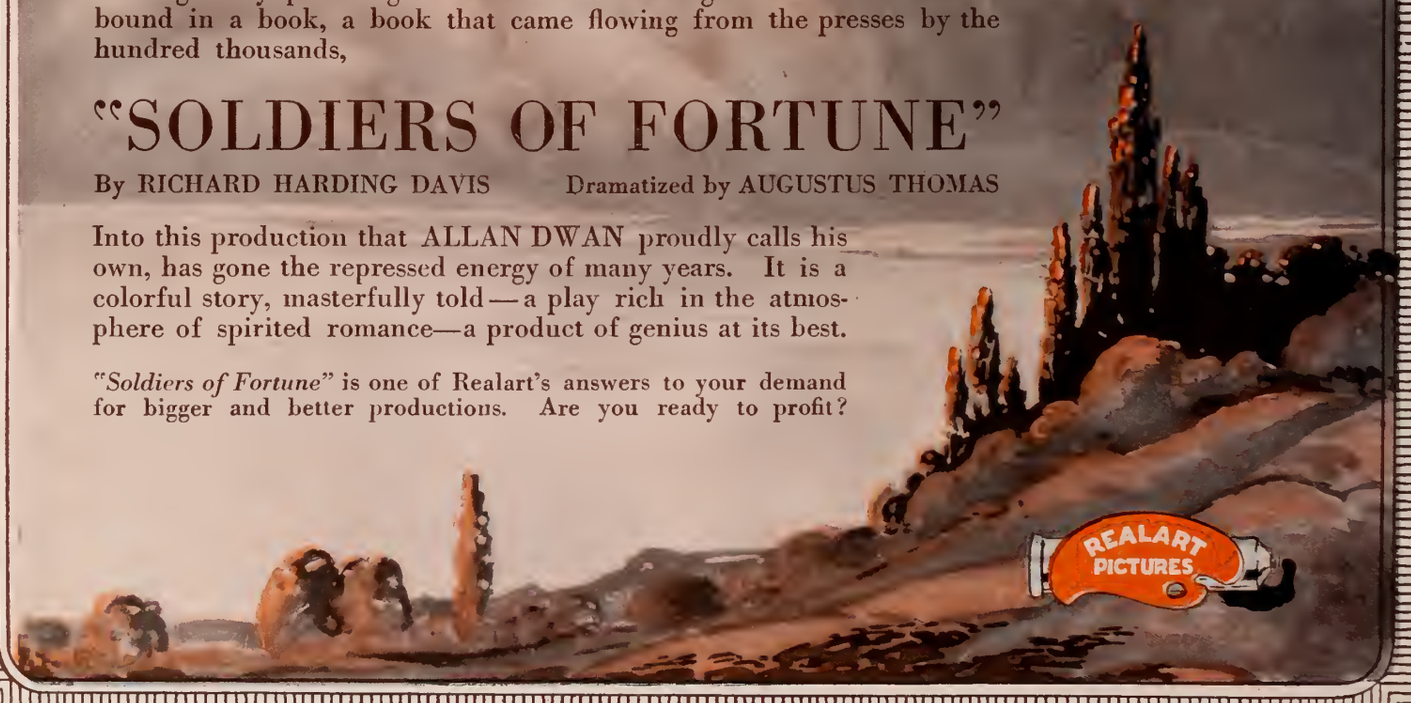
He begins by picturing one of the most stirring adventure stories ever bound in a book, a book that came flowing from the presses by the hundred thousands,

"SOLDIERS OF FORTUNE"

By RICHARD HARDING DAVIS Dramatized by AUGUSTUS THOMAS

Into this production that ALLAN DWAN proudly calls his own, has gone the repressed energy of many years. It is a colorful story, masterfully told—a play rich in the atmosphere of spirited romance—a product of genius at its best.

"*Soldiers of Fortune*" is one of Realart's answers to your demand for bigger and better productions. Are you ready to profit?




REALART
PICTURES
Allan Dwan

REALART PICTURES



The Debutante Star of Screen and Stage

CONSTANCE BINNEY

HER TRIUMPH IN THE BROADWAY SUCCESS, "39 EAST,"
NOW TO BE DUPLICATED ON THE SCREEN

AT LAST!—a new star who has youth, beauty and charm, and who, best of all, has *proved her merit*—who has won the whole-hearted indorsement of critical, blasé Broadway!

CONSTANCE BINNEY has for her first stardom adventure in pictures a play based on the far-famed novel, "BARNABETTA," by HELEN R. MARTIN—a play of such merit that it won for MRS. FISKE, who starred in it on the stage, a long-awaited return to Broadway.

"ERSTWHILE SUSAN"

Directed by JOHN S. ROBERTSON Scenario by KATHRYNE STUART

is a story of a Pennsylvania Dutch settlement—of a modern Cinderella, a scullery maid, the unwilling slave of a rich widower and his two loutish sons. It tells of powerful contrasts—of false love and true love—of the unfolding of the bright flower of innocent girlhood triumphant even in a somber environment of selfishness, sordidness and Satanic cruelty.

Exhibitors of the whole country are responding to the news of CONSTANCE BINNEY'S coming. Her first Realart picture is a triumph of the sort that draws crowds like the news of a run on a bank. If your contract is signed *today*, tomorrow's regrets will be some one else's concern.


REALART
PICTURES
Constance Binney



Emile Chautard

Originator of the Photonovel, the Newest Contribution to Bigger and Better Pictures.

EMILE CHAUTARD is the master story teller of motion pictures. And it is because, months ago, he foresaw today's insistent demand for higher production standards that he now is an independent producer, making six *photonovels* for Mayflower Photoplay Corporation, Isaac Wolper, President, to be released by Realart.

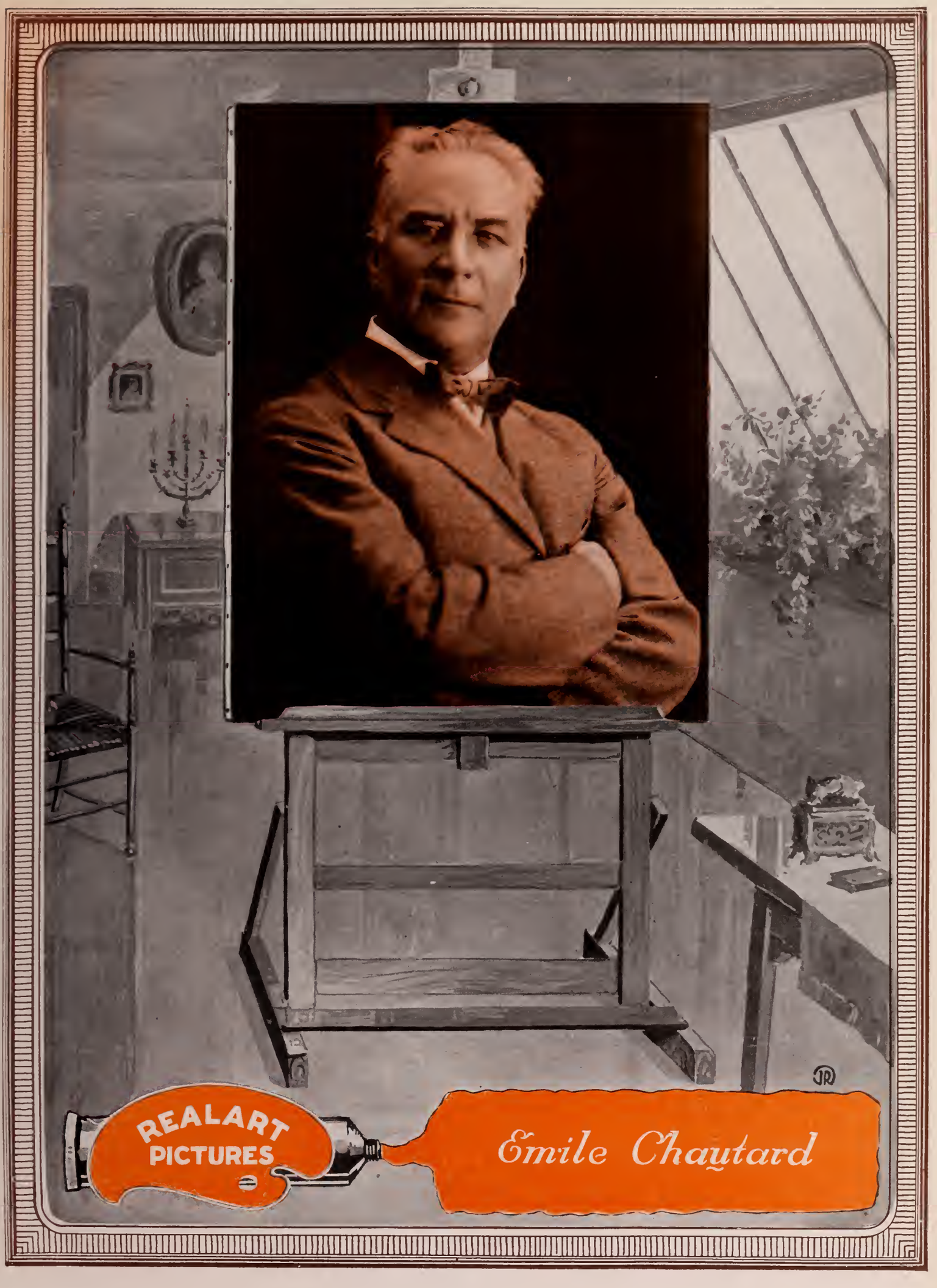
The CHAUTARD genius for speaking through action —for powerfully gripping presentation of his story— never has had greater or more interesting expression than in his first EMILE CHAUTARD Production— based on Gaston Leroux's pulse quickening novel,

"THE MYSTERY OF THE YELLOW ROOM"

This detective romance, the most baffling and absorbing riddle of present day literature, is a typical CHAUTARD subject — a problem that is made apparently unanswerable through the superior artistry with which it is presented.

If you want the *best* "better pictures," your route is straight to the door of the nearest Realart exchange.

REALART PICTURES


REALART
PICTURES
Émile Chautard



Joseph L. Marentette



Walter R. Scates



Henry E. Wilkinson



Harry W. Willard



Mark Goldman



James B. Reilly



Diaz Callahan



Bert R. Latz



C. G. Kingsley

REALART PICTURES

WORTH KNOWING

THE men whose photographs are shown on these two pages were chosen from among scores who were available for managerial positions. One of them is Realart's chief executive in *your* territory. His knowledge of your problems is what most commended him to us.



Oren F. Woody



Harry L. Hollander



Lester W. Au...



Jay Emanuel



Nat Barach



Ralph B. Quive



Albert W. Eden



Ray...



Wm. ... Rippard

WORTH REMEMBERING

IT is characteristic of these men that the trade mark slogan which they have selected as best expressing their business policy is one emphasizing the word SERVICE. Patronage may be won just once with promises; it is service that *holds* it!

REALART PICTURES

Personal Representatives

REALART managers are personal representatives of the President of Realart Pictures Corporation. They will give you every attention, every consideration, that could be provided for you at the Home Office.

Realart branch offices are branch offices in the broad sense of duplicating the operating plan, the service and the spirit of the home organization.

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Boston	5 Isabella Street	Walter R. Scates
Buffalo	221 Franklin Street	Henry E. Wilkinson
Chicago	Room 1204 Consumers Building, 220 South State Street	Harry W. Willard
Cincinnati	Room 910 Mercantile Library Bldg.	Mark Goldman
Cleveland	Room 200 Bangor Building, 942 Prospect Avenue, East	James B. Reilly
Dallas	1905 Commerce St. (Temporary Address)	Diaz Callahan
Denver	1742 Glenarm Street	Bert R. Latz
Detroit	Room 607 Joseph Mack Building	C. G. Kingsley
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Los Angeles	Suite 839-840 Merchants National Bank Bldg., Sixth & Spring Sts.	Oren F. Woody
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The First Three Musical Film Comedies



Jules Cronjager
Cinematographer

"My Girl Suzanne"

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with Adolf Philipp, Patsy de Forrest, George Henry, Joseph P. Marquis, Cleme Briant, Edward Elkas, Lucia Seger, Marie Louise Buckley, a cast of Forty and lots of Pretty Girls.



Marie Pagano



Patsy de Forrest

"The Midnight Girl"

A MUSICAL FILM COMEDY IN 2 ACTS BY ADOLF PHILIPP

Adapted from Adolf Philipp's Famous Broadway Success. Produced at the 44th Street Theatre, New York, and all principal cities. With Adolf Philipp, Marie Pagano, Gladys King MacClure, Philip Sanford, Edward Elkas, Joseph P. Marquis, Pauline de Palla, Harold Peel, a cast of fifty.



Joseph P. Marquis



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A MUSICAL FILM COMEDY IN 2 ACTS BY ADOLF PHILIPP

Adapted from Adolf Philipp's Tremendous Musical Comedy Success, "Auction Pinochle," produced for 250 nights to crowded houses in New York. With Adolf Philipp, Marie Pagano, Philip Sanford, Gladys King MacClure, Harold Peel, Will H. Sloane, Edward Elkas, Louise Marceau, Pauline de Palla, a cast of Thirty and Twenty Pretty Bathing and Dancing Girls.



Louise Marceau



Gladys King MacClure

The Adolf Philipp Film Corporation

under the personal direction of Adolf Philipp has spared no expense to make these musical film comedies a success and will surely meet the approval of every exhibitor.

Mr. Philipp's next pictures will be as follows:

"The Girl Who Smiles"

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Will H. Sloane



Philip Sanford

and other well known Broadway Successes



Marie Louise Buckley



Edward Elkas

THREE NEW MUSICAL FILM COMEDIES EVERY MONTH



George Henry



Pauline de Palla

BEN WILSON,



as
CARTER HOLMES,
THE MASTER CRIMINOLOGIST,
IN THE SERIAL OF A THOUSAND
THRILLS

"WHO IS

PRODUCED
UNDER THE
PERSONAL
SUPERVISION
OF BEN WILSON

The of the



THE GOAT HOOF

THE MARK
OF DEATH







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ONSIEUR X ?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE, SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

NEVA GERBER,



as
RUTH STANHOPE,
DOOMED BY THE SACRED TWELVE
IN THE SERIAL OF A
THOUSAND THRILLS'

15 SMASHING EPISODES

rail octopus"



MYSTERIOUS EYES



THAT TERRIFY

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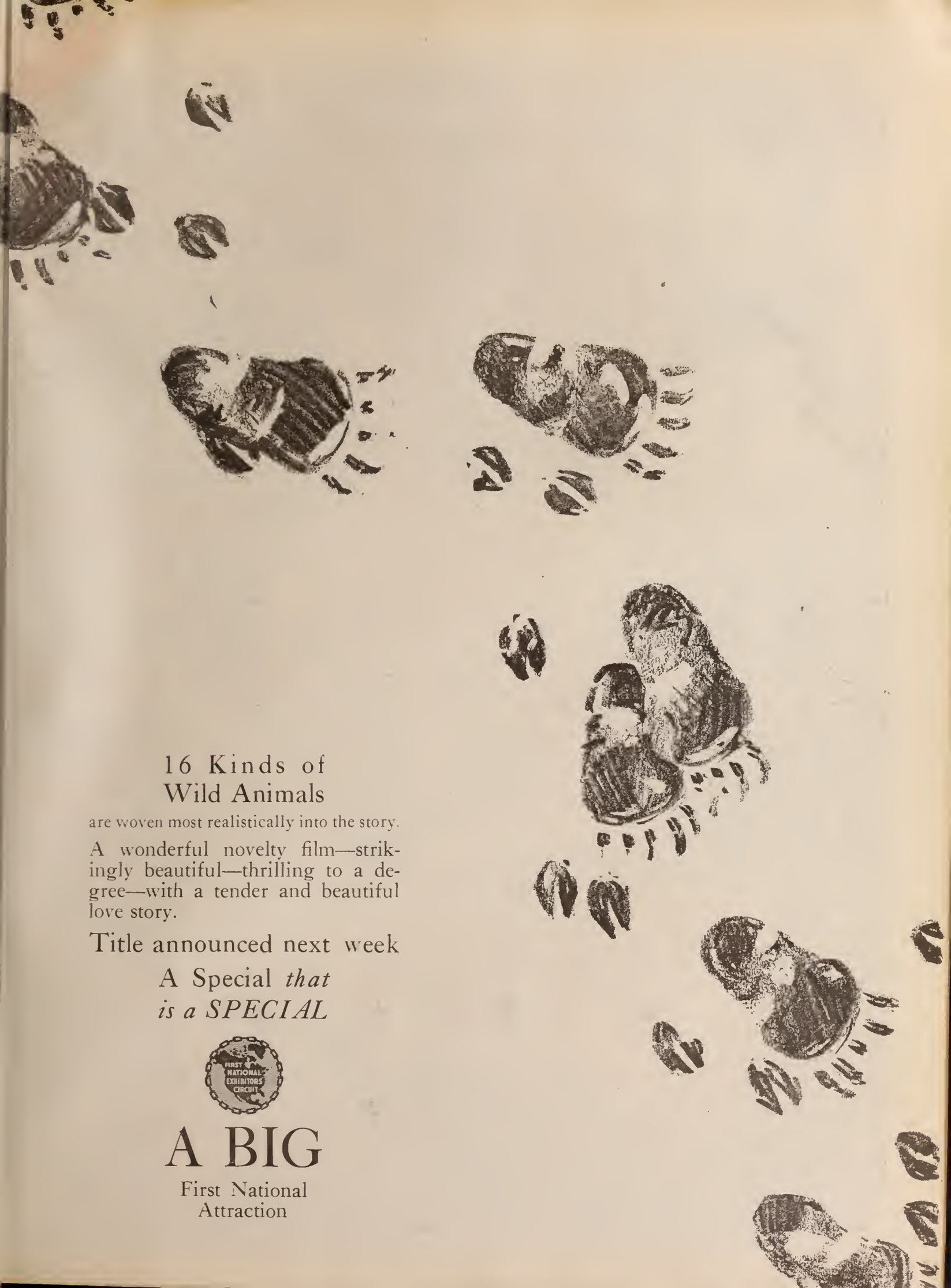
And if, in wandering through the Canadian wilds, you should find a record in the snows like this illustration—

Your Indian guide would tell you that here passed a grizzly on the trail of his hoped-for venison dinner.

James Oliver Curwood

the famous American author, knows and loves the wild things and primitive people of the Northland as do few writers. None has described them so vividly as he.

He was with the company on location during the entire production of this remarkable photoplay.



16 Kinds of
Wild Animals

are woven most realistically into the story.

A wonderful novelty film—strikingly beautiful—thrilling to a degree—with a tender and beautiful love story.

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is a SPECIAL

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A BIG

First National
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Joseph M. Schenck presents
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JOHN EMERSON-ANITA LOOS
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"A TEMPERAMENTAL WIFE"
The star's work in this production is so vivacious—so varied in character—so altogether charming, that her reputation is sure to be greatly enhanced.
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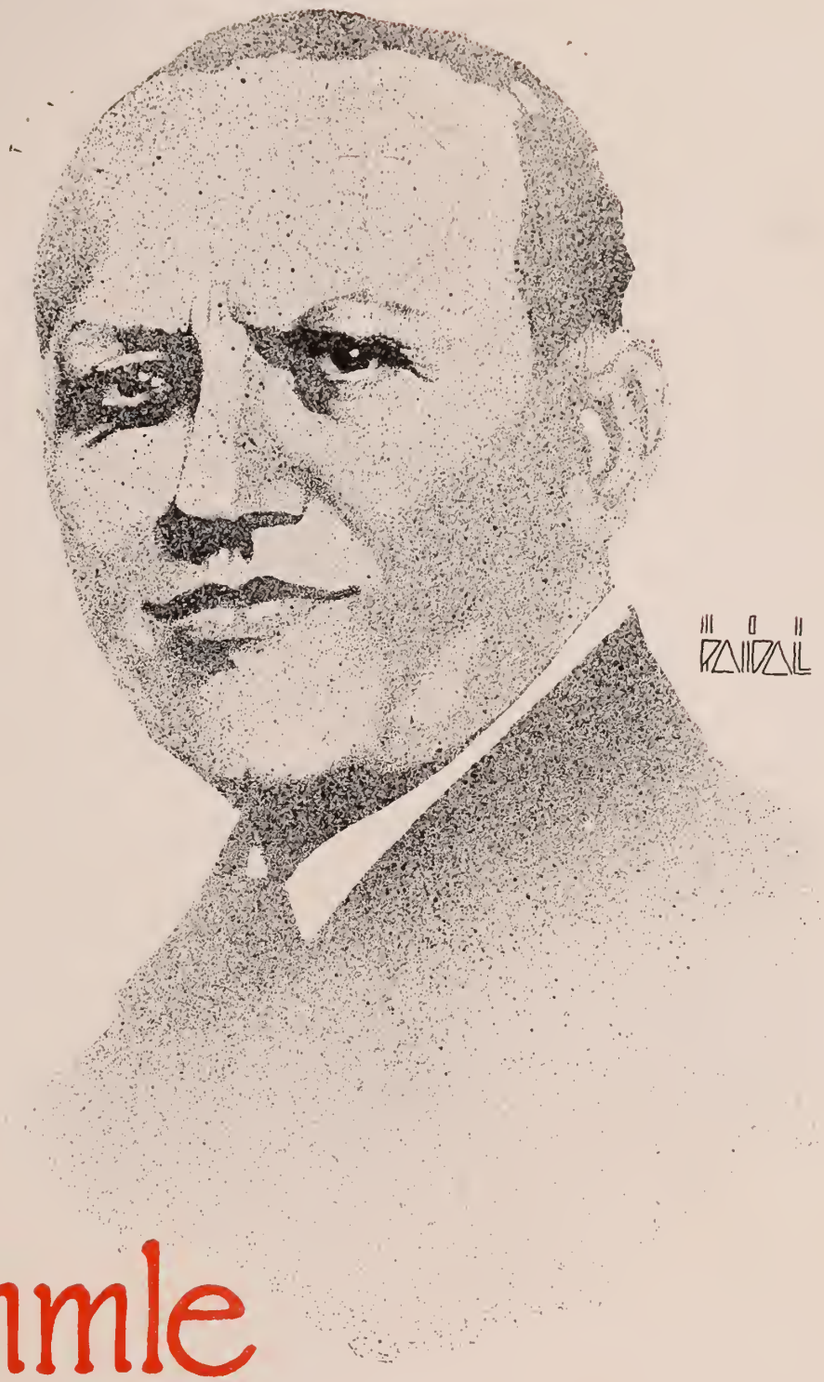
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HE amazing improvement in Universal pictures is the real talk of the trade, not only in this country but all over the world.

Never was there such a demand for the Universal product. Never did we have such a 100-percent list of attractions to offer.

At this moment every Universal exchange is packed full of prints of brand new pictures, unreleased but ready to show. It's "look before you book."

In the single month of September we are throwing on the market a tremendous assortment of the finest pictures ever produced--every picture superb! This is honest-to-god truth!

No concern in the industry has received so many favorable reviews from photoplay critics and from the public as the Universal is now getting.

1919 UNIVERSAL

CARL LAEMMLE



E'VE got whatever you want, whether it is a super production de luxe, or the smallest short reel novelty, or anything in between.

You ought to make it your business to see every foot of these new releases, even if it takes you a week of screening. The prints are ready right now!

It was a herculean task to get all the prints ready and distributed among our exchanges, but we wanted you to "look before you book"--and now you can!

Gentlemen, the Universal is on top! We are making the finest productions on God's green earth, and our whole staff is on edge with excitement to hear your verdict!

We haven't asked you for contracts. We haven't cooked up schemes. We've simply made pictures, pictures, pictures--and they're ready now when you need them the most!

Carl Laemmle

1920 PICTURES

1919



Harry Carey
in
"The Ace of the Saddle"

HE'S human—that's why they appreciate him—he's real—that's why they believe in him—he has a grin—that's why they love him. And they're right with him every minute he's on the screen. Together with Jack Ford, his Director, Human Harry Carey has for some time been making the truest and most artistic Western pictures that the photoplay art has ever known. See "THE ACE OF THE SADDLE" and you'll realize what an actor can do when he's sure of his audience. Play it and you'll be just as sure of your own.

SPECIAL ATTRACTION



Olive Tell
in Richard Harding Davis' Great Story
"The Trap"

SHE is beautiful—and appealing. And America's most famous novelist-dramatist wrote the story. Which means that the action in this big, moving picture of the Frozen North is painted in with the swift, sure, sweeping strokes of a master-hand. The story of a woman who makes a great mistake in her early life. "THE TRAP" is so logically constructed and so finely acted as to be exactly what audiences of today enjoy—a crowded hour of real life presented in inspiring settings and suited to audiences of any age anywhere.

SPECIAL ATTRACTION

UNIVERSAL

1920



Mary MacLaren in "Bonnie Bonnie Lassie"

TAKEN from the story of "Auld Jeremiah" by the well-known author, Henry C. Rowland, "Bonnie, Bonnie Lassie" gives the American Beauty of the Screen a perfect vehicle for the steadily mounting appeal of her personality and talent in comedy-drama. Supporting Mary MacLaren is Spottiswoode Aitken in the character of "Auld Jeremiah," and the play of wits between the crusty old millionaire and the stout-hearted Scotch lassie determined to make her way in this country, is as keen a delight to the mind as the beautiful settings are to the eye. See this picture soon.

SPECIAL ATTRACTION



Kenneth Harlan in "The Trembling Hour"

THE war has brought us "shell shock" And shell shock has brought us the big, throbbing crisis scene in "THE TREMBLING HOUR" —a picture hot with the passionate strivings of youth to grasp revenge for injustice—next, grim with the payment of the debt due for overstepping the law—then hugely tragic with an inexplicable crime suddenly fastened on the returned soldier-hero whose regeneration until now had seemed accomplished. There are not many plays with the terrific intensity of "THE TREMBLING HOUR." But you know their success.

SPECIAL ATTRACTION

PICTURES

1919



Ora Carew
in "Loot"

MADE from the famous story "Loot," by Arthur Somers Roche, which appeared in the Saturday Evening Post, this picture makes the ordinary "thriller" look like a day in an Old Ladies' Home—and yet is completely without objectionable features. The story of the theft of a two-million dollar necklace entrusted to a young American for delivery in London, "LOOT" has one of the most startling and intense robbery scenes ever conceived and, at the same time, is romantic with a heart-interest that will make your audiences glow with sympathy for the two delightful young people so tremendously involved. Here, gentlemen, is a real melodrama!

SPECIAL ATTRACTION



Frank Mayo J. Barney Sherry
in "A Little Brother of the Rich"

TO WEAR dress clothes and still be distinguishable from the waiters is something worth while to photoplays as well as to gentlemen. You will not mistake "A LITTLE BROTHER OF THE RICH" for anything but a Universal production, so perfect are its appointments from flying start to silken finish. Taken from the famous novel by Joseph Medill Patterson and played by an All-Star cast we believe that this is as fine an example of the well-rounded photodrama as any Producer will offer you this year. We leave the decision to you—at any Universal Exchange.

SPECIAL ATTRACTION

UNIVERSAL

1920



Fritzi Brunette in "The Woman Under Cover"

SOMETIMES the play appeals—sometimes the star—but here we have a picture in which both Star and Story tug at the heart strings, till it seems as if human emotion can stand no more. "THE WOMAN UNDER COVER" is a rushing, throbbing story of newspaper life—from the woman's side of it—the woman who had to choose between her duty to her paper and the big, strong man she loved, and her affection for a wayward brother in the toils of a woman under cover. They don't make them much finer and stronger than this picture. We advise you to see it.

SPECIAL ATTRACTION



Monroe Salisbury in "Sundown Trail"

THE golden days of old California—they have just been discovered! As usual, Universal has done it—first, with "THE OUTCASTS OF POKER FLAT," and now with Monroe Salisbury in "THE SUNDOWN TRAIL," a picture which is a sheer delight to the eye for its picturesque Sierra settings, its quaint, old-fashioned, yet attractive, dress, its rich flavor of those romantic, gold-glamored days that are gone. Played by Monroe Salisbury in that superbly emotional fashion of which he is the master, "THE SUNDOWN TRAIL" will be found a thrilling, quick-moving drama of the very best kind, no matter where or who your audience.

SPECIAL ATTRACTION

PICTURES

1919



Harry Carey in "The Rider of the Law"

HERE'S a real galloper! The story of a U. S. Ranger, reformed from a wild life, whom Fate forces to arrest his former evil associates, only to find that their leader is his brother and that brother the lover of the very woman for whom he, himself, is undergoing hardship and every form of danger. But he runs true to form—as "THE RIDER OF THE LAW," and as Harry Carey. Even when troubles are thicker than huckleberries in July, you'll chuckle over the human-ness of the man and exult with him when the day of victory over self and enemies finally comes. Book this and book it sure.

SPECIAL ATTRACTION



Robert Anderson in "Common Property"

THERE is no money-maker like Timeliness. And Timeliness points straight at Russia where, in the scenes of "COMMON PROPERTY," we have the sensational picture of a Russian's American wife and daughter claimed by the Bolsheviks under their infamous decree nationalizing all women. No. It is not too strong. "COMMON PROPERTY" has been handled in a wondrously artistic fashion. Its strength lies, as you will see, in the marvellous sympathy with which its naturally tremendous situations have been made to reach every human heart. Give this picture your own personal viewing and you'll agree.

SPECIAL ATTRACTION

UNIVERSAL

1920



Tsuri Aoki
(Mrs. Sessue Hayakawa)
in
"The Breath of the Gods"

CAN the cherry-blossom mate with the lily? Even with a lily of France? Here is a photodrama whose plot will yet see the Grand Opera stage—a picture of a little Japanese maid of noble birth, torn by love for one whom she cannot marry if she would remain true to her native land. A play into which the secret diplomacy of the Far East suddenly enters with tragic tread and reeking hand, making its pathetic heroine still more flower-like and fragile, still more certain of being broken in the mighty game of politics and ruthlessly cast aside. See this picture by all means. It is unique.

SPECIAL ATTRACTION



Monroe Salisbury
in
"His Divorced Wife"

THE women of your audiences like Monroe Salisbury fully as much as the men and they'll simply dote on "HIS DIVORCED WIFE"—because it's their kind of a story. Living in a simple mountain community, Asa Whipple, the iron-muscled blacksmith, marries the flower of the village, and then, through the plots of his rivals, has to pass through trials, perils, imprisonment and self-sacrifice, bearing them all like a true man and finally regaining his rightful happiness. Simple in plot? Yes—but like most simply constructed things—exceedingly strong.

SPECIAL ATTRACTION

PICTURES

1919



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1920

DOROTHY PHILLIPS

in

"THE RIGHT TO HAPPINESS"

A UNIVERSAL-JEWEL PRODUCTION DE LUXE

Produced under the direction of Allen Holubar

The finest adjectives are, after all, only words. You must see Dorothy Phillips in her wonder-role of the two sisters--you must see VIVIAN, the girl who had everything and gave nothing--you must see SONIA, who had nothing--yet gave everything. You must see these two--in the same actress--meet and kiss. You will then be seeing the very finest combination of acting and photography that the screen has ever known.

For some, "THE RIGHT TO HAPPINESS," will be a great spectacle of peoples' rights and wrongs--5000 assisted in its production--a city built and burned, For others, it will be a terrific revelation of the industrial struggle of today—of the volcano that smoulders under the crust. For a great many more, it will be, happily, the greatest love-story ever told. What more do you want in a picture?

PICTURES

1919







DOROTHY
in her amazing
"SONIA"
or "Bolsheviki
of the
in The Right

UNIVERSAL

1920





PHILLIPS

impersonations

"VIVIAN"

as

a daughter of the Idle Rich.

"Happiness"



PICTURES



"A Sure-Fire Special that Will Clean Up"

SAYS WID

"SURELY this is a Special, and, if you handle it right, it should be a very big money-getter. The success of Holubar's 'Heart of Humanity' is going to help you a lot in presenting this and you certainly realize the importance of being able to advertise this as a tremendous dramatic visualization of an intelligent solution of the problem of labor unrest. It will have exceptional appeal with all of the employed class.

"It certainly should be one of the big pictures of the year."

REMEMBER THAT WID PREDICTED THE TREMENDOUS SUCCESS WON BY "THE HEART OF HUMANITY"

WID WAS RIGHT THEN
WID IS RIGHT NOW

SAMUEL L. ROTHAPFEL, RECOGNIZED AS AMERICA'S LEADING EXHIBITOR, says:

"It is sure to be a big financial success."

NOW READ ON THE OTHER PAGE WHAT FRANK L. NEWMAN, PRESIDENT AND GENERAL MANAGER OF FIVE OF THE FINEST THEATRES IN THE MIDDLE WEST, HAS TO SAY

1919

UNIVERSAL

"I immediately arranged for an indefinite run"

says FRANK L. NEWMAN



"ON MY last visit to New York City, I learned that you were going to have a private screening of 'THE RIGHT TO HAPPINESS,' Allen Holubar's latest production, and I feel that I was very fortunate in being able to see this wonderful picture.

"After the screening, I immediately arranged for an indefinite run at the Royal Theatre in Kansas City.

" 'THE RIGHT TO HAPPINESS' is a production that will linger long in the mind of everyone who sees it.

"It deals with a story that will appeal to everyone and particularly touches a condition which prevails throughout the world at the present time.

"Dorothy Phillips' interpretation of the two leading roles is superb—and the story, as a whole, is great.

"I want to take this opportunity to thank you for the privilege of seeing this picture so far ahead of the release date."

Very truly yours,

(Signed) FRANK L. NEWMAN

President

Newman Theatre, Kansas City
Royal Theatre, Kansas City
Regent Theatre, Kansas City
Butterfly Theatre, Milwaukee, Wis.
Fourth St. Theatre, Moberly, Mo.

1920

PICTURES

1919



DOROTHY

Supported by
ALL-STA

A mighty Epic of the Love of Go

"PAID IN

Written by one of America's most popular living authors—JAMES OLIVER CURWOOD—this huge drama of the Frozen North owns a splendid continuity of action and plot that are only equalled by the ruggedness of the story itself and so becomes one of the most all-satisfying pictures of many years. Scenically, it is a marvel—and of Dorothy Phillips we shall simply say: "It is the screen's foremost emotional actress at her best."

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1920

PHILLIPS

n Extraordinary

CAST

d Woman in the Frozen North...



ADVANCE"

Chosen out of scores of the world's finest pictures for the opening of the new CAPITOL THEATRE at Broadway and Fiftieth Street, New York City—"PAID IN ADVANCE" may naturally be put down as perfect in every detail. Supporting Miss Phillips, is an extraordinary cast including Priscilla Dean, William Stowell, Lon Chaney and Carmen Phillips. Show it and you will be following the leaders among theatres no less than among producers.

PICTURES

1919

DOROTHY

in

A GREAT drama of the Mystery of Fate. Something that no one can resist when once they've seen your posters—something they'll not soon forget. WID says: "If you ran 'The Heart of Humanity' it is certainly up to you to follow it with 'DESTINY.' The Story is 'there' in many ways and the author, Charles Neville Buck, proves himself an analyst of character."

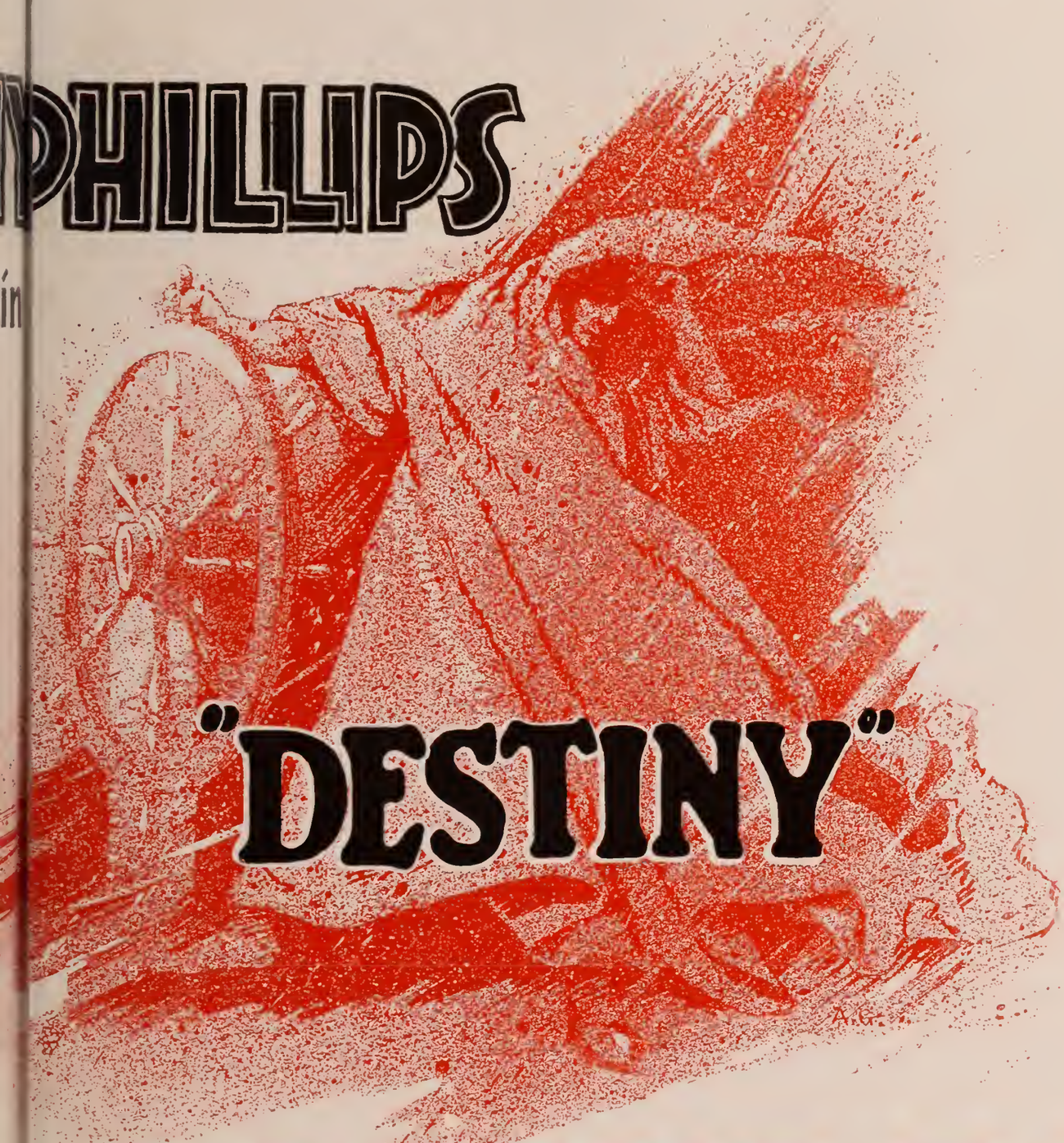
In corroboration which brings in the dollars and cents, H. G. REDMON of Redmon's Majestic (1200 seats) in E. St. Louis, says:

"DESTINY" is all that it is cracked up to be. I list it with four of the biggest box-office attractions that I have played in the last twelve years. I was highly gratified with the receipts and immensely pleased with the show."

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PHILLIPS



PICTURES

1919

Carl Laemmle has
the honor of
presenting

THE STAGE WOMENS' WAR RELIEF SERIES

12

Two-reel Photoplays de Luxe
Made by the foremost Players
on the Stages of the World
Today

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Booked by the Best

Empire–Portland, Me.
Capitol–Springfield, Mass.
Shea's Hipp–Buffalo, N. Y.
Regent–Rochester, N. Y.
Strand–Syracuse, N. Y.
Lumberg, Niagara Falls, N. Y
Majestic–Elmira, N. Y.
12 theatres of Lubliner and Trintz, Chicago
Orpheum–Peoria, Ill.
Strand–Cincinnati
Colonial–Columbus, Ohio

Strand–Dayton, Ohio
Strand–Louisville, Ky.
Liberty–Springfield, Ohio
Jefferson, Hamilton, Ohio
Alhambra–Canton, Ohio
Regent–Lima, Ohio
Ansonia–Butte, Montana
Rivoli–Denver, Colo.
Madison–Detroit
Alhambra–Toledo, Ohio
Gorden–Flint, Mich.
Joffer Strand–Saginaw, Mich.
Bijou–Lansing, Mich.
Orpheum–Jackson, Mich.
Regent–Kalamazoo, Mich.
Bijou–Bay City, Mich.
Circle–Indianapolis, Ind.
Strand–Evansville, Ind.
American–Terre Haute, Ind.
Victory–Kokomo, Ind.
Washington–Richmond, Ind.
New Franklin–Minneapolis, Minn.
Palace–Duluth, Minn.
New Grand–Superior, Wis.
Casino–La Grosse, Wis.
Capitol–New York City
Majestic–Tulsa, Okla.
New–Fort Smith, Ark.
Stanley Co.–Philadelphia, Pa.
Mammoth–Philadelphia, Pa.
Model–Philadelphia, Pa.
New Colonial–Philadelphia, Pa.
Bellevue–Philadelphia, Pa.
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PICTURES

1919



Mildred Harris Chaplin

in

"HOME"

The Story of Every Girl

The story of every girl cannot be super-dramatic—no one wants it to be. But "HOME" is exactly what every girl would like to have it—a picture of heart-appeal, beauty and good sense. Just the kind of play that women like—just the kind that all men like who like women. Exquisitely dressed, perfectly appointed, absorbingly realistic whether the situation is laid around a deal table or a Circassian escritoire. In other words, it's a Mildred Harris–Lois Weber Production—perfect.

UNIVERSAL

1920



Lois Weber

The Directing Genius of

FORBIDDEN

A Coming Mildred Harris Production

Perhaps this title will draw more women than men. Forbid a woman something and it promptly becomes interesting. The story of a happy little poor girl who becomes an unhappy rich wife—until she finds that it was for her own good that something was forbidden. Never was Lois Weber more artistic—nor Mildred Harris half so appealing. And it's coming very soon!

PICTURES

1919 1920

SHORT STUFF

THE whole Trade knows in its heart that there has never been a time when the UNIVERSAL did not excel the whole field on short stuff.

The whole Trade knows, also, that there is a great and growing demand for short stuff on the part of the movie fan. It is no longer used as a filler. It is no longer bought haphazard. Short stuff has become the real feature in many a fine theatre, with the result that the owners are more than mopping up profits.

Who on earth can give you such a really complete and wonderful array and variety of good short stuff as you'll find on this list.

Lyons & Moran Comedies ..... Every other week
Universal Current Events ..... Every week
International News ..... Every week
Hearst News ..... Every week
Screen Magazine ..... Every week
Two-reel Western ..... Every week
Rainbow Comedies ..... Every other week
Century Comedies ..... Every other week
Eddie Polo in 10 "Cyclone Smith" Two-reelers
Marie Walcamp in the Spur and Saddle Series (Oct. 6th)
Joe Martin in "Monkey Stuff" and "The Jazz Monkey"
Major Allen Animal Hunt Pictures (3) with 3 to come.

SERIALS

James J. Corbett in "THE MIDNIGHT MAN," just released
Elmo Lincoln in "ELMO, THE MIGHTY"
Marie Walcamp in "THE RED GLOVE"
Eddie Polo in "THE LURE OF THE CIRCUS"

There's enough short stuff here to enable you to make up a whole program of it. Try it. There's nothing like a change right straight through to

UNIVERSAL PICTURES

B·A·ROLFE

presents



"THE·AMAZING·LOVERS"

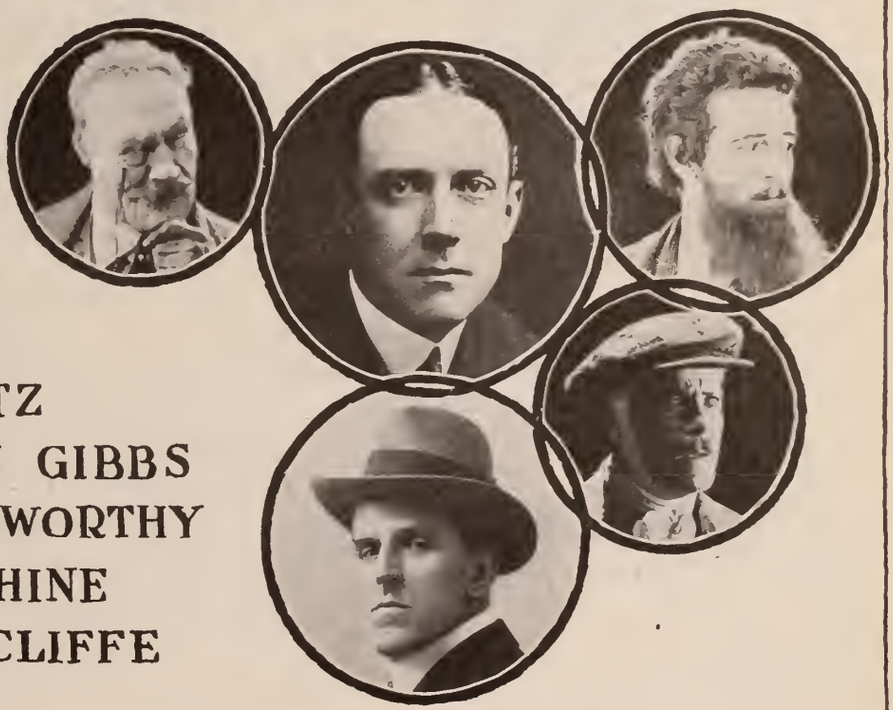
adapted by Chas. A. Logue
from "The Shining Band"
by ROBERT W. CHAMBERS

The first production of

The ROBERT W. CHAMBERS SERIES

With an exceptional
cast including

GRACE DARLING
RAMSAYE WALLACE
SALLY CRUTE
MARC McDERMOTT
G. v. SEYFFERTITZ
ROBERT PATON GIBBS
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JOHN L. SHINE
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Watch for further announcements

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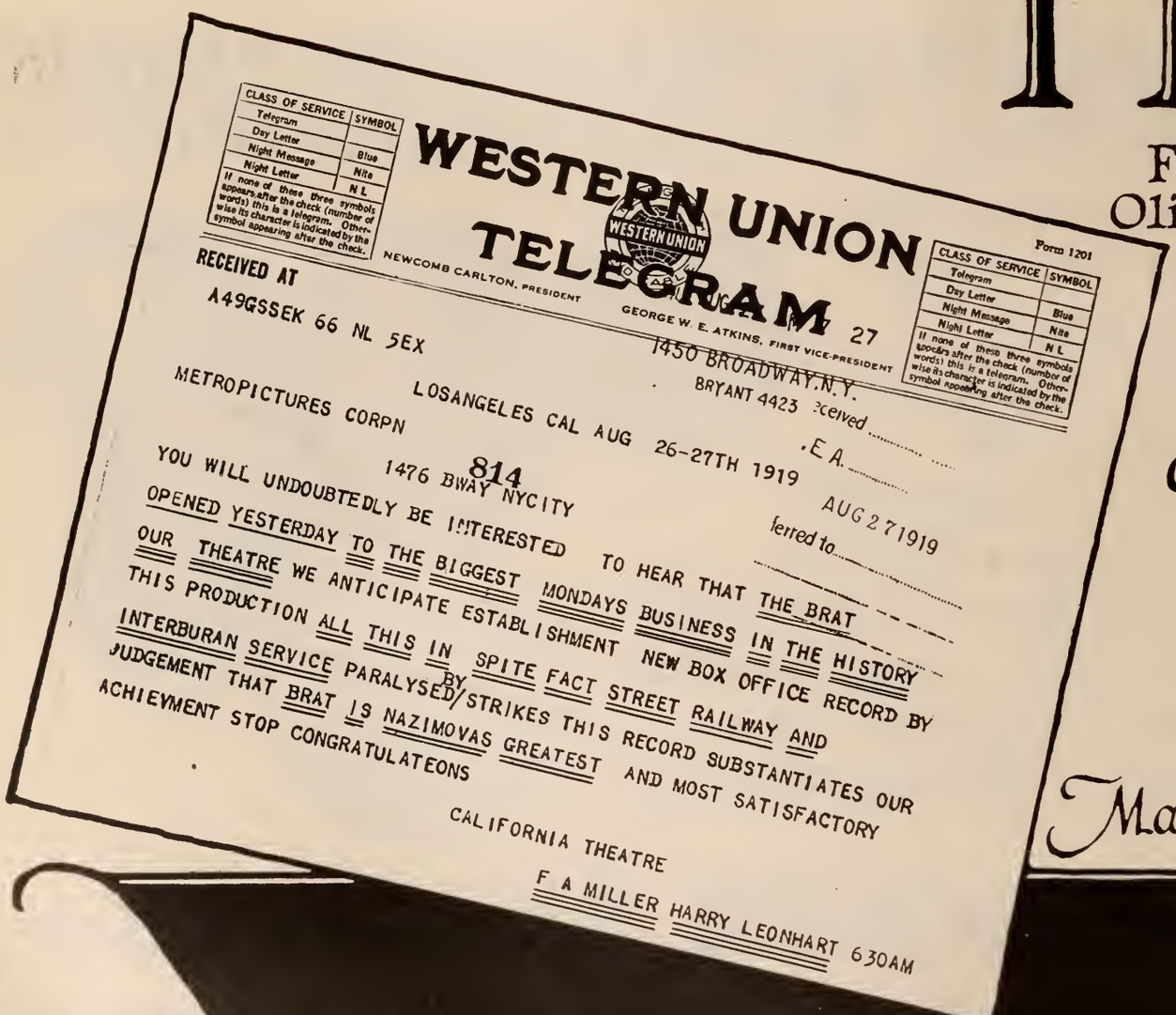
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THE

From Maude
Oliver Morosco

Book
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and Break
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Maxwell Karger



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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

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YOU WILL UNDOUBTEDLY BE INTERESTED TO HEAR THAT THE BRAT OPENED YESTERDAY TO THE BIGGEST MONDAYS BUSINESS IN THE HISTORY OUR THEATRE WE ANTICIPATE ESTABLISHMENT NEW BOX OFFICE RECORD BY THIS PRODUCTION ALL THIS IN SPITE FACT STREET RAILWAY AND INTERBURAN SERVICE PARALYSED BY STRIKES THIS RECORD SUBSTANTIATES OUR JUDGEMENT THAT BRAT IS NAZIMOVAS GREATEST AND MOST SATISFACTORY ACHIEVMENT STOP CONGRATULATEONS

CALIFORNIA THEATRE

F A MILLER HARRY LEONHART 630AM

Received ..... E.A. ..... AUG 27 1919 ..... Referred to .....

ME

PICTURES

JURY IMPERIAL, Ltd. Exclusive Distributors throug

eWorld's Record!

as

A Box~Office Attraction!

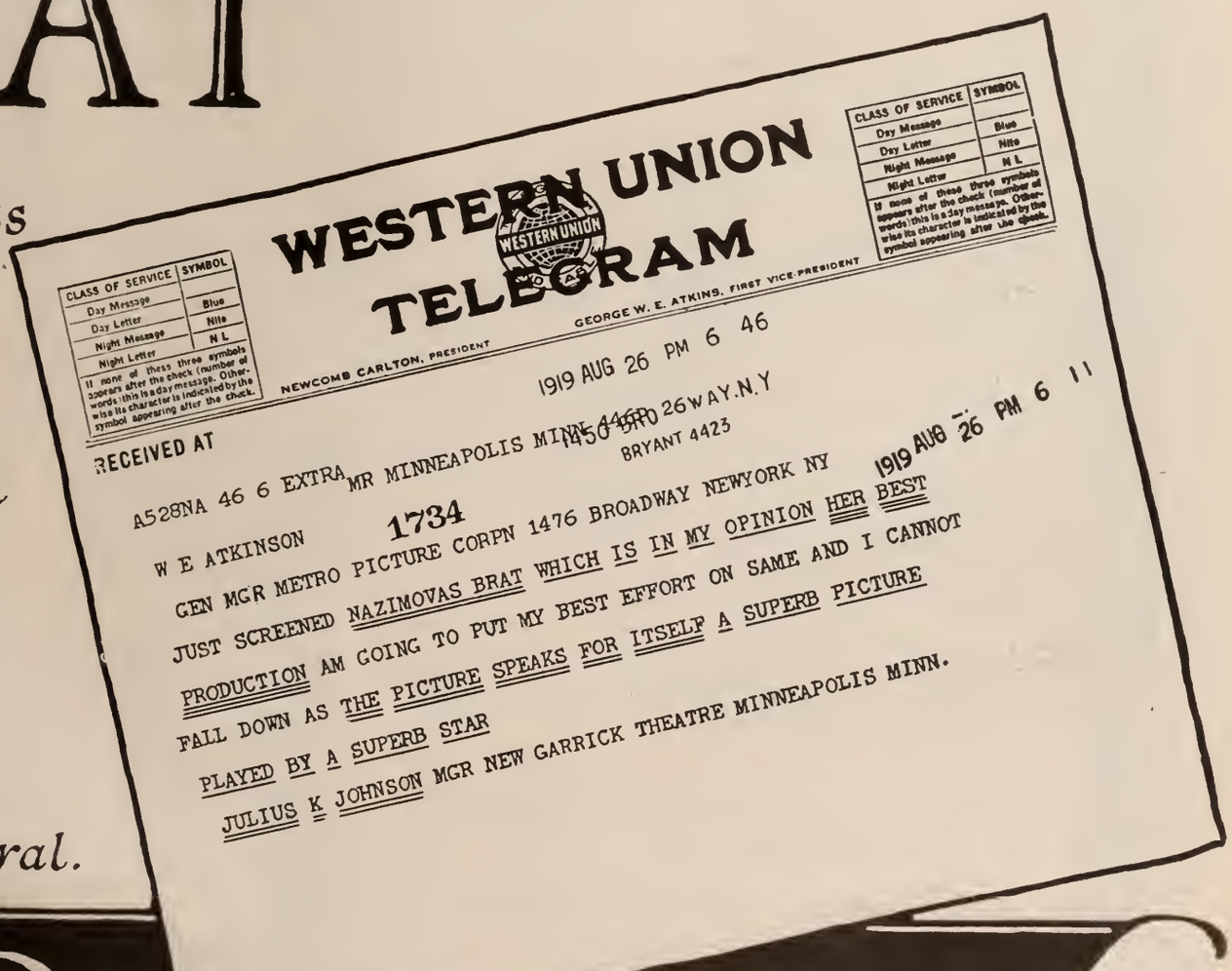
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ulton's big
age Success

his
reaker,
our Own
rds!

irector General.



WESTERN UNION TELEGRAM

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GEN MGR METRO PICTURE CORPN 1476 BROADWAY NEWYORK NY

JUST SCREENED NAZIMOVAS BRAT WHICH IS IN MY OPINION HER BEST PRODUCTION AM GOING TO PUT MY BEST EFFORT ON SAME AND I CANNOT FALL DOWN AS THE PICTURE SPEAKS FOR ITSELF A SUPERB PICTURE PLAYED BY A SUPERB STAR

JULIUS K JOHNSON MGR NEW GARRICK THEATRE MINNEAPOLIS MINN.

TRO
CORPORATION

t the British Empire. Sir WILLIAM JURY, President.

READ WHAT NEWSPAPERS & TRADE PAPERS SAY ABOUT THIS TREMENDOUS BOX-OFFICE ATTRACTION.

N.Y. Herald~
Best thriller that has come to Broadway.

N.Y. Sun~
Greeted with every sign of approval.

N.Y. Tribune~
Entertaining and exciting.

N.Y. Evening Post~
the play is full of comic & adventurous scenes~pleased the audience greatly.

N.Y. Evening Journal~
Has right elements~humor & thrilling drama.

N.Y. Globe~
Cheered to the echo.

N.Y. Times~
Every performance recieved with a roar of applause and a riot of laughter.

AND HERE ARE COMMENTS FROM THE TRADE JOURNALS~

Motion Picture News~
Keeps the spectator at attention. An excellent cast headed by King Baggot.

Moving Picture World~
Baggot does some effective work, supported by a well balanced cast.

Morning Telegraph~
Cleverly constructed and highly entertaining story.

Wids~
Unexpected twists that keep the spectator guessing.

Exhibitor's Trade Review~
It's a "Sure~fire" attraction.

Exhibitor's Herald~
The Exhibitor could not do better than to add this feature to his list of bookings.

Evening Herald, Los Angeles.

CLUNE'S BROADWAY

Four seasons in London and two equally successful seasons in New York as a stage play should be enough to guarantee the picture version of "The Man Who Stayed At Home," shown at Clune's Broadway this week with King Baggot in the title role, as an attraction of notable interest.

The story is one of sustained interest from the very first scene until the last flicker of the last reel. There are unexpected twists that keep the spectator guessing from the start, while the picture as a whole contains as many thrills as the most highly colored serial, without the impossibilities that usually mark that type of screen entertainment. At every turn of the story, just when the audiences begin to draw conclusions ahead of the action, there comes a new and entirely unexpected development, all of which serves to keep the interest not only tenified, but on the qui vive of further expectancy. In the end a fine and dramatic climax is registered. The plot centers around a young American secret service man, who silently accepts the position of a slacker in his friends' eyes, that he may secure the conviction of a desperate band of criminals, who are seeking to betray the United States into the power of Germany.

King Baggot's numerous admirers are sure to be wildly enthusiastic over his work in the role of Christopher Brent. Claire Whitnel is delicately beautiful and graceful as the heroine and Lillie Leslie and others complete a strong cast.

Hudson Dispatch, Union, N.J.

"MAN WHO STAYED AT HOME" SCORES A HIT

Stirring Secret Service Play Crowds the Fulton, Franklin and Rialto Theatres

The sensational London and New York stage success, "The Man Who Stayed at Home," the work of the noted English dramatists, Lechmere Worrall and J. E. Harold Terry, has been made into a graphic drama of the silver sheet by Screen Classics, Inc., and is a worthy successor to the spoken play.

This photoplay which was the feature at the Fulton, Franklin and Rialto theatres yesterday tells the story of Christopher Brent, a young and daring Secret Service agent who finds it difficult to bear the suspicions of the girl he loves and of his friends, because he will not disclose his secret mission.

Brent is ordered by his chief to proceed to a fashionable seaside resort to round up a band of conspirators who are seeking to gather American state secrets for transmission to an alien power. He goes there and with the aid of a clever woman assistant, discovers a wireless apparatus that has been ingeniously concealed in a revolving fireplace. His quarry soon suspect him and denounce him as a foreign agent.

As he is already under suspicion and unable to speak, his sweetheart further distrusts him, as do also her brother and father.

Brent finally, by a subtle move manages to turn the tables on the plotters and turn them in the net of their own ring.

The Screen Classics Inc., production of "The Man Who Stayed at Home" is supported admirably by an all-star cast featuring King Baggot, Frank Bennett Ricca Allen, Ida Darling, Lloyd Lack. The big production is directed by Herbert Blache and produced under the personal supervision of Maxwell Karger, director general.

Herald, Dallas, Tex.

HIPPODROME THEATER.

Criticism.

"The Man Who Stayed at Home" is a genuine screen thriller and King Baggot, who plays the leading role, makes it thrilling.

The picture, which began a week's run at the Hippodrome theater Sunday, shows a new phase of the great war—or rather, a part of the great war about which little or nothing was known. It concerns a man whose mission was secret and who braved the scorn of his friends and the contempt of the woman he loved to discharge his duty. As a secret service operative, he encountered dangers equal to those of the boys in the trenches, but there was no glory for him. Even his friends suspected him of having connections with enemy agents, but he could no reveal his secret. How he eventually performed a great service for his country and won back the confidence of his friends and the love of the girl forms a most powerful climax.

"The man Who Stayed at Home" abounds with rapid-fire action and the interest never lags. King Baggot gives a masterful portraval of his powerful role and reveals striking dramatic ability. It has been many months since we have seen this attractive star and his work in this picture revives hope that the movie fans will see more of him in the future.

ME
PICTURE

JURY IMPERIAL, Ltd, Exclusive Distributors throu

The MAN WHO STAYED AT HOME

By Lechmere Worrall and J.E. Harold Terry
Herbert Blache, Director.



Maxwell Karger
Director General.

The Sensational Success of two Continents. Ran for 4 years in London
2 years in New York
14 weeks in Pittsburg
and had equally big runs in Philadelphia, Boston, Chicago, and Other Cities.

TRO
CORPORATION
t the British Empire. Sir WILLIAM JURY, President.

PIONEER ATTRACTIONS BREAKING RECORDS WHEREVER SHOWN!

THE BOOMERANG

with

HENRY B. WALTHALL

Colossal Production, Wonderful Story, the Most Astounding Subject ever shown on the Screen

GRACE DAVISON AND CONWAY TEARLE

in

ATONEMENT

The Powerful Emotional Drama of a Man's Conscience and a Woman's Soul

THE LONG ARM OF MANNISTER

with

HENRY B. WALTHALL

(By E. Phillips Oppenheim)

A Dramatic Masterpiece of Love Everlasting, of Vengeance all Powerful, of Forgiveness all Divine

THE SINS OF THE CHILDREN

with

STUART HOLMES AND ALMA HANLON

From Cosmo Hamilton's great novel of the sorrows, the mistakes and the joys of youth

WANDA HAWLEY

in

VIRTUOUS SINNERS

A Gripping Romance of a Thousand Smiles, a Thousand Tears and a Thousand Surprises

THE GIRL FROM NOWHERE

with

CLEO MADISON AND WILFRED LUCAS

A Red Blooded and Rapid Fire Tale of the Rugged Northwest

SUSPICION

A Honeyed Tongue with a Heart of Gall

with

GRACE DAVISON

A Drama True to Life

The "FACTS AND FOLLIES" Series

One a week—fifty-two a year

A Thousand Feet of Satire, Humor, Mirth and Instruction

Every Man a Hercules——Every Woman a Venus

Produced by Physical Culture Photoplays, Inc.

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130 West 46th St., N. Y. C.
145 Franklin St., Buffalo, N. Y.
(New York and Northern N. J.)

EASTERN FEATURE FILM CO.
57 Church St., Boston, Mass
(New England)

M & R EXCHANGES
107 Golden Gate Ave., San Francisco, Cal.
730 S. Olive St., Los Angeles
(Cal., Ariz. and Nev.)

MASTERPIECE FILM ATTRACTIONS
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(Ill., Ind. and Wis.)

SOME TERRITORIES STILL OPEN

PIONEER FILM CORPORATION

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Always in the Market to Purchase the Best Independent Productions Made

You'll Have To HURRY To Get Aboard This Super Series



HELEN GIBSON

The dare devil thrill maker
the greatest two reel money getting star
in the world in a series of
twenty-four

SUPER SHORT RAILROAD FEATURES

Why Say More?

Territorial Rights GOING GOING !! Don't Wait Until--THEY'RE GONE!!!!

All U. S. territory on the Neal Hart and Al Jennings series was sold out in nineteen days. Well? We repeat again—

Why Say More?

CAPITAL FILM CO.
EXECUTIVE OFFICES
CONSUMERS BLDG.
CHICAGO


WORLD-PICTURES
WORLD PICTURES
present
EARL METCALFE
and
VIRGINIA HAMMOND
in
"The Battler"
By FORREST HALSEY
Directed by FRANK REICHER

GOLDWYN PICTURES



September
Nineteen Nineteen

SO long as exhibitors are impressed by inflated exaggerations in producers' advertising, just so long will they have themselves to thank for unfortunate experiences when pictures fail to live up to their advance announcements. There is coming into the industry of picture making a new spirit, which is best exemplified by the Goldwyn idea. Exit Exaggeration! Not every picture is the biggest thing ever produced; not every picture is a hundred percent value; not every picture deserves to be called the "best," the "biggest," the "finest," the "most excellent."

In discussing the Goldwyn pictures now in the Goldwyn exchanges throughout the country, we have merely this to say:

We are proud of the new Goldwyn pictures. They measure up to the Goldwyn standards of good picture making, which are the severest test they ever face. Six productions are ready to be seen. They have been seen by many authoritative exhibitors, and *then* booked. The list of first-run managers who have already put their O.K. on them runs into the hundreds.

If you can see the current films yourself, do so. How much better to book, when *you* have been the judge!

In selling to the exhibitor, we like to think of him as a business man. As a business man, he will appreciate the conservative, business-like basis on which we are offering Goldwyn merchandise.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN, *President*

A Picture Bigger Than its Title

Samuel Goldwyn
presents

GERALDINE FARRAR
in The
WORLD AND IT'S WOMAN
supported by
LOU TELLEGEN

By Thompson Buchanan — *Directed by Frank Lloyd*

You and the public you serve have always vaguely dreamed of a picture dominating enough to match up with the personality of Farrar. So overwhelming a personage, internationally popular—popularly enthroned—deserves a story and a production of sweeping magnitude, built on broad fundamental human emotions.

In this spectacular, epical play, the first, last and eternal impression must be that your original conception of a picture equal to Farrar at last has been encompassed.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN, *President*

You may see this Picture before you buy it

A Picture Bigger
Than its Title



You may see this Picture
before you buy it

Lives change for a Trail Woman



REX BEACH'S

Powerful story of the North

The GIRL *from* OUTSIDE

Directed by Reginald Barker
Produced Under the Direction of GOLDWYN

This master historian of the North, better than any other man, has sensed its romance and adventure. In his newest picture, taken from his popular story, he has found a new wealth of possibilities, which he has developed in a way to please his most ardent admirers.

The Story—The scum of that life which gravitates about a new settlement, where gold is just within the grasp of the adventurers. The girl from outside. What the girl did. What the dregs did.

You may see this Picture before you buy it

If you married without a Licence

Samuel Goldwyn

presents



WILL ROGERS

in

ALMOST A HUSBAND

By Opie Read *Directed by Clarence G. Badger*

We believe it will make an extraordinary success. There is so much of the every-day, ordinary, real sort of things and people in it—good humor and considerable sentiment. When one sees it, he is not just a movie fan or theatre-goer. He is part of the action. He is one of the people there.

The charm of Will Rogers is in his lack of play-acting—he is genuine.

You may see this Picture before you buy it

Samuel Goldwyn

Announces

A

NATIONAL ADVERTISING CAMPAIGN



It will be the most intensive, aggressive, consistent effort ever made to create a faith in a motion picture name. There will be no effort of publicity and advertising known in modern merchandising which will not be adopted in the tremendous propaganda. The purpose of it all will be to make the public understand Goldwyn ideas, ideals; pictures, stars, authors. More particularly will the campaign gradually mould a public appreciation of the Goldwyn standard of entertainment. Gradually "Goldwyn" alone will bring the audiences.

The campaign will not be a flash. It will not be intermittent. It will not be for a week or a month or a year, but is being laid out along conservative, constructive, common sense lines, to be carried on for the length of the life of the Goldwyn Company. There will be that same perseverance and unrelenting adherence to a fixed policy, which has made for the success of the best commercial enterprises, viz: Packard Automobile; Royal Baking Powder; Fairy Soap; Waterman's Fountain Pen; Victor Talking Machine; U. S. Tire and all the other big advertising leaders.

Not one penny of the advertising will be spent except in its direct application to the theatre allied with the Goldwyn idea. The best brains in the advertising world are at work on the campaign.



GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

You Bet!

Samuel Goldwyn
presents

TOM MOORE



in

LORD AND LADY ALGY

By R. C. Carton *Directed by Harry Beaumont*

Pull to this picture! Under three different names the stage play has been a maker of over-flow audiences.
The race-track atmosphere, inevitable romance of a Tom Moore characterization, the old English home life, all contribute their part toward making an exceptionally compelling and, we believe, a money maker production.
The exploitation possibilities are unusual. Capitalize on the positive betting propensity of the crowds.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

You may see this Picture before you buy it



Samuel Goldwyn

presents

PAULINE FREDERICK

in

BONDS of LOVE

By Louis Sherwin *Directed by Reginald Barker*

Elements of success strongly emphasized in this picture:

A truly popular star at her best. A convincing story of a stronger love.

Maternal passion, high life, costly attire, big business, complication of romantic heart-affairs.

You may see this Picture before you buy it

How's Your Pedigree?

Samuel Goldwyn

presents

MADGE KENNEDY

in

STRICTLY CONFIDENTIAL

From Jerome K. Jerome's Comedy
"FANNY AND THE SERVANT PROBLEM"
Directed by Clarence G. Badger

Not a foot of film filler, not an inch of "film-flam." This substantial story appeals to the better sort of theatregoer. It is a maker of patronage which is not to be torn away from your house by sensational show of the cheap, the salacious, the suggestive, or the crudely melodramatic. It is the sort of picture on which a good house can build reputation and prestige and develop regular business. Be a good merchant—get a standing trade.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

You may see this Picture before you buy it



Madge Kennedy, fitly termed the first lady of the screen, has a significant theme to play on. Plenty of opportunity for exploitation. Arouse discussion on the world-old question of family trees. It can be made the talk of your local press and all its readers.

GOLDWYN SERVICE

Twenty-five Service Men to Oversell your seats

IF you are using every Goldwyn picture, or if you are using but one; if you are a first run house or a small neighborhood centre—

The Goldwyn Service is yours. It is given to you to help you fill your house, with every seat and standing room space sold.

The Goldwyn plan of selling pictures *to* you is the idea of selling the pictures *for* you. When you have selected a Goldwyn production, we have only half started. We see you through on it. We back you in every possible, modern way, so that you can make money—so that you will be with us as a regular customer, all of the time. Just as your best method of operation is to encourage *regular trade, so is ours!*

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN, *President*

Chester Tidbits

The very choicest of the choice Chester Tidbits have been taken, boiled down, concentrated, improved, and are offered in the weekly Bray release.

These Chester Tidbits truly make the audience hunger for more. To get just a peek into some strange part of the world piques the curiosity. Thus you offer to your public such unusual novelties as the Samoan Follies, the close-up views of a hand-to-hand fight between a man and an alligator; the extraordinary individual known as the uncrowned king of Brazil, and the famous Nick Carter.

Chester Tidbits are only one of the many features of the new and *greater*

Goldwyn BRAY Pictograph

Since the decision to distribute the original, improved Bray Pictographs, through Goldwyn, many new features have been devised. The famous "OUT OF THE INKWELL" animated cartoons,—marvels of life-like animation, the world's first animated cartoons *in color,* an exclusive Bray feature,—the popular science novelties, such as "Hello Mars," the "Birth of the Earth," Motion Pictures of the Invisible, all make the Bray Pictograph the single reel masterpiece,—the feature demanded by the public.

If you have been using the Bray Pictographs, your service will be continued by communicating with your nearest Goldwyn Exchange. If you have not used this feature yet, investigate it.

Produced by

BRAY PICTURES CORPORATION

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FILM SPECIALS INC.

Presents

The first of the
EDUARD JOSÉ Productions

MOTHERS OF MEN

DIRECTED BY EDUARD JOSÉ



Mollie King
in
"Women Men Forget"

Directed by John M. Stahl.

American Cinema Corp.

Walter Niebuhr, Pres. 220 W. 42nd St., New York.

THE FICTION MART---

¶ This week Motion Picture News inaugurates a new service to producers and their studio executives.

¶ "The Fiction Mart" a weekly department will hereafter give concise synopses each week of the latest novels and other fiction made available for motion pictures.

¶ The publishing experts conducting the department will also be ready at all times to render to Motion Picture News readers any personal service that may be desired in the location of photoplay material. They are in close touch with the publishing field—and at all times at your service.

See Page 2218

The most astounding, mysterious and sensational SERIAL ever produced in fifteen two-reel episodes

with

FRANCIS FORD

and

ROSEMARY THEBY

It will be seen by more people and make more profits than any other serial in the past.

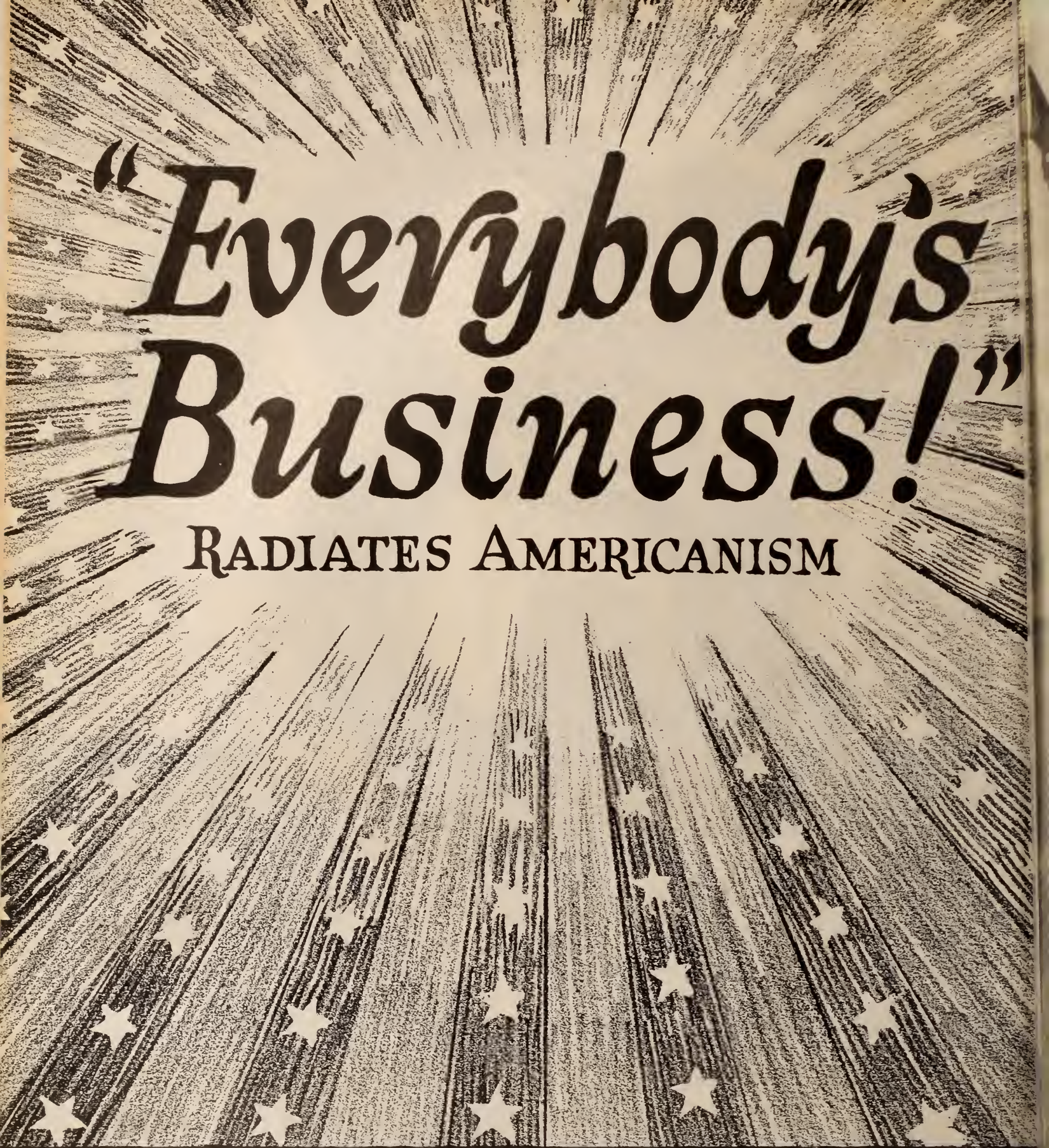
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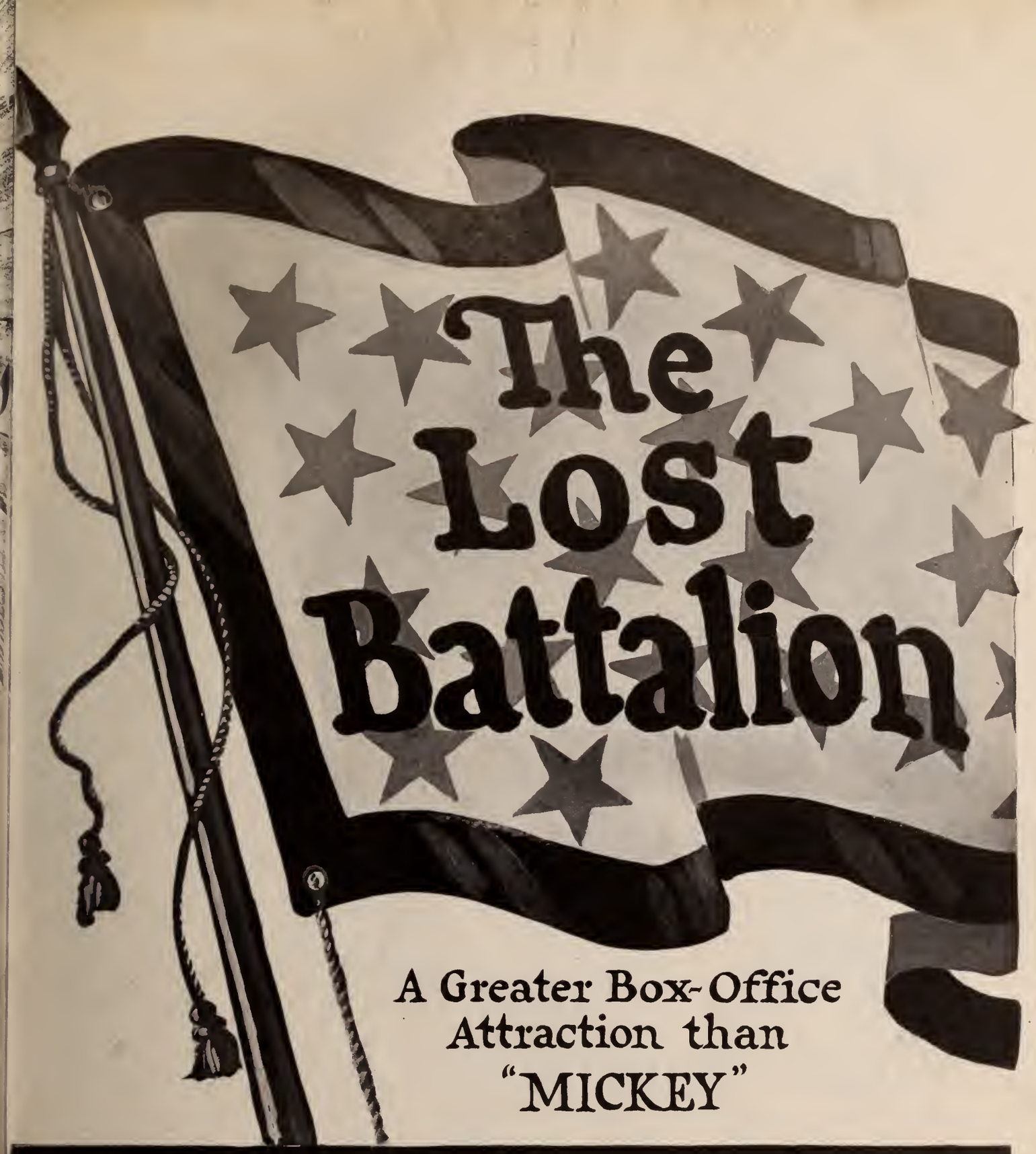
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Attraction than
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The HALL ROOM BOYS

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Merit Film Corporation, New York City
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Standard Film Service, Cleveland, Ohio
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Exhibitors Film Exchange of Washington, D.C.
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Greater Features Inc., Seattle, Wash.
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Nationally Known Vaudeville Artists Playing the Leads







Produced by
NATIONAL FILM CORP. of AMERICA
Wm. Parsons, Pres. — Joe Brandt, Gen'l. Repr.

For Particulars write
Harry and Jack Cohn
1600 BROADWAY, NEW YORK CITY.

ROBERTSON-COLE PRODUCTIONS

Bessie Barriscale



Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

HER PURCHASE PRICE

"A Splendid Drama. Despite the fact that these are days of lavish production, days when cost is evidently the last consideration in the selection of a photo-play story, this picture is extraordinary in its lavish sets which were obviously arranged with supreme disregard for the elusive 'Almighty Dollar.' The production is of artistic merit and the vivid scenes at its beginning are assets which make it distinctly entertaining as a whole."

Charles Flood in
The Trade Review.

"A satisfactory photo-play for the majority to enjoy."

Tom Hamlin in
Motion Picture News.

"Distinctive and totally different."

Margaret MacDonald in
Moving Picture World.

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS



Jesse D. Hampton presents

WILLIE OESMO

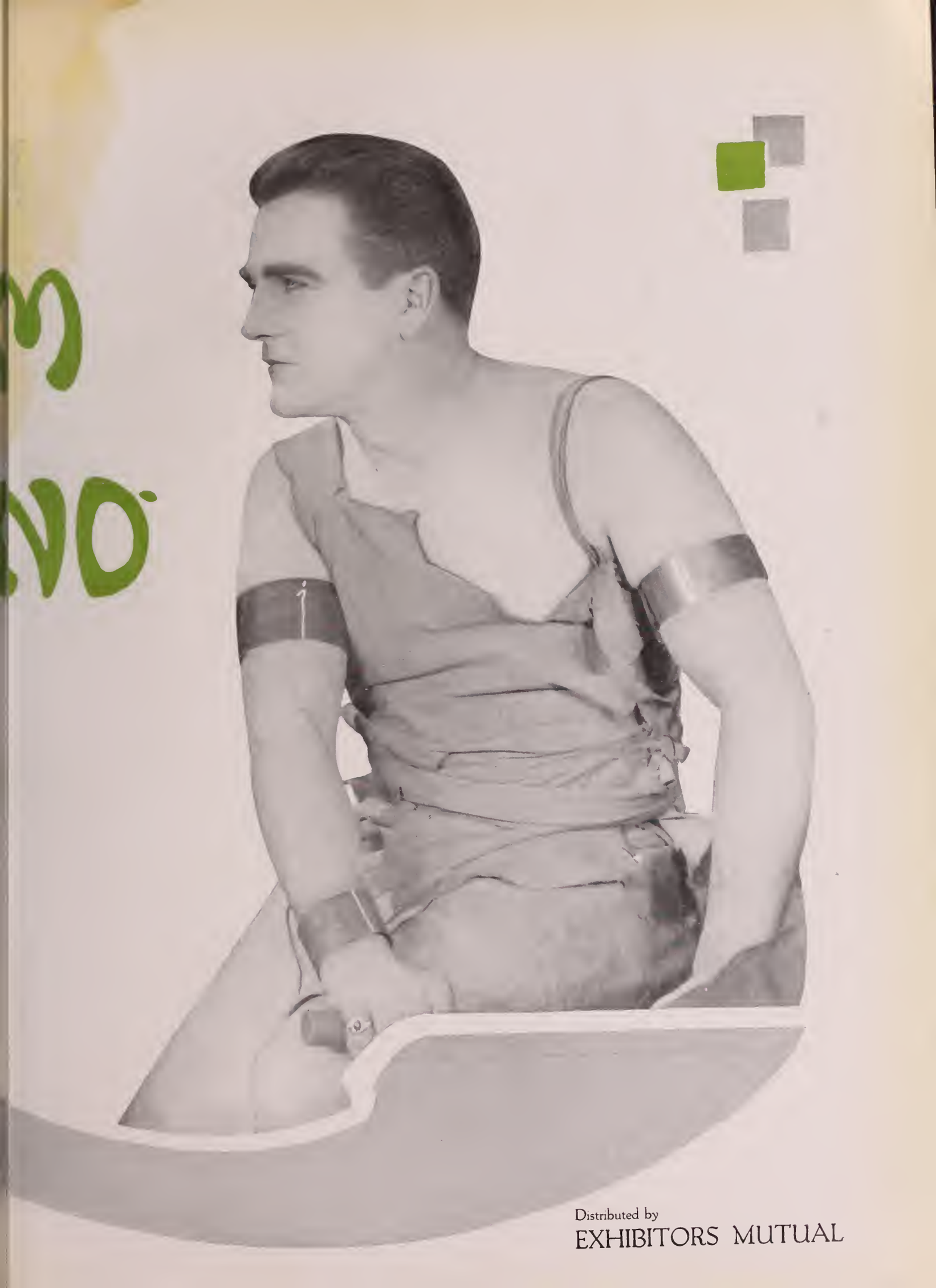
in

Dangerous Waters

GASPING, startled, gripped audiences will greet this story of high society and will talk of it for many a day. It is a daring drama with a tremendous punch, thrill, and shock.

The Feast of the Gods, a scene from this production, is a stupendous and lavish portrayal of a wild Bacchanalian revel of those who don't care.

Combined with a theme of dramatic intensity the truly sensational background of the picture makes it an offering of extraordinary box office strength.



Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

"THE OTHER HALF"

"WILL INCREASE THE RESPECT OF YOUR PATRONS"

says P.S. Harrison

A Brentwood Picture
Directed by King W. Vidor
Creator of
"The Turn in the Road"



47 WEST 42ND ST. HARRISON'S REPORTS NEW YORK CITY
PERSONAL TALKS FROM AN EXHIBITOR TO AN EXHIBITOR
VOL. 1 (SUBSCRIPTION $10.00 PER YEAR) NO. 36

"The Other Half" with an all-star cast

Noble is the motive of this story, and nobly is it interpretated by the characters.

Two friends, one a captain, the other a corporal, return from France. Don, the captain, is wealthy; Jim, the corporal, not well-to-do. Each has a sweetheart. In France, Jim had once saved Don's life. For this, Don is grateful. Jim, however, thinks nothing of it: "You would do the same thing for me, Don," he would say, and thus pass it up. The two are the best of friends. Each is proud of the other. They both work in the factory, because Don wants to make his way up, without the help of his father's money

Jim's girl, who works in a laundry, is overcome by the heat and is carried home. Jim and Don are notified and they rush home. Don telephones for his sweetheart, and she comes to nurse the girl. The kindness of her disposition brings cheer to the sick girl who shortly recovers. The two girls become fast friends.

Don's father dies, and Don inherits the entire fortune. His father's last words were, "Son, remember, there can be no sentiment in business." This motto now guides Don's actions, and the once "good fellow" becomes selfish and heartless.

Jim is made foreman. He immediately reports the unsafe condition of the factory's walls. Don turns him down. The walls cave in, and Jim is caught in the wreckage. He is blinded.

It is difficult to describe in this short space how Don is once again transformed to a lovable young man, and how Jim regains his eyesight to the joy of the spectator; but this much can be said about the whole picture, it is the personification of all that is good in human nature, all that is lofty. The wealthy girl's conduct towards the sick girl will touch every heart-string. Her look at the faded flower will melt any heart. Jim's unwillingness to think evil of Don even in his affliction, excusing his failure to visit him by saying, "Don must be too busy, otherwise he would come to see me, I know he would", will bring tears to your eyes, whether you want to or not. Such is the influence the picture exerts upon the finer emotions all the way through.

You, the exhibitor, have not yet fully realized the importance of your position in the community. Some people think it is equal to that of an educator; others, even superior. The writer is inclined to side with the latter, because your influence, for good or evil, as you may choose to exert it, is more powerful than that of any other factor known. Pictures such as "The Other Half" will increase the respect of your patrons for you and the profession. It is the kind that ennobles the soul, refines the feelings.--Robertson-Cole Co.--Through Exhibitors Mutual. -5 reels.

P. S. Harrison

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

Sessue Hayakawa



Greater Than Excellent

Superior is defined by Webster as meaning "Greater Than Excellent" and that is the precise reason why the new Hayakawa productions are called

SUPERIOR PICTURES

Woven from the richest material, produced on a grander scale than ever before, the 1920 series will eclipse the splendid record of the past.

Produced by
HAWORTH

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

In a class by himself Hayakawa



A Unique Unity of screen opinion acclaims him unexcelled

"Sessue Hayakawa needn't take a back seat for any star on the silver sheet. It is a delight to watch him score his points. He does it so quietly and effectively." —*New York Review*

"To comment on the star's acting is unnecessary. Mr. Hayakawa is in a class by himself as a screen star." —*N. Y. Morning Telegraph*

"His suppressed methods of acting hold one completely. He more astutely registers emotion by an immobile countenance than most actors do by letting their features roam all over their faces. The intelligence of his work and the fact that he stands alone in the portrayal of Oriental heroes makes his pictures always worth seeing." —*Exhibitor's Trade Review*

"Seldom have more plays of one star been more consistent in quality than those of the famous Sessue Hayakawa." —*Screen Opinions*

"Hayakawa's popularity grows apace. Beyond question he is one of the most popular players on the screen today. He is a past master in the art of repression." —*Exhibitor's Herald*

"The acting of Mr. Hayakawa is unexcelled."—*Motion Picture News*

Produced by
HAWORTH

Distributed by
EXHIBITORS MUTUAL




Six Feet Four
By Jackson Gregory
Six Feet Four
Gregory

Announcing This Year's
Supreme Cinematographic Achievement

Six Feet Four

American Film Company
colossal presentation of Jac
son Gregory's famous nov
of American life—

The story that has been re
by millions now visualized f
the first time.



SAMUEL S. HUTCHINSON

Presents

Six Feet Four

with

William Russell

as

"Buck" Thornton

A he-man hero—quick on the trigger but with a heart as big as his body.

A dramatic American story with a stupendous climax that will hold any audience breathless with suspense.

An offering that the foremost theatres in the land will present at top prices for long runs.

Superbly directed—enacted by an all-star cast—staged with the utmost attention to detail—perfectly photographed—above criticism in every particular. Six months in the making Produced at greatest expense from a story of highest cost.

Pre-viewers who have seen this gigantic production pronounce it the year's greatest cinematographic achievement—an offering of unusual interest.

Directed by HENRY KING

Produced by AMERICAN FILM CO., *Inc.*
Samuel S. Hutchinson, *President*
Distributed by PATHE

A AMERICAN FLYING "A" PICTURES

An American drama based on incidents in the lives of real men of our western country concerning whom Theodore Roosevelt wrote as follows:

"We knew toil and hardships, and hunger and thirst; and we saw men die violent deaths as they worked among the horses and cattle, or fought out fueds with one another; but we felt the beat of hardy life in our veins, and ours was the glory of work and the joy of living."

Theodore Roosevelt

Six Feet Four

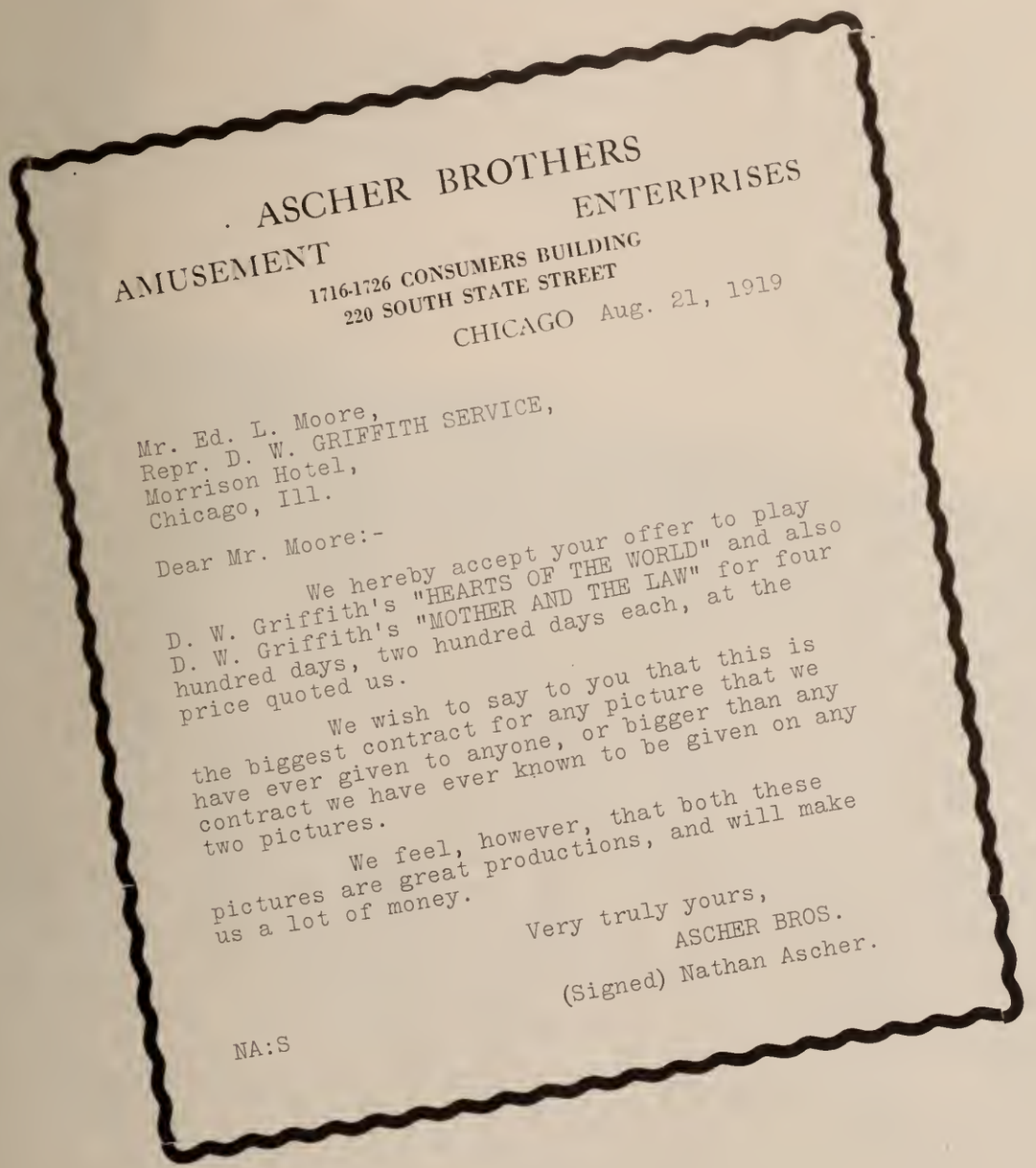
Enacted by a Sensational Cast:

"BUCK" THORNTON	WILLIAM RUSSELL
Winifred Waverley	Viola Vale
Henry Pollard	Charles K. French
Ben Broderick	Al Garcia
"Kid" Bedloe	Jack Brammall
Ed Bedloe	Jack Collins
Cole Dalton	Clarence Burton
"Two Hand" Billy Comstock	Harvey Clark
Poke Drury	Calvert Carter
Jimmie Clayton	John Gough
Old Man Adams	Perry Banks
Mrs. Riddell	Anne Schaffer

Visit, write or telephone the American Film Co. representative at your nearest Pathé Exchange for full details of this stupendous production.



The original of the following letter is on file in the office of D. W. GRIFFITH SERVICE, 720 Longacre Building, 1480 Broadway, New York City.



ASCHER BROTHERS

AMUSEMENT ENTERPRISES

1716-1726 CONSUMERS BUILDING
220 SOUTH STATE STREET

CHICAGO Aug. 21, 1919

Mr. Ed. L. Moore,
Repr. D. W. GRIFFITH SERVICE,
Morrison Hotel,
Chicago, Ill.

Dear Mr. Moore:-

We hereby accept your offer to play D. W. Griffith's "HEARTS OF THE WORLD" and also D. W. Griffith's "MOTHER AND THE LAW" for four hundred days, two hundred days each, at the price quoted us.

We wish to say to you that this is the biggest contract for any picture that we have ever given to anyone, or bigger than any contract we have ever known to be given on any two pictures.

We feel, however, that both these pictures are great productions, and will make us a lot of money.

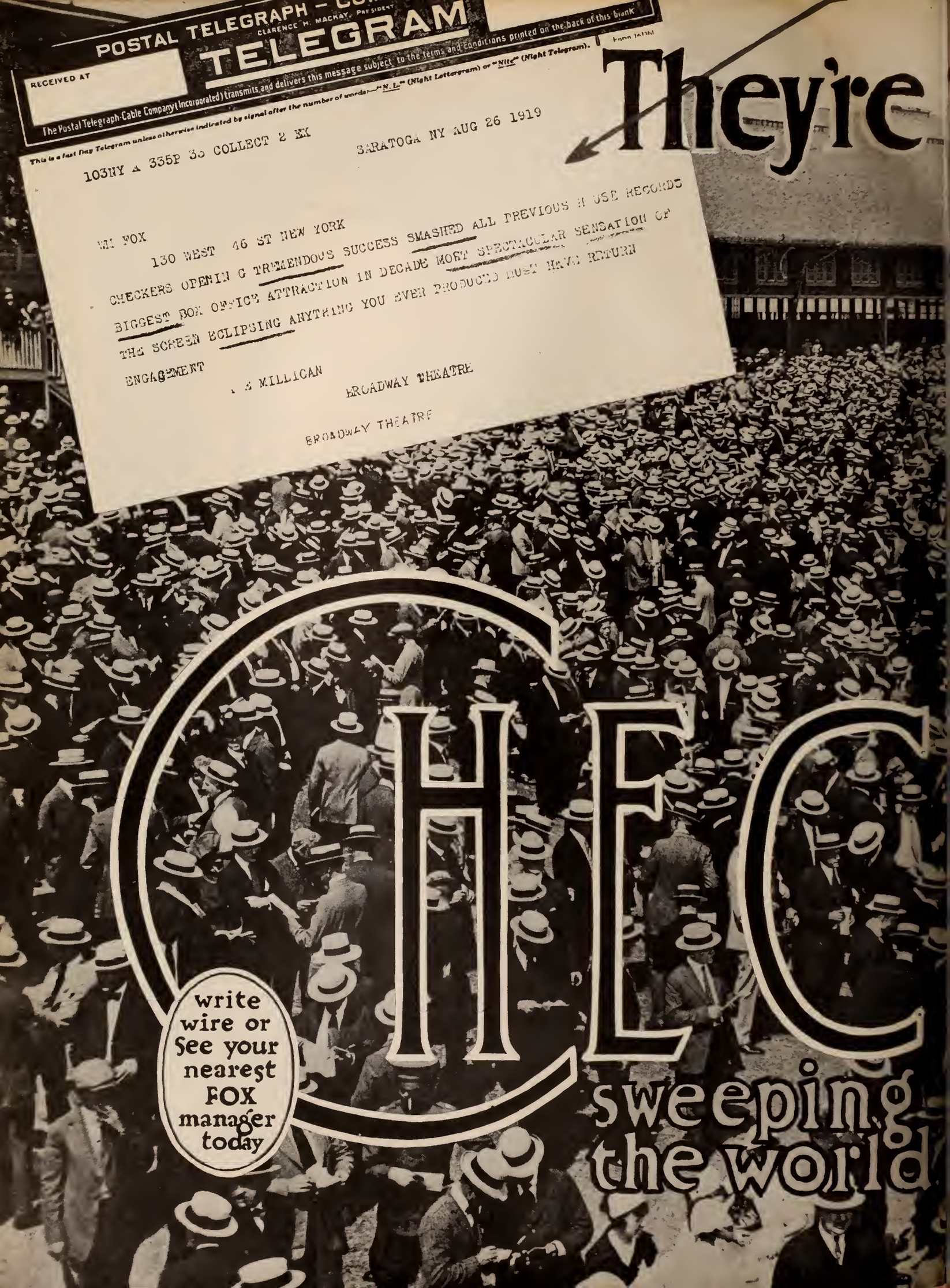
Very truly yours,
ASCHER BROS.
(Signed) Nathan Ascher.

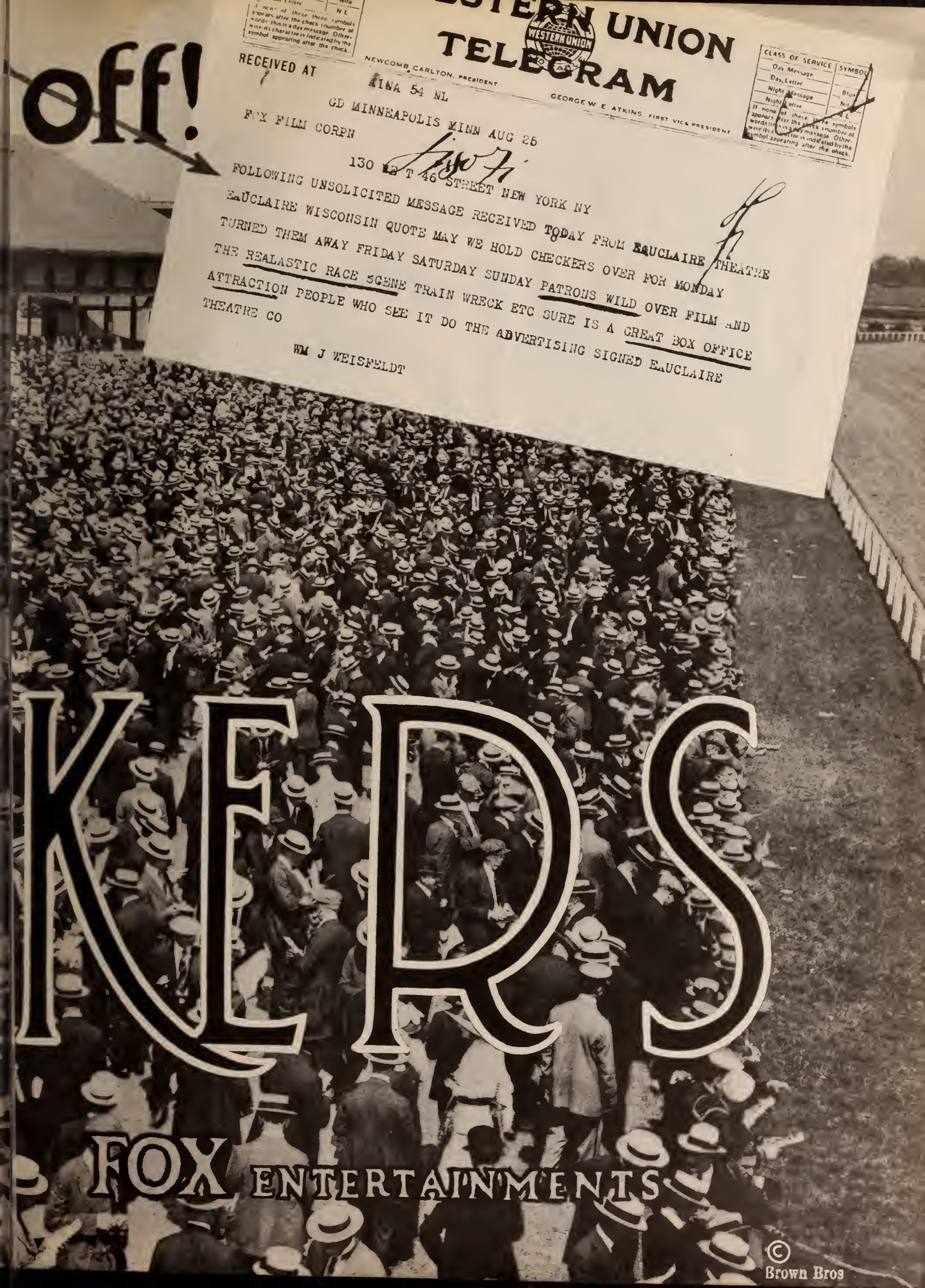
NA:S

"Hearts of the World" (new version), "The Fall of Babylon" and "The Mother and the Law" carry the prestige of the Griffith Repertory Season of 204 consecutive performances at the Geo. M. Cohan Theatre, Broadway and 43rd Street, New York City, where they played to capacity business at prices ranging from 50c to $3.

All three productions are released through D. W. GRIFFITH SERVICE, Albert L. Grey, General Manager, 720 Longacre Building, New York City.

NOTE *"The Fall of Babylon" will be ready for early bookings immediately following its present tour at $2 prices over the Klaw and Erlanger circuit.*


POSTAL TELEGRAM – CO
CLARENCE H. MACKAY, PRESIDENT
TELEGRAM
RECEIVED AT
The Postal Telegraph-Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank
This is a fast Day Telegram unless otherwise indicated by signal after the number of words—"N.L." (Night Lettergram) or "Nite" (Night Telegram).
103NY A 335P 35 COLLECT 2 EX
SARATOGA NY AUG 26 1919
MR FOX
130 WEST 46 ST NEW YORK
CHECKERS OPENIN G TREMENDOUS SUCCESS SMASHED ALL PREVIOUS H USE RECORDS
BIGGEST BOX OFFICE ATTRACTION IN DECADE MOST SPECTACULAR SENSATION OF
THE SCREEN ECLIPSING ANYTHING YOU EVER PRODUCED MUST HAVE RETURN
ENGAGEMENT
S MILLICAN
BROADWAY THEATRE
BROADWAY THEATRE
They're
write wire or See your nearest FOX manager today
sweeping the world


off!
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE PRESIDENT
RECEIVED AT
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GD MINNEAPOLIS MINN AUG 25
FOX FILM CORPN
130 W T 46 STREET NEW YORK NY
FOLLOWING UNSOLICITED MESSAGE RECEIVED TODAY FROM EAUCLAIRE THEATRE
EAUCLAIRE WISCONSIN QUOTE MAY WE HOLD CHECKERS OVER FOR MONDAY
TURNED THEM AWAY FRIDAY SATURDAY SUNDAY PATRONS WILD OVER FILM AND
THE REALASTIC RACE SCENE TRAIN WRECK ETC SURE IS A GREAT BOX OFFICE
ATTRACTION PEOPLE WHO SEE IT DO THE ADVERTISING SIGNED EAUCLAIRE
THEATRE CO
WM J WEISFELDT
CLASS OF SERVICE
SYMBOL
Day Message
Day Letter
Night Message
Night Letter
Blue
N L
KEiTH
FOX ENTERTAINMENTS
© Brown Bros

WILLIAM FOX
presents

William Farnum







in

WOLVES of THE NIGHT





COMING



William Farnum in Zane Grey's most tremendous novel

The Last of the Duanes

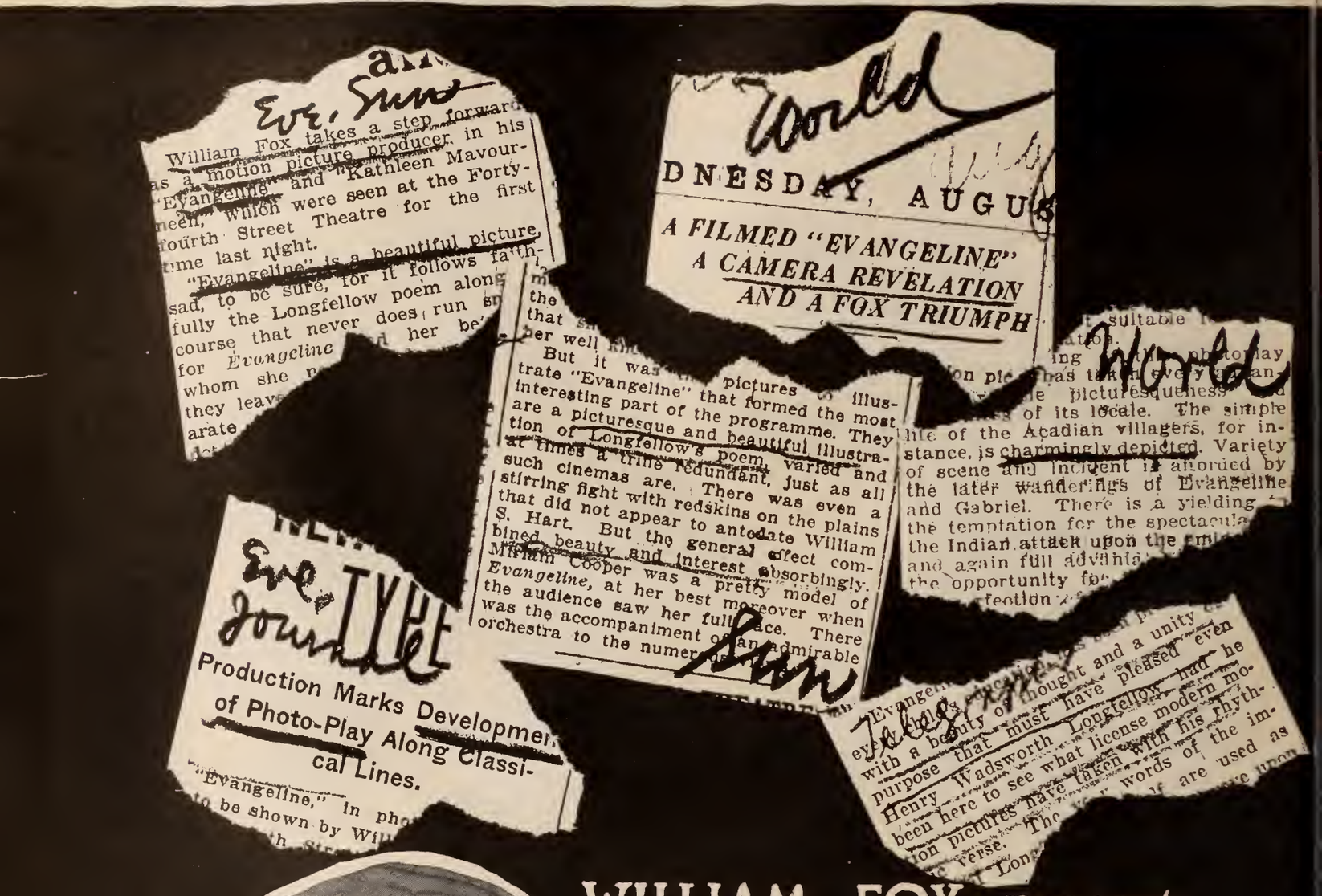


write wire or See your nearest FOX manager today



FOX ENTERTAINMENTS

For once all the



WILLIAM FOX presents
Henry Wadsworth Longfellow's
vitally dramatic poem

Evan

with MIRIAM COOPER as Evangeline
Directed by R. A. Walsh

great critics agree!

write wire or See your nearest FOX manager today

Brooklyn Citizen

WEDNESDAY, AUG

BEAUTIFUL FILM IS 'EVANGELINE'

One of the Most Artistic Ever Produced.

PRESENTED BY WM. FOX AT 44TH ST. THEATRE

Portrays Vividly the Life History of Henry W. Longfellow's Heroine

Herald

...of Arcadia played ... rôle with restraint and conviction and a great deal of winsome appeal.

Mr Fox has succeeded in giving to the love epic a setting that was spectacular and realistic. The story of Gabriel and Evangeline is told in a frame in which two modern lovers who have quarrelled figure. The poem is read to them as a lesson and they profit by the example of the tragedy.

...to popularize the classics ... Above this point is the ...t fact that Mr. Fox has achieved success in what other picture producers have repeatedly found an unprofitable task.

Perhaps it was the producer's selection of his directors that brought him the greatest measure of success last night ... particular, R... A ... provided the screen with some of the most beautiful scenes in the comparatively brief history of that mode of dramatic ... of ...

Mail

geline

FOX ENTERTAINMENTS

William Fox
presents

Tom Mix



For Fall release

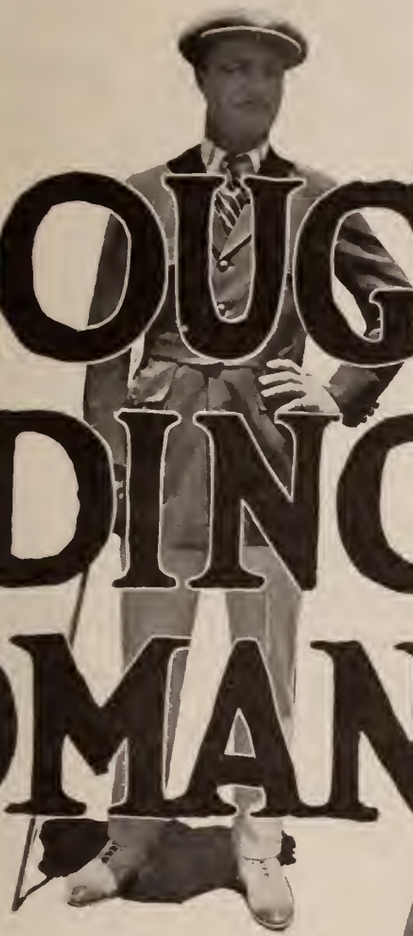
Tom Mix
in
The Speed Maniac







in **ROUGH RIDING ROMANCE**





write wire or See your nearest FOX manager today





FOX ENTERTAINMENTS

write wire or See your nearest FOX manager today





DAVID BELASCO

AUTHOR of

La Belle Russe

FOX ENTERTAINMENTS

WILLIAM FOX

presents

THEDA BARA *in*

La Belle Russe



FOX ENTERTAINMENTS



1 Thou shalt have no other gods before me.
2 Thou shalt not make unto thee any graven image.
3 Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh His name in vain.
4 Remember the Sabbath day to keep it holy.
5 Honor thy father and thy Mother that thy days may be long upon the land which the Lord thy God hath given thee.
6 Thou shalt not kill.
7 Thou shalt not commit adultery.
8 Thou shalt not steal.
9 Thou shalt not bear false witness against thy neighbor.
10 Thou shalt not covet thy neighbor's house, thou shalt not covet thy neighbor's wife, nor his manservant nor his maidservant, nor his ox, nor his ass, nor anything that is thy neighbor's.

write wire or See your nearest FOX manager today

Which did she break and why

?

WILLIAM FOX presents

GLADYS BROCKWELL in Broken Commandments

A VICTORY PICTURE TRIUMPH

FOX ENTERTAINMENTS

WILLIAM FOX presents

GRAND TRIUMPHAL REUNION

RAOUL WALSH & GEORGE WALSH



R. A. WALSH, The Director.

the great director and the great star brothers in blood and in drama have combined in the creation of



GEORGE WALSH, The Star.

FROM NOW ON

By Frank L. Packard, Author of THE MIRACLE MAN

write wire or See your nearest FOX manager today

This Victory picture will be an event.

GEORGE WALSH & RAOUL WALSH in FOX ENTERTAINMENTS



WILLIAM FOX
presents
The empress of stormy emotions

MADLAINE TRAVERSE

in

THE SPLENDID SIN

write wire or See your nearest FOX manager today

FOX
ENTERTAINMENTS



As you already know she is the favorite of royalty and all pictures in which she appears are viewed by the English royal family in Buckingham palace

They will be delighted and you will be delighted with

PEGGY HYLAND

Presented by
WILLIAM FOX
in

THE MERRY-GO ROUND

A romance of the open life

An Excel Picture
Directed by
EDMUND LAWRENCE

write wire or See your nearest FOX manager today

FOX ENTERTAINMENTS



To Exhibitors Ambitious to Expand

IF you are an exhibitor, with the right sort of proposition, we can assist you, so that you can *build a theatre* in a new location on your present site or on that vacant lot—or *improve your existing theatre.* When conditions are favorable, we are prepared to render every possible assistance, based on our wide experience, in

Real Estate
The proper purchase of land for theatre and allied purposes

Design
Architectural plans and specifications

Construction
Speed and economy in construction

Financing
If desired we will make a practical proposition as to financing

NORTON, BIRD & WHITMAN, with their associates, are interested in more and better theatres, better architecturally, better in comfort, accommodation, and entertainment, and thoroughly suitable in every way to show the greatest pictures.

Correspondence is invited from exhibitors in any part of the country

NORTON, BIRD AND WHITMAN
ENGINEERS

W. Albert Swasey, Consulting Architect

501 Fifth Avenue *Suite 1805* **New York**


Who is the
AMERICAN
BEAUTY?
FIRST NATIONAL EXHIBITORS CIRCUIT
he New First National Star

Before we sign a star we watch her work on our screens and take her measure at our Box Offices all over the United States.

There is absolutely no guess-work about her ability or value.

FIRST NATIONAL EXHIBITORS CIRCUIT

A NEW FIRST NATIONAL STAR *must be* an OLD public favorite.

FRANK KEENAN
in The WORLD AFLAME



FRANK KEENAN

SOME COMMON SENSE AND GOOD JUDGMENT:

"Either fully realize that the playing of 'The World Aflame' is more than an incident in the history of your house, and carefully plan a dignified exploitation campaign, so unusual and complete in its scope that you will have secured the attention of both the great classes which go to define Capital and Labor, or leave it alone. This is a film for no halfway measures. If you take advantage of the opportunity which is presented from almost every angle you will reap a great harvest of financial profit and deliver a message of vast importance to nearly every man, woman and child in your city."

MOTION PICTURE NEWS

A SPECIAL

Produced at Robert Brunton Studios
Directed by Ernest Warde
Written by F.X. James and Jack Cunningham

Pathé
Distributors



Albert Capellani Productions presents

Dolores Cassinelli
in
The Virtuous Model

A title that's worth a lot of money, Capellani's masterful direction, a beautiful star, an all-star cast and a story with a lot of "zip", make this picture a good bet for any exhibitor.

Adapted from Pierre Wolff's famous play "The Gutter"
Directed and picturized by Albert Capellani

Pathé
Distributors

Yvonne Delva and Creighton Hale
in The

Thirteenth Chair



A first class "mystery" story always gets the public and the dollars.

"The Thirteenth Chair" made its really unusual success on the stage because the author, Bayard Veiller, had created a perfect mystery play, with the ending always in doubt.

You benefit by a great title and the vast amounts spent in advertising the original production.

Everybody knows "The Thirteenth Chair." Advertise it properly, enthusiastically, and it will do big things for you.

Directed by Leonce Perret
Produced by Acme Pictures Corp'n

Pathé
Distributors



Albert Capellani Productions, Inc. presents

June Caprice and Creighton Hale

in

The LOVE CHEAT

Many men who would scorn to cheat in business, in sport or at cards, do not hesitate to cheat in love.

"The Love Cheat" tells of such a man and the girl whom he deceived.

The sort of a story your public likes; and the kind of a picture you have learned to expect from its director, Albert Capellani.

Pathé Distributors

'Clean up'

with



Jane and Katherine

LOU ROGERS
presents

JANE and The INFANT-ry



The Nurse

NURSE your box-office receipts with the Lee Kids.

ROGERS FI
CAPITOL THE
LOU RO

2 Reels

Direction
TEFFT JOHNSON

KATHERINE LEE

Love us, Love our dog.



Perfect Content

THE kind of satisfaction that follows a big box-office day with the Lee Comedies.

RPORATION
G.. NEW YORK

2 Reels

Waking Up!

TO the big opportunity the series of two-reel Lee Comedy Playlets offer you! Their unique little comediennes, real humor by famous authors, skillful direction and first class productions all combine to make YOUR theatre THE HOUSE OF LAUGHLAND.



ROGERS FILM CORPORATION

CAPITOL THEATRE BLDG. NEW YORK

LOU ROGERS, Pres.

2 Reels

2 Reels

SPECIALISTS IN EDUCATIONAL SCENIC AND SCIENTIFIC SUBJECTS

TEL BRYANT { 7680 7681

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7TH AVENUE, NEW YORK.
(CORNER FORTY-NINTH STREET)

RELEASING THE FAMOUS "SCENICS BEAUTIFUL" DIRECTION - ROBERT C BRUCE

RELEASING THE "LIVING BOOK OF NATURE" PRODUCED BY RAYMOND L DITMARS

Sept. 2, 1919.

Mr. W. A. Johnston, Editor,
The Moving Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Johnston:-

We have just completed a six months' study of trade paper advertising, and we believe you will be interested in our observations. Since March we have avoided our old plan of scattered and spasmodic advertising, and have followed a policy of "placing all our eggs in one basket, and then watching that basket."

The use of a regular page in the "News" has convinced us of the value of persistent, continuous advertising, and we feel sure that it is never necessary to waste an advertising dollar as long as we abide by a consistent policy. The expansion and broadening of "Educational" activities, which is to be effective in the very near future, will include an increased advertising appropriation, the application of which is to follow lines based on the solid foundation and known valuation of our regular "News" space.

Very sincerely yours,

E W Hammons

Vice-President.

EWH/MW

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Robert E. Welsh, Managing Editor.
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.
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Vol 20 No 12. September 13, 1919

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Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Motion Picture News

VOLUME XX
NUMBER 12

SEPTEMBER 13
1 9 1 9

"Yes, It Is An Art!"

"The Miracle Man" is one of the brightest and most hopeful signs on the present horizon. The picture has already been fully and skillfully reviewed by many critics.

That is not our purpose here; but rather to treat of the picture with regard to its larger aspects toward this art and industry.

It has these aspects.

When I saw "The Miracle Man" a man sat beside me who may well be called an unbeliever in motion pictures.

He belongs to that class which doesn't go to see picture dramas, which believes that news pictures, scenics and certain novelties are about the only kind of pictures which ring true.

His kind are exasperating enough. Many photodramas are well worth their attendance; but, unfortunately, many are not and an occasional experience with these leads them to arrive at the conclusion that the picture drama is neither here nor forthcoming.

But his class is still a very large one, despite the inroads made upon them by better pictures and the national advertising of them. It is not at all a high-brow class; it simply embraces all those people who like good books and plays because they intelligently portray life. It is a class of people who are stirred broadly by the humanities—but only when life is depicted sincerely to them and as it really is or might be. It is a class the picture must attract if—to put it baldly—a million high class theatre seats are to be kept filled this year.

The unbeliever I refer to was literally swept off his feet by "The Miracle Man"; but the significant thing he said and kept repeating was this:

"Yes, it *is* an art."

The motion picture, he found, was genuinely an art. It could make him see, feel and think—and in a way altogether new and delightful to him. It was a new window opened upon life. And the vista amazed him.

And there, briefly, is "The Miracle Man"—and the motion picture.

I do not say that this accomplishment has not been gained before in other pictures; it has been, though never more artfully.

What concerns us most is the question: will we make many more pictures as good as "The Miracle Man"?

The answer is: we must. Surely, we can. And we will.

We have all but discarded the past eras and ideals of production. From mere motion the picture has gone into tricks, thrills, extravaganza, spectacles, stars, etc. It has striven to thunder, to show forth its bigness and newness, to appeal through unbridled extravagance, to display the obvious attractions—to be a show!

Today we are aiming to please through intelligence and sincerity. "The Miracle Man" is a high-light of this new era.

And this picture, let us hasten to say, will appeal and in a much greater degree to all that public which revels in thrills, spectacles, stars, extravagance, famous personages and the other high spots of picture production.

Let us analyze, briefly.

We know Mr. Tucker and his work well enough, we believe, to make some statements, without an interview.

He believes in taking time to make pictures—all the time necessary to conscientious, creative effort.

And he not only demands time, but also the tools to work with.

(*Continued on following page*)

Speaking Editorially

Yes, It Is an Art

(*Continued from preceding page*)

First he insists upon the right story material—right for pictures. He realizes that the art of expression through pictures is wholly an art of itself, unique and independent. So he doesn't go blindly and recklessly after big plays and best sellers and famous names and rely altogether upon these assets. He wants *picture* material.

That is one reason why "The Miracle Man" is far better than the book, and far better than the play of the same name. It leans on neither; it out-distances both. The picture is supreme.

He also believes in organization—that a thorough, rounded organization is positively essential to the turning out of a thorough, rounded picture—like "The Miracle Man."

And Mr. Tucker won't proceed without this groundwork—of time, material and organization. Those who supplied these facilities in "The Miracle Man" are also to be praised and congratulated.

This same groundwork is possible throughout the picture making industry. It is essential to the true expression of the motion picture because it is essential to intelligent and sincere production. And it is just this—intelligence and sincerity—that the public today demands in the photodrama.

"The Miracle Man" gives inspiration and promise. The author who sees it should go humbly forth anxious to create for a new art; the director, the man of ability and progress, will know that such work lies within the compass of his own powers and more and more he will demand the time and tools wherewith to reach this end.

Every good picture helps the whole industry. "The Miracle Man" is a clear light along the right way.

Service to the Producer

WITH this issue Motion Picture News offers a new service to the producer of motion pictures. In a department which has been called "The Fiction Mart" we shall present to the production executives a weekly review of the latest fiction adaptable to screen use.

The need of this new service has been made evident to us by many producers during the past few months. Novels, old and new, are being scanned eagerly in search of photoplay material. On a few subjects which have happened to catch the eyes of more than one editor prices have mounted almost beyond reason. While other novels, of equal merit, are slipping into the limbo of forgetfulness without a bid.

Producers—and scenario editors and directors as individuals—have been handicapped because they could not maintain a *complete* view of the fiction field without feeling that in proportion to the results secured much of the time and money was wasted.

"The Fiction Mart" is offered as a solution of this problem. In addition to the publication each week of synopses on all novels, it aims to render a personal service to producers that will be limited only by the demands made upon it.

Let us hear from you and let us help you—with the assurance that the service you receive is that of men who "know the ropes" of the publishing game.

The first appearance of "The Fiction Mart" is made on Page 2218.

Why Not South America?

EVIDENTLY we are to see, before the end of this year, American producing companies at work in several foreign fields—in some instances, upon a considerable scale.

A letter, just received from our correspondent at Rio Janeiro states: "The high duties and carrier charges on imported film, and the recent announcement that a large Buenos Ayres firm intends to produce and promote foreign films would seem to suggest to American producers the advisability of sending their producing companies here to make pictures."

The picture houses, too, he states are badly in need of American enterprise and management. They are too small, poorly run, and have no idea whatever of how and why they should advertise.

Joining the "H. C. L." Forces

NEW YORK'S picture palaces, the Rialto and Rivoli, a announcing to their patrons an increase in admission pric in the near future. Rochester theatres have taken concert action towards increasing admission revenue. The Loew theatı are planning increases.

It's coming, all over the country. One by one we will hear other cities joining the procession. With every other factor in l mounting in cost the motion picture seems destined to join the Hi Cost of Living procession.

Exhibitors in many sections will aver that they cannot mainta their patronage if they boost prices. With rentals steadily increa ing they will be forced to fateful decisions.

In many cases, especially in smaller communities, there is nec sity for trepidation about increased admissions. Exhibitors in su positions will declare that even so small an increase as the war t has had its effect on patronage.

But on the whole the exhibitor must face squarely the probl of increasing his admission prices. He can choose between mc erate rental entertainment and the bigger "specials" that the co ing year will bring. But if his choice is the latter, and if his patrc demand the best, the piper must be paid.

Harold Franklin, in a recent issue of the News, told of t methods he followed in raising his prices, working on the princip "Let the matinees alone so that the women and children will ı be affected, and increase the evening prices on loges and su sections of the house as are patronized by those who can afford pay more."

The village theatre and neighborhood city house cannot foll this advice literally but must work out its own adaptation. Lil wise must the manner of approaching the public with the announ ment of an increase be carefully considered. Motion Pictu News is at work on plans to assist exhibitors in handling t problem.

The Exhibitor's Place in the Sun

AMONG the several large changes in the general industry t year let us not overlook the decided advance made in exhibiting business.

In every large city today several theatres devoted to pictu completely dominate the amusement situation, in size, luxury a investment.

But everywhere, large towns and small, the picture house inve ment is sizable and settled. The fly-by-night, repainted front, st show days are all but gone. The exhibitor has become a lead business man in the community.

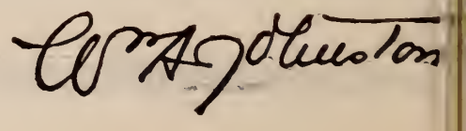
As such he feels the responsibility of the home-town man, citizen. He selects pictures for the good of the community of wh he feels himself a prominent and permanent part. He wants to a does make his theatre the modern day community centre.

There is need therefore for him to preserve his individuality in his own best interest and that of the entire industry.

A New Convert to Longer Runs

IT will be interesting to watch the experience of the Ri theatre when that playhouse presents "The Miracle Ma for an indefinite run. New York's big trio, Strand, Ria and Rivoli, have stood out against the longer run so long that lessons developed will be worth study.

The natural conclusion, of course, is that other longer runs planned when pictures present themselves that offer possibilit Perhaps, after all, New York will take its rightful place and not the most lagging big city of the country in the matter of long ru



Dealing in Personalities

HIST! Mystery! A rumor is about to be transfixed and transformed into a eal FACT. Ye Gods! Is it possible?

Yes, it's coming. Next week. Full details nd confirmation on one of the dog-gone umors that has been kicking around the ame for these many days.

Somebody whispered in our ear only this horning that within the next seven days we would have all the details on "that big nerger story." Then someone else came long and whispered that within the same ength of time we would be able to tell an nxious army of readers the big news that he Educational Film Corporation has been preparing for many weeks.

Then still another person—it must have been Old Dame Rumor herself suffering rom a stroke of conscience—came along and old us to put two and two together.

And we were almost tempted to do it. Only for the fact that we do not deal in umors we might have given you the total of our calculations.

So as it is we will merely warn you to look for a story in next week's NEWS that contains the phrase "Educational Corporation" n it. And we will hint that maybe the same story will have that word "merger" in its lines of type. Then we will go on to add that you will probably read next week of the entry into the picture game of one of the biggest outside corporations that we can think of. A veritable mountain of a bankroll.

And, just think, all of this will be in the same story. Keep your eyes open. We are pretty sure it will break in the next issue.

Regardless of the coming news, Educational has at all times been a corporation well worth watching. For steady, consistent, efficient progress no other outfit in the game can surpass this organization. Brother Hammons saw a goal some few years ago that no one else would agree was worth a tinker's cuss. And he never wavered. He kept right on the main track—after the same goal. And if he arrives home following a brass band and accompanied by loud applause it won't be one whit more than he deserves. We are here to apply for the job of cheer leader.

THERE'S a film organization which in the past few weeks has sent out practically no publicity matter for trade paper consumption. Yes, on some weeks not a line. As we asked above—is it possible?

In this case it is possible and it has happened. So unusual was the occurrence that one trade paper editor got real worried over the matter. We don't blame him.

The aforementioned trade paper editor called up the publicity department of this organization.

"What's the matter with your publicity?" he asked. "Are you sore at us for something? Or did the publicity come into the office without me seeing it?"

"You didn't get any," said the publicity man. "We haven't had any important news to send you this week and our time is too valuable to spend writing matter that is unimportant. That's all."

The Fiction Mart
appears for the first time in this issue of Motion Picture News.
You'll find it on page 2218.
It's a brand new service for our readers, and should prove a valuable one.
Give it the Once Over.

Gosh, if some others could only see the light. Then we wouldn't get letters from our subscribers such as the one last week from Douglas Branch, of Houston, Texas, which read, "If you would only clamp the lid on all that mush and those superlatives."

Branch doesn't read the bunk. There are many others who don't. But there are "those" who think they do.

Oh, yes, by the way. The identity of the picture corporation we mentioned above. The story's too good to let its light shine under a bushel basket. So here's confessing that it is First National.

An *exhibitor*-controlled organization.

Bill Rudolph and Personalities chased each other all over the lot at Saratoga last week, and then made the chase hotter by extending it to Lake George, with a later puzzling twist in a jaunt to Pittsfield. And when Personalities got back to New York he learned that he had missed the chance to get in on one of the big Saratoga killings. Oh, rats! What more could a trade paper editor expect? It takes these magnuts and their representatives to find the real money.

A LITTLE stranger walked into our office. He looked tired and care-worn. We hastened to place a chair for him. He tottered to it and slunk dejectedly down.

"Tell us your story," we encouraged.

"I am the 'Tie-up' he said. "I am the latest craze in the picture business. I am the weapon that puts over the knock-out special and saves the mediocre fillum. I am the hardest worked gink in the picture business. I am going on strike.

"I am the cigarette that is named after the leading man, with resulting publicity in seventeen million cigar stores, forty-eight thousand reformed saloons, and two caves in the Himalayas. I am the song that is named after the pictures, and if I am rotten enough as a song people rush to the picture theatres to find out what I am all about. I am the magazine article that boosts the picture in five million homes and on every newsstand in America and six in Hindustan. Sometimes I wonder how the picture theatres ever accommodate the panting millions that I send to their doors. I, the poor Tie-up, must be cussed by the police for the riots I cause and upbraided by exhibitors for ruining their carpets with the hurried tread of patrons.

"But, as I said, I am going on strike. I am over-worked. I am used to death. I get no rest. And only this morning the crowning insult was heaped upon me.

"A picture producer wants me to impersonate a case of cheese. He has prepared his announcements. 'Harold Hairoil Cheese will be on sale in six million grocery stores and available at the one free lunch counter left in America,' they read. 'Harold Hairoil Cheese will result in nation-wide publicity for that favorite star of millions. The effervescent, effulgent Harold Hairoil Cheese will be a daily reminder in every home and at every fireside of that peerless delineator of manly roles, Harold Hairoil. The sweet scent of Harold Hairoil Cheese will drive countless millions daily to the picture theatres—or worse.

"It's too much. I am going on strike. I, the Tie-up, can't stand it. I am through."

During the intermission we will announce that Eddie Eckles, general manager of Capitol Film, is in town. Wearing a broad smile. Capitol is coming along at great speed. Extending distribution, making its own pictures, and finding a ready market for good short dramas. And when the boys in New York first heard what this Indianapolis bunch was planning a year ago they were ready to send out for flowers.

OUR friend, Mr. Briggs, who broke into last week's NEWS with a diatribe on press sheets in general and everything in particular stepped into something. He is going to hear from quite a few of the New York boys in next week's issue.

Mr. Briggs made one big mistake. He spoke up at a moment when all the press departments were expending many weary hours and numerous of the boss's dollars in a sincere attempt to produce really helpful press sheets. A year ago this might not have been the case. But the producers are today working hard and working with men who should be just as capable as Bre'er Briggs to say what constitutes good material from an editor's standpoint.

And men of that calibre are ready to speak up in their own defense. Likewise, they are able to make out pretty good cases. Next week we will present their views.

Then we will probably have a few more letters from the field. The result should be a healthy argument. And we do love argument.

So let the adjectives shoot, gentlemen. Fire when ready, Gridley. An editor can always duck. Let the others take care of themselves.

What's What in Advertising Cut

By Marjorie A. Mahurin

Advertising Manager, Orpheum Theatre, Fort Wayne, Ind.

AFTER reading Mr. C. E. Holah's letter in the August 9th issue of MOTION PICTURE NEWS, I cannot resist adding a bit of fuel to the flame he has started, and that with such honest cause.

Everything he says concerning the average press sheet is very true, especially as to the reception any newspaper man would give some of the "pretty stories" published as "money-makers," "crowd-pullers," etc., for the exhibitor. Mr. Holah also says, "Accentuate the illustrations," and therein he has my hearty support, but of what earthly good are illustrations unless we can show them to the public? To do this we must have adequate mats and cuts, which we do not have at the present time.

I contend that any producer who considers a picture worth selling to an exhibitor, is losing money if he does not provide the exhibitor with proper exploitation material to sell the picture in turn to the public. For if that exhibitor loses money on the picture, or even shows to only a fair audience, the producer will have to spend more time and effort to sell him his next picture.

There are three types of mats that I have grown positively to hate, as they permit no originality on the part of the advertiser. The first are the stereotyped, one and two columns, three to four inch half-tones with the heads and elbows of the stars sliced off and the figures generally extending only to the knees. In such cases the mats must always be placed in a display so they fit in just that sliced-off condition.

The second type are the too-smooth half-tones that, when printed, are little better than gray blotches. These are generally of the sliced-off variety also and are very unsightly.

The third is the kind that might have been a good mat, but one that has been cut off and already worked up into a type ad, with the lettering, the star's name, the title of the picture and some trite remark all furnished. All the exhibitor must do is supply the name of his theatre and send to the newspaper. Which might have satisfied an exhibitor five years ago, but if he's awake today, he throws it in the waste paper basket.

I need only refer to your Exhibitors' Service Bureau to prove that the advertising efforts of the wide awake theatres of today are far in advance of the same efforts on the part of the publicity departments of the producers, as proven by the publicity material furnished by them. Those theatres who employ their own artists have an opportunity to overcome the inefficiencies of the ordinary press matter, but for us who rely on the mats furnished with the pictures for our display work, we find ourselves constantly handicapped. We are unable to exploit our pictures as they should be exploited, much less advertise them with any degree of originality.

Take this instance: Last Sunday we opened with a four days' showing of William Farnum in "The Lone Star Ranger." We wanted to make a big display on Sunday, using about 60 inches. We had five mats on that picture, two one-column, three-inch mats of the sliced-off variety, half tones too smooth to print well, and three two-column, four-inch line mats, two of them duplicates and none of them resembling the star.

With that material we had to get up displays and readers for the papers Saturday evening, Sunday morning, and for three succeeding days. However, on the front pa of the press book was a stunning figure William Farnum, full length, about o column, 7 inches, with none of his anato cornered off. It would have gone fine in big display. It looked great on the pre book, but we were the only ones to get a advantage from that illustration. The publ never saw it.

I quote from the MOTION PICTURE NEW "Just knowing a picture is good won't brin a long waiting line at your box office if yo keep the information to yourself."

Well, here we are, positively extravaga in our desire to tell the public about ou pictures, but how are we to do it, and d it effectively?

Of course it is necessary to have sma cuts. Not all ads are big. But if they ar small, let us have them at least whole an printable. If a head, give the star his ear and the top of his hair. If there is any slic ing to do let the exhibitor do it. For group and figures, let us have whole figures, no men and women cut off at the knees. Con sider that an exhibitor may want to advertis a picture big and furnish him with the mean to do it. He will sell his picture to a bigge audience and snap up your next release.

I have read, somewhere in the MOTIO PICTURE NEWS, in an account of one of th many producers' conventions, of a discussio which was started concerning bigger an better publicity service bureaus for the exhib itors, urging it as an ultimate money-makin proposition for the producers. Pray heave that discussion may soon become an actuality It is money in your pockets, producers, i it does.

A Word Advanced for the "Road Men"

By J. R. Grainger

New York Representative, Marshall Neilan Productions

I BELIEVE that C. E. Holah has not covered the entire scope in his article on "So Called Press Agents," when he suggests that the "dope writers" take a trip into the country and find out just what the exhibitor wants.

I would respectfully suggest that a few "officials" who pass on contracts and sales also take a trip through the country to find out from actual observations and experience just what conditions are away from Broadway.

It is common knowledge among exhibitors that a great many of the so-called "heads" of various departments in the various "home-offices" have never been further west than the Hudson River, yet, these gentlemen, sitting in their offices, attempt to arrive at what is a proper price for this and that exhibitor to pay for their respective films, and these same "officials" are the first to criticise their sales force. I, personally, know an official of one big distributing concern who has never been out of New York City, yet, this man issues instructions on what exhibitors are to pay for this and that product, while at the same time, his actual knowledge of conditions in San Francisco, Seattle and other towns too numerous to mention, is gained simply by the fact that the towns are listed on the map; true, he receives reports from the exchanges on the local conditions, but I do not believe any "official" is competent to pass on matters of this importance unless his knowledge is gained by personal observation.

If I may be allowed to criticise I believe the trade papers in general waste entirely too much space extolling the virtues of this and that "official" with nonsensical stories and photographs. This does not interest the exhibitor, as no exhibitor is interested or concerned in the activities of this and that man. What the exhibitor is interested in is the PRODUCER, STAR, STORY, DIRECTOR and PRODUCTION, and nothing else—so why annoy him with a lot of foolish reading matter.

I am moved to write on this matter after reading Mr. Holah's letter and want to congratulate him on being the first person in the industry to call "a spade a spade" by going after what he calls the "bright boys.'

In one of the daily papers the past week in the column devoted to motion pictures, a story appeared five times concerning what a certain official was doing and not one word in the whole "mess" meant anything except that this "official" loves to see himself "three sheeted."

The one man in the motion picture industry, who receives the smallest amount of praise and generally the smallest salary for his work, is the salesman, yet he is the greatest cog in the wheel. The writer, who has spent the past twelve years in the motion picture industry, and who has traveled from coast to coast and believes he has a wide acquaintance with exhibitors throughout the country, would love to see some of the so-called "officials" trying to sell some of the products they set prices on for their sales-force to obtain.

In closing I want to say, "more power to Mr. Holah; giveum hell!"

Helping the Theatre "Put It Over"

Experiences in Springfield, Illinois, Are Typical of the Methods Followed Wherever Newspapers Have Successfully Handled the Motion Picture Advertising Problem

By W. F. Dagon
Motion Picture Editor, Illinois State Journal, Springfield, Ill.

HAVING had to do with theatres in general for many years, and with motion picture theatres for several, I have arrived at the conclusion that, say what you will, the publicity that is given a picture either makes or breaks it. If it's a good picture and it falls down, someone's to blame. You can put your finger on the fellow when you find the publicity man. I believe that applies always,—with two exceptions,—an epidemic or extremely bad weather.

In the five years that I have handled motion picture advertising on The Illinois State Journal, I have seen it grow from an odd ad now and then until today it brings in a revenue of about $12,000 yearly. And I know that the theatres today are making more money than in the olden days when admissions were low and the advertising was less.

The purpose of this article is to show how an advertising man can help exhibitors make money—put them across to success—and also make money for the paper on which he is employed.

The first thing the advertising man needs is a subscription to Motion Picture News. He needs that worst or most of all. Then he must devote sufficient time to digest the magazine carefully, reading all the ads and news items, exploitation helps, reviews and comment. If he does this faithfully, he will soon find himself chock full of new ideas all the time. Then if he will follow out the ideas that I have written, I believe that he will be able to get lots of business for his paper, and help the exhibitors so that the welcome sign is always out at every place he calls.

CALLING on all the motion picture theatres here every day, I know of course what pictures they are playing, and what they are going to play. So it's up to me to help them put over with profit.

I use an ordinary letter file for keeping the material I expect to use at some future date. Under the proper letter is filed all the good ideas and advertisements I can find for the different theatres on coming attractions. In this way, any emergency can be met. If the press matter doesn't arrive on time, what's the difference? I've enough information stored away to last out the picture's engagement. From our exchanges I cull the best ads from coast to coast and from the gulf to Canada. My cut morgue is filled with pictures and mats of the film stars. From the advance news items I know who is starring in a certain picture, who the author is, the producer, the cast and what the story's about. And a whole lot of other things.

In looking over the various newspapers I sometime run across some beautiful cuts, the finest kind of engravings. Motion picture editors in different cities can tell you of having had requests for mats of them. Seldom have I been disappointed. In this way I am able to give an exhibitor a crackerjack cut at no expense to him, thereby letting him spend a larger amount for advertising. I am always ready to send any mat I have on hand to anyone asking for it.

If a theatre is laying plans for something big, I also get ready. The manager tells me what he expects to spend in the way of advertising. Sometimes we differ on the amount. If it's too low, I suggest that he raise the admission a little and spend the extra receipts in publicity. This is a good plan. Then again a man may be willing to spend more to boost a picture than it is worth. You can usually get a line on such pictures from the reviews. *My advice then is to go light, and wait for something worth while. You cannot make the public like a picture that "isn't there" because you have done heavy advertising and increased the admission.* The chances are the patrons will "holler their heads off if you do."

WORKING with the exhibitor, every angle of the picture is gone over. Springfield does not want war pictures, costume pictures, sea pictures, historical pictures, bibical pictures, feud pictures, foreign pictures or fairy pictures. When they come they have to be "disguised" in the advertising. The public may like them after it has seen them, but if it knew beforehand what it was going to see, it wouldn't come at all. So any mention or reference to the above subjects is eliminated. This may cause some producers or directors to have a fit. But it's saving money for Bill Watts, Been Rovin, Harry Loper and the other Springfield managers.

One of the hardest jobs a theatre here ever had was to get women to come to see W. S. Hart. So for a long time pictures of Hart were run with the big boy in a dress suit and his hair oiled. To have shown him in chaps and sombrero would have been fatal. Of course it's different now but it only goes to show diplomacy is the thing at times.

If a lady star is going to wear some new and beautiful clothes, lay it on thick in the advertising. That gets the women every time. It has the same effect on them that the Mack Sennett girls' pictures out in front does with the poor male element. Marriage, divorce, the eternal triangle, the other woman, and stuff like that, is sure to draw both men and women. They can't keep away from it.

Keeping posted on what the big exhibitors over the country are doing, how the pictures drew, the methods used to put them over, what the admission was, and a general line of information is extremely useful to the motion picture man and Motion Picture News is the tool for this. Only last week I came across an idea that helped one of our exhibitors. For some time a certain star had lost him money at every engagement. She was a poor draw. But it happened that in this particular picture her leading man was a great favorite locally. So he was featured in the billing and advertising, and the picture went over nicely. Yes, the exhibitor was pleased.

A great deal of extra space can be secured from the theatres by making attractive layouts and submitting them, even if they have to be copied from a magazine (Motion Picture News) or some newspaper. There's something about an ad with a man's name in it that appeals to him, and a sample ad with his theatre's signature is hard to resist. More often than not he will say, "run it."

With the second run theatres the motion picture man can be of great assistance. Having seen all the first run films and knowing what they have done in the way of business, he can advise the booking or rejecting of a picture. Of course, it is not to be supposed that "The Blue Bird" will do as well in a labor class theatre as it did on the Drive. The chances are against it. Know your people and you can't go wrong.

Any time I am in another city, I watch what is showing there, and come back with information that is valuable to the exhibitor expecting to play a certain production.

Looking back over the last five years, I find that I used to get quite a thrill when one of the motion picture theatres ordered a three or four inch ad. It was an occasion. Yesterday one of the leading theatres volunteered the news that it expected to spend six hundred dollars in newspaper space on a coming production. My pulse never quickened.

If the motion picture man will co-operate with his exhibitors—not fight them—help them put the shows over, both he and the exhibitors will be happy. Of course they will get the money, but think of the glory that will be his!

SCENARIO EDITORS AND DIRECTORS

MOTION PICTURE NEWS this week offers a new service intended primarily for your aid. It is a department called "The Fiction Mart" and will be found on Page 2218.

Experienced publishing experts are conducting this department. Daily they are reading all the latest novels, many of them in advance of regular publication. Brief synopses of the stories are then prepared and will appear in "The Fiction Mart" each week.

The department is also ready to provide any personal service that may be desired. Should further details regarding any of the stories be wanted they will be supplied on request. "The Fiction Mart" will also conduct for you preliminary investigations regarding any of the stories, ascertaining the owner of the screen rights, the availability, etc.

Having a thorough knowledge of the publishing business the experts in charge of "The Fiction Mart" are in a position to save you many wasted steps and no end of time.

And, of course, like all Motion Picture News SERVICE the aid rendered by "The Fiction Mart" is ABSOLUTELY WITHOUT CHARGE.

Remember, this new department is on Page 2218.

Meet Some More of the Real Ones!

Exhibitors Who Help Keep the Industry In Its High Place



N. K. HERZOG, manager of the Silver Palace theatre, San Francisco, is an "old-timer," as years are measured in the picture business, having opened the first picture house on Market street, in the California city, ten years ago. He has managed at various times four different houses.

It is also Mr. Herzog's boast that he was the first secretary and president of the Motion Picture League in San Francisco, and that he has been on several motion picture leagues for the good of the public and the exhibitors.

Confidence in the eventual bigness of the picture art has always been held by Mr. Herzog, as early as eight years ago he having written an article for newspapers on the future of the industry.



L. A. CASTLE, of the Lyceum theatre, Wyoming, Illinois, has been six years an exhibitor. Like other brother exhibitors who have had a place on this page, he is a firm believer that the play, rather than the star, is the thing.

Of late he has had to buck the opposition of a continual string of tent shows in his territory, but is confident that by keeping to his program of showing only first class pictures—"Micky," "Eyes of the World" and such, he will come out on top. Mr. Castle took charge of the Lyceum in April last, and at the outset brought the house up to a paying proposition.



A. J. MOELLER presides over the destinies of the Theatre De Luxe in the automobile city—Detroit. The house has a seating capacity of 1,800, and beginning September 21 Mr. Moeller is establishing the policy of running only two attractions weekly, each presented with special musical score.

The Theatre De Luxe is located between two of Detroit's most exclusive residential sections, and caters to the better class of patronage. Competition is keen, as five other theatres, none having a smaller seating capacity than 1,000, are located in the same center, together with ten theatres of smaller capacity. Business, however, continues prosperous, according to Mr. Moeller, who has been an exhibitor since 1909.

"The trade paper to me is the NEWS," he is kind enough to state.



J. P. COTTER, who makes his headquarters at Baker, Oregon, has just sold the Baker, Empire, Grand and Orpheum theatres to the Baker Amusement Enterprises.

Of late Mr. Cotter has occupied the unique position of owning and running every house in the town of Baker. He came there in 1915, buying a half interest in the Grand and Orpheum, built them up and later took over the Empire and Baker theatres. The four houses had a combined capacity of 2,400.



DAVID MURDOCH runs the Needham theatre, four miles from Boston, Mass., to a residential population of 5,000. The people of Needham are said to be exceedingly proud of their theatre, it bringing the pictures in reality to their homes for the first time.

The highest class features are run, one performance every evening being given, with matinees on Wednesdays and Saturdays. Music is a feature of the daily program.

Mr. Murdoch declares he books his house from the Reviews in the NEWS, and finds "That I get more and better for my money from the NEWS than from any other paper in the business."

In addition to other duties, Mr. Murdoch is president of Needham's Board of Trade.



TO date we can recollect hearing from no exhibitor whose picture career dates continuously back to 1903, as does that of Eller Metzger, of the Rialto theatres, Des Moines.

With his partner Mr. Metzger is now building the Strand theatre at Creston, Iowa, a 990-seat combination house which will be a model in up-to-dateness. Many stunts which he has put over at the Rialto are credited with having been suggested to him by the NEWS.



A. D. STOTTE started in a small town as an exhibitor in 1916, and is now running the Des Moines theatre, Des Moines, Iowa. Vinton and Cedar Rapids, Iowa and Omaha, Nebraska, have at various times been the scene of his activities.

The Des Moines is a new house, having been opened in July of this year. Five shows daily are run, presenting a program of short subjects, musical overtures and a feature. A large orchestra is used, and rehearsals called on each picture, Mr. Stotte being a great believer in presenting a real musical accompaniment. As a trade paper reader, this manager frankly states he "always opens the NEWS first," and is guided by it.

Business is flourishing in his section, Mr. Stotte reports.



HERE is George B. Flint, lessee and manager of the Virginia theatre Boone, Iowa, which plays high class theatrical attractions and first run pictures, booking exclusively in the open market.

Mr. Flint as an actor played Boone in 1918 and found the best theatre town was closed and in run-down condition. That was the Virginia, he says and without much ado he took hold and has now brought the theatre in the well paying class, despite that the house is located a block and a half from the main street. Advertising has turned the trick.

The open market is the only reliable booking source, according to Mr. Flint and the trade weeklies the salvation of the small town exhibitor.

COLD FACTS AND HOT SHOTS

Five Years Ago—

emoving the Drinks from the Screen Is Suggested from Chicago—Ohio and Pennsylvania Busy

CHAOS marked the first day's operations of the Ohio State Censor Board. All exchanges were forced to send their ctures to three men at Columbus for censrship before they would be permitted to ay the great and glorious state of Ohio. s the newly appointed Board did not have e necessary leaders ready exhibitors and changes were not able to obey the letter the law.

In the President's appeal for $100,000,000 rt of the war revenue a member of the ays and Means Committee at Washingn suggested a tax on theatre tickets.

The Walnut theatre at Louisville has ised its admission prices from five to ten nts.

Mrs. Reed Finley, the woman censor at llas, Texas, has again placed a ban on The House of Bondage" picture.

Wisconsin's legislature is again facing a luge of bills directed against the motion cture industry and C. H. Phillips of the hibitors is urging all theatre men to esent an aggressive and united fight against e proposed legislation.

A re-action in Washington, D. C., is reorted against the many war films and they e said to have lost their favor.

Pennsylvania Censor Board has just issued ban against using any posters larger than three-sheet.

Musicians of Cleveland demand a four llar a day scale of four hours continuous aying in the theatres and the exhibitors e fighting it generally. The present wage ale is only sixteen dollars a week.

Community theatres are reported as going in many cities of the country and the omoters look for success in catering to e neighborhood districts.

Jack London's film "Burning Daylight," s been released.

Mary Pickford's current release is "Such Little Queen" by Channing Pollock under e Famous Players banner distributed by aramount exchanges.

Foreign buyers report that there are now ty motion picture theatres in China and at they prefer the comedies.

In a letter to Motion Picture News dated om Chicago, September 1, 1914, W. M. ight urges that all producers put a ban on inking scenes in photo-plays as many of e audiences leave the theatres when these enes are shown.

Nebraska exhibitors call upon the exianges to furnish them bills on Sundays rticularly suitable for Sabbath audiences.

T. L. Tally owns a $100,000 theatre on roadway in Los Angeles. He formerly erated a phonograph parlor and is now one the most successful exhibitors on the est Coast.

John Bowers and Beulah Poynter star intly in "Born Again" a five reel drama to sold to the state right buyers.

Pertinence and Poetry Pertly Put and Partly Pun

The cry for "honest-to-goodness" newspaper men to enter the industry is bearing fruit. it would seem, for each week we find one or two live members of the Fourth Estate have entered the game. So we were naturally pleased to run against "Mike" Clofine, who once valiantly held down the "slot" on the New York American copy desk, and learn he is a "filmer," up with International.

* * *

'Tis rumored that the great indoor sport, wherein ever and anon the sorrowful murmur "Tha's good," stirs the atmosphere, will be shortly started on its Fall and Winter season by our esteemed contempory Walt Hill, whose chip garnering we have ever held to be a Heaven bestowed gift.

* * *

It happened in the editorial holy of holies.

"Yes, Ferg has been emulating the busy beaver," was remarked.

"Damning, huh?" chirped vacationist Welsh—just like that.

* * *

THE LAUREL PATH

Rocky and hard lies the winding road,
And the tenure of fame is passing brief,
Yet each sets forth 'neath ambition's goad
For Stardom's Goal and the laurel wreath.

The best that we have is given and milled,
The alloy is tested—the bulk thrown away,
Appeal cannot stand, for the judge has willed,
And Public Opinion yields not in its sway.

The lure of the fight beckons and calls,
Adulation and praise to the winner is sweet,
Few there are who give heed to Oblivion's pall,
Closest when fame is at blood red heat.

The curtain falls and the effort is spent,
Yet the moment seems worth while.
No need to walk with head that is bent,
For you wrested from Fortune a smile.

* * *

Joe Kelley, erstwhile one of the NEWS' talented reviewers, and latterly of the ancient order of Piffle Agents, is flitting merrily about town on some half dozen propositions, busy as a one armed machine gunner with cooties.

* * *

REAL CONSIDERATION

Fearing it would sound like "hokum," the Selznick publicity department has issued a story explaining that it would not send out word of the fact that jewels worn by Lucille Stewart in a picture were worth $60,000, and were constantly guarded by a detective from the store which lent them out.

* * *

Tom Hamlin ventures that, while it is human to err, linotypers and proofreaders, in this regard at least, enter the super-human category.

* * *

FREE TIP TO PROFITEERS

The long suffering public on this side of the watery waste, does escape a few grafts that our European brothers have expertly devised. For example, after paying the lowest admission price, approximately sixty cents, for admission to a cinema house in Paris, one is taken in hand by an usher. Said minion guides innocent lamb safely through the aisles, and finally deposit him in a seat without having disturbed the other three patrons of the house. After which an electric flashlight is sternly held full upon the victim until he dives into his pocket for a generous gratuity. And if said lamb needs further prodding, the request in pseudo-English, "Teep?" is uttered in resounding tone.

* * *

Taking liberties with a famous expression, many producers are now murmuring—

"*This is the Winter of our Content.*"

GEORGE D. GOULD.

The World in a Ward

How Broadway and Oshkosh Were Brought to the Pain-Wracked Doughboys

"BROADWAY!" breathlessly echoed throughout the hospital ward! Suddenly all was still, still with the intense quiet of concentrated attention. Broadway with its meteoric signs, its jostling crowds, its swerving traffic passed on the screen.

To the lad from New York the scene was home. To the man from the West it was the metropolis of his dreams. Broadway there in their own ward! The unavoidable monotony of convalescent days was forgotten and with it the pain and the harassing thoughts of the future. The cinema was the genii that brought forgetfulness.

And these movie shows did not happen just once in a fortnight or a month, they happened often. Always they were eagerly welcomed by the boys, many of whom had lain in this ward for months. They were from many different states. But someday, sometime, like the magic carpet of the fairy prince, the films transported them home, or to the land of their longing, whether it was the expansive prairies of Texas, the thronged streets of eastern cities or the mountainous regions of the West.

The showing of these movies in the hospitals was first begun by the Red Cross overseas. At least five, and as many as fourteen, performances were given at every hospital each week. The increase in the number of film feet shown is a proof of their popularity with the boys. In September, 1917, 200,000 feet were shown; in July, 1918, there were 859,490 feet film shown and in December, 1918, the figures mounted to nearly three million feet.

Not only have the movies whiled away many hours that would otherwise have been monotonous, thus helping to keep up the morale of the men, but they have hastened recovery by turning the thought into brighter channels and stimulating the desire to live.

A case of this type was in the hospital at Vichy. The lad was suffering from shell-shock. He never spoke. All efforts to arouse him from his apathy were of no avail, and the doctors feared he might never recover. One evening a "Chaplin" film was shown. Roars of laughter greeted the ludicrous antics of the comedian. Suddenly the Silent Doughboy joined in the merriment. He laughed long and heartily during the showing of the film and never relapsed into his abnormal state again.

The best and latest picture plays are secured for distribution among the hospitals and too much credit cannot be given to the forethought displayed by the American Red Cross in providing these health stimulating movies.

Operator Strike Talk Simmers Down

Unrest Reported in Several Sections Is Not General; One New York Theatre Closed; Indianapolis Operators Walk Out

A GENERAL simmering down of strike talk in sections where it had been most rabid on the part of Motion Picture Operators was noticeable toward the close of the week. Minor troubles and petty strikes of other than operators were inclined to be minimized by leaders of the industry, and are not laid to the door of the Actors' Equity Association furore.

Scattered reports of troubles in outlying sections of the country were received, probably the most serious being in Indianapolis, where a strike was called on August 29 by the local union of operators. In this instance the operators are said to have walked out in violation of their contracts. A dozen are reported to have been arrested on charges of vagrancy.

In New York City one theatre, the Bronx Opera House, was closed by a walkout of operators.

No Tension Exists

This move, however, was in line with the agreement reached by C. C. Shay, heading the Stage Hands' Union, which embraces picture operators, with leaders of the industry, that theatres closed by the legitimate actors were not to be opened with pictures unless a lease on the house had been entered prior to the actors' strike. The movement did not spread, nor has further trouble resulted.

The attendants, doormen and ticket sellers in a hundred theatres in New York and Brooklyn held a meeting early in the week, and resolved to strike unless their demands for increases in wages, and rearrangement of working hours, were met. No stir was made in the industry by this move, which is considered merely a growth of the general unrest, and not connected with the major trouble. It was pointed out that even if a general strike of such employes came, the theatres would not be seriously affected, at least so seriously as to cause a shutdown.

The strike in Indianapolis resulted as a demand of the operators for minimum wage of one dollar per hour. Heretofore the highest pay has been fifty-two cents per hour. A few theatres granted the increase, but the exhibitors as a whole were firm in their declaration that the demand was exorbitant, and would not be met. The strikers picketed down town before the affected theatres. one of which was Frank Rembusch's. None of the houses closed, however, managers and members of their family entering the booths in place of the strikers. The threat is made that stage hands and musicians will be called out on a sympathetic strike, but these latter have agreed to give the theatres two weeks' notice before walking out. The Indiana State Federation of Labor, in convention, indorsed the strike. In only one instance was violence reported.

Unrest in Providence, R. I., which threatened to result in walkout of the picture operators was settled late in the week after a meeting between operators and theatre managers. By the agreement reached the operators will receive $38 weekly for a six-hour day, time and a half for overtime, and double time for Sunday. For a week of thirty-six hours in houses where special prices are charged, the wage is $55 weekly. This applies to machine-driven machines. Hand operators will receive a ten per cent increase.

Predictions that the Actors' Equity and the Producing Managers will get together before a new week is entered on is taken as indication that no widespread trouble may be anticipated by exhibitors, and that any questions that arise will be amicably settled.

A meeting of several hundred "extras" in New York resulted in the forming of a permanent association, and the passage of resolutions demanding higher pay, and the doing away with the so-called "agencies" which exact a percentage for placing the players.

COPY FROM WEST ARRIVES DESPITE RAIL STRIKE

THROUGH the initiative of J. C. Jessen, Pacific Coast representative of the NEWS, and the courtesy of the Eldorado Stage Company, plying between Los Angeles and San Francisco, the news matter from the Coast arrived in time for this issue despite the tie up which at the time of sending, existed on railroads of the Coast.

Mr. Jessen's material was taken from Los Angeles to San Francisco by stage, without charge, a distance of 490 miles and a run of seventeen hours, and there was placed aboard a train for the East.

Build Fine Theatre in Small Town

Arrington Brothers are erecting a new theatre at Rocky Mount, N. C., to seat 800. The town is small, and much credit is due the courage and initiate of these showmen in their venture, which will cost them $75,000.



Tagging Thomas H. Ince. From left to right are Fire Chief Thomas R. Murphy of San Francisco; Frank L. Stetson of Seattle; Mr. Ince; R. J. Scott of Los Angeles, and Louis Almgren of San Diego

Strand Opens in Brooklyn

Thirty-five Hundred Persons Witness Premiere of Handsome New Theatre

ON Friday night, August 29, the Mitchell H. Mark Realty Company threw open the doors of its recently completed Strand theatre, Brooklyn. This premiere was exclusively for invited guests and every one of the thirty-five hundred seats were occupied by people affiliated directly or indirectly with the motion picture industry.

It was a gala occasion and the lobby was literally flooded with floral gifts from many admirers who desired to congratulate the company upon the successful completion of its huge enterprise. As accustomed as the select audience was to beautiful lobbies and auditoriums, an involuntary gasp betrayed that all were fairly carried away by the artistic lobby and decorations.

And the stage settings came in for their share of spontaneous applause. The Mitchell H. Mark Realty Company is also owner of The Strand in Manhattan.

The new Strand in Brooklyn is centrally located down town at the corner of Fulton street and Rockwell place. Thomas W. Lamb was the architect and the new theatre is unique in that it it is the first in which the projection room has been built into the playhouse. The lobby is done in Pompeiian effect, while the interior follows other Grecian style.

A mural decoration above the proscenium arch depicts various nations paying tribute to America. The theatre houses two immense pipe organs and there are additional accommodations for an orchestra of thirty-five pieces.

On the following night, Saturday, August 30, the general public was admitted to the formal opening and report has it that this has rapidly become one of the most popular cor ners in Brooklyn.

A straight picture policy prevail and is presented in practically the sam style initiated by the New Yorl Strand. Geraldine Farrar and Lo Tellegen in the Goldwyn Picture, "Th World and Its Woman," was the fea ture attraction the opening week.

The stage is exceptionally wide an deep and the Strand is so constructe and its acoustic qualities are suc that it could easily be transforme into an opera house or a home for th spoken drama. It is a marvel in arti try and modern ingenuity.

Court Upholds Pay fo Theatre Firemen

The Providence Amusement Cor pany has been found guilty of violatin the statutes in not paying Robert Gallagher, the fireman in the Bijou, moving picture house, $3 a day as pr scribed by law. Firemen in the the tres have been receiving $2 per da The last Legislature passed a bill for ing managers to pay these men $3 day. The managers refused to me this added obligation and the firem went to court to make a test case it. Sentence has been deferred pen ing the action of the Supreme Cour

Meeting of Florida E hibitors Held

Florida Exhibitors met on Aug. at Lakeland, Florida to discuss boo ing plans for the coming season a to take up the matter of fighting the interests said to be trying to cont the industry in that state. A p formance of Metro's latest Nazimc picture "The Brat" was witnessed

Boom on Theatre Buildings Continues



he Capitol Theatre at 51 Broad Street, Elizabeth, N. J.



Geraldine Farrar in her latest Goldwyn, "The World and Its Woman"

Up to Date Playhouses Devoted to Motion Pictures are Springing Up Like Mushrooms Throughout This Country and Canada

FURTHER indication of the widespread prosperity existing and looked for in the industry, is contained in the varied announcements from all over the country of the erection of new palatial theatres. Several weeks ago, announcement was made of the investment of millions in a score of new theatres in all sections, and since that time, additional word on other projected playhouses is confirmation of the wave of theatre erection reports of which have been brought in from time to time by men of the industry whose business it is to keep their fingers on the public pulse.

The big theatre in Chicago's loop, projected some six months ago, and which now is approaching the stage where building is talked of, leads in cost of the several announced during the week.

Seating Capacity Paramount

With the new ground, this house will cost Balaban and Katz of the Windy City, somewhere in the neighborhood of $2,800,000, one million of which will go for the erection of the edifice. The site is on the south side of Lake street and occupies almost an entire block. The seating capacity will be 5000, which is second only to that of the new Capitol theatre, New York. It is understood that completion of plans etc. will delay actual construction on the house until May, 1920.

Cincinnati is to have a unique glass show house, to be located on the roof of the Orpheum theatre by Colonel I. M. Martin and his brother Jack Martin, who own that theatre. It will consist of a wired glass enclosure for the present Roof Garden, in order that it may be used in winter or bad weather. Just enough steel framework so that the sides and roof can be thrown open, allowing of the river breezes on the warmer days, will be employed in the construction. This will bring the seating capacity of the Orpheum up to 3100, making it one of the largest and finest in Cincinnati. The glass theatre is expected to be complete by the time snow flies this winter.

Following in the wake of New York —or rather preceding the metropolis, Elizabeth, N. J., has opened its new Capitol theatre. August 30 marked the initial performance. Herman F. Jans, well known in the State Right field is head of the enterprise, and incorporated in his house the latest plans lending to the comfort of patrons. Music will be an important feature of every program. A $20,000 Wurlitzer is a feature of the house, which opened with the first showing in the East of Douglas Fairbanks' production for United Artists "His Majesty the American."

From smaller cities the country over have come reports of the opening of small but up-to-date houses, to fill the ever growing demand of the public for screen entertainment. Canada, too, is getting its share of the industry's prosperity, playhouses springing up in many of the Dominion's towns.

A late report from Cincinnati told of yet another house to be erected by the Ohio Building and Construction Company for Ascher Brothers.

Proof of Films' Wide Appeal

Census Taken in Cincinnati Brings Admission from Four Non-Picture Fans

THE widespread popularity of the moving picture was evinced in a markable manner recently when anager I. Libson, of the Walnut there, advertised for the names and adresses of every person in Cincinnati no had never seen a moving picture. ut of approximately 500,000 people ere were only four who would admit writing that they had never attended "movie." The replies were to be ldressed to Constance Talmadge, in re of the Walnut theatre, she being e instigator in the search for nonovie goers.

Scores of letters were received, but t of them there were only four who ade "written confession" that they d never seen a single reel of film, though many of them admitted that ey had seen only one picture. One ter, from an invalid woman, stated at she was unable to leave her home d had never seen a picture.

As a result of the accident at the ars theatre, Cincinnati, August 5, 19, when the floor of the lobby colsed, injuring a score of persons, ur suits for damages, aggregating 3,000, have been filed in Common eas Court against Charles E. Marqua d Herbert Volker, owners of the eatre.

An educational campaign has been rted among exhibitors by the Asciated Film Exchanges of the Cinnati Chamber of Commerce for the rpose of seeing that films are rened on time. "Our desire is to prot the legitimate, square exhibitor m the inconveniences caused by the low who cares for no one but himf," says Jack Stewart, President of organization. "Many exhibitors not realize that when they delay returning a film they not only cause exchange extra work, but often y force another exhibitor to run lark house or, at the last minute, to bstitute another film in place of the e held up. This causes dissatisfacn among his customers, and results a loss in reputation and a corrending loss in money. Fortunately, the large majority of exhibitors is fair minded, and once the situation is made clear to them they are ready enough to pledge their cooperation toward eliminating this evil. They realize that their delay in returning films may act as a boomerang, and that they themselves may some day be forced to lose money through the carelessness of another exhibitor."

Allens to Build Big Theatre in Windsor

Still another link was added to the international chain of theatres owned by the Allen Theatre Enterprises, with headquarters in Toronto, with the announcement this week by Jule and Jay J. Allen that work would start immediately on the construction of a new house in Windsor, Ont., just across the border from Detroit.

The theatre will be combined with a seven-story office building and nearly a million dollars will be represented by the investment. Through arrangements with G. M. McGregor, vice-president of the Ford Motor Company of Canada, a site on Oulette street, in the very center of the city, has been acquired. Work on the structure will start immediately and it is expected that the new house will be in operation shortly after the first of the new year.

Like all of the new houses being constructed where there is not already a theatre bearing that name, it will be called the Allen. The house will seat 1,800.

Waters Is Chairman of Distributors' Division

At a meeting of the Distributors' Division of the National Association of the Motion Picture Industry, held Sept. 3, Percy Waters of Triangle was unanimously elected chairman of the Division, an office which has heretofore been held by Walter Irwin of Paramount.

HIGH EXPENSES COMPEL PRICE INCREASE

THREE leading motion picture theatres in Norfolk, Va., advanced prices of admission five cents on all classes of tickets the first day of September, the theatres thus affected being the Wells, the Strand and the American, all of which, like other motion picture places and legitimate theatres in Norfolk, are under the control and management of the Wells Amusement Syndicate, Inc., of which corporation Jake Wells of Richmond is president and his brother, Otto Wells, general manager in Norfolk.

The management announced that the advance in the prices of admission was made necessary because of an advance in rentals on films, higher wages and salaries, and increased expenses.

Prices at the Wells and the Strand theatres will be twenty cents for matinees and twenty-five cents for evening shows. The former prices were fifteen cents and twenty cents.

Child Labor Law Not Applicable to Industry

In a series of rulings which have recently been made by the Commissioner of Internal Revenue in respect to interpretations of the child labor provisions of the Revenue Act of 1918 there is one ruling which directly concerns the motion picture industry. The following excerpt is quoted from the official bulletin issued by the Bureau of Internal Revenue.

"The moving picture industry does not come within the child labor provisions of the act. Although employment in conection with the making of moving pictures may be harmful to children in many ways, it is not believed that the law-making body intended that 'factory, workshop or manufacturing establishment' was meant to embrace the making of moving pictures, either in studio or out of doors, regulations state."



The flying squadron of the Pittsburgh branch of Universal. Reading from left to right are Herman Stern, manager; F. N. McNamee, O. B. Hullinger, A. J. Burgun, Paul Laresche, A. R. Cherry, H. C. Gauding, A. A. Schnitzer, Harry E. Reiff, ass't manager

"Speed Carr" Is a Story by J. S. Woodhouse

J. Stewart Woodhouse, 5228 Sunset Blvd., Hollywood, California, has earned a unique distinction in film story writing.

Of the forty-three photoplays announced by the Paramount Artcraft company on their Selective Program, "Speed Carr," written by Mr. Woodhouse for Wallace Reid, is the only free lance original story in the list.

There are three other original stories by staff writers: C. Gardner Sullivan, John Lynch and Julien Josephson. The remaining thirty-nine pictures are screen adaptations from plays or novels.

Theatre Gutted—Shows Given Just the Same

With her theatre burnt over her head, Mrs. M. E. Brinkman, of Bemiji, Minn., refused to admit defeat or ruin. Not a booking did she cancel, or did she miss giving a performance.

Following the fire Mrs. Brinkman procured a tent, a machine, and other essentials, and at show time opened the box-office. A record business resulted, and she immediately gave orders for the commencement of work on a new theatre to be known as the New Rex theatre.

CORNER IN HOUSES

TELEGRAPHIC information received from Portland, announces the acquisition of seven Oregon theatres by Jensen and Von Herberg. The purchase of these houses makes these men owners of all but one first run house in Portland.

San Francisco Theatre Deal

Imperial and California Houses Are in Agreement; Former "Long Run" One

AN anouncement of interest not only locally but to exhibitors in all the larger cities of the country, is that of the working agreement recently reached by the managements of the Imperial and California theatres in San Francisco.

Due to the high standard to which motion picture productions have been raised for the coming season, an arrangement has been made between Manager Roth of the California and Portola theatres, and Manager Partington of the Imperial, whereby the Imperial becomes what will be known as the "long run" theatre of San Francisco. Producers have been advocating and promising bigger and better pictures for a long time and the season just opened will offer many productions running from 7,000 to 10,000 feet or more in length. These features will call for the utmost in exploitation and musical and artistic treatment.

Among the first few releases to be offered at the Imperial are George Loane Tucker's "The Miracle Man," Cecil B. DeMille's "Male and Female," and other productions bearing the Paramount-Artcraft trademarks, "The Miracle Man" will be the first to be shown for an extended run. It is the intention of Managers Roth and Partington to present these photo-dramatic masterpieces in big style, with enlarged orchestras, prologues and elaborate stage settings. When the engagement of "The Miracle Man" terminates, the new DeMille special will be presented.

The splendid programs heretofore offered at the Imperial will be transferred in their entirety to the Portola theatre, where the success starring Charlie Ray, Marguerite Clark, Dorothy Gish, Ethel Clayton, Wallace Reid and other Paramount-Artcraft artists, as well as the Cecil B. DeMille productions and the Paramount-Mack Sennett comedies. Paramount-Burton Holmes Travel Pictures and other short subjects will be presented.

Action Settled Out of Court

Suit in Cleveland Amicably Settled; Live Notes of Doings in Ohio City

SEVERAL weeks ago suit was filed by the Standard Film Service of Cleveland against Frank Hall, Jess Willard, ex-champion and his manager, Reichart, for a sum of money covering the rental of the Opera House, Cleveland, which these gentlement had subleased from the Standard Film Service to show the Willard-Dempsey fight pictures. These pictures did not materialize, however. They did not conform with the Ohio Censor Board's idea of a suitable entertainment, so the fight picture went the way of others of its kind. The controversy between the Standard Service and the lessees of the Opera House was amicably settled out of court this week, by a payment in full of all obligations.

Joseph Grossman has sold the Standard theatre, Cleveland, to some New York interests, who do not care to divulge themselves at the present time. Mr. Grossman is one of the landmarks of Cleveland. He has been manager of the Standard theatre for the past six years. In fact he built the house himself. And it was the first motion picture house to be built in the downtown section of the city.

Cleveland is to have a new motion picture studio. It will be called the Collins Laboratory and Studio, and papers for incorporation are now being prepared in Columbus, for $100,000. J. N. Ackerman and H. D. Bubb, both of Cleveland, are named as incorporators. The new organization is being formed principally to take commercial films.

"Believe Me If All Those Endearing Young Charms" is the working title of the new Robert McLaughlin photoplay which will shortly follow upon the release of "The House Without Children."

The Star Feature Film Service, of Cleveland an independent releasing organization, has sold out its interests, and Bert Barnett, head of the company has returned to his former home in New York.

Universal's Pittsburg Men Get Together

Monday evening, August 25th, Manager Herman Stern of the Universal Pittsburg Exchange gave a dinner in honor of District Manager A. A. Schmidt, which was attended by each and everyone of the employes of the Pittsburg office. It was declared by all to have been the most enjoyable affair ever given under Universal auspices and a fitful illustration of the "get together" spirit that is rampant throughout Universal and which is particularly strong in the Steel City Exchange. An outsider attending this affair could not help but be impressed with the gathering's approach to a big family reunion, for that is what it certainly looked like, and it was natural for it to do so, for the Universal force in its operations during every day of the week exhibits the harmony of the well-regulated family.

Royal Theatre Manager

A statement to the effect that T. E. Larson is manager of the Royal theatre, Tulsa, Oklahoma, which appeared several weeks ago is denied by Mrs. M. R. Johnson who claims to be the sole owner and manager.

Exhibitors Service Bureau

Two Letters Which Explain Themselves

The Lay of the Land at Rio Janeiro, South America

A SHORT time ago we had occasion to send out letters to our foreign subscribers asking questions concerning advertising. Following is a reply from Rubem Ferreira which is a bit more illuminating than most of the communications, so we are printing it as a novelty. Mr. Ferreira is a bit short on English construction, but he is long on the big idea in motion picture exhibition exploitation. This is what he has to say:

RIO DE JANEIRO, July 2, 1919.

The Motion Picture News, Inc.,
New York City.

Dear Sirs:

Your letter has been received, which I thank very much.

What you ask me is something very interesting and which I can do very gladly.

What I write is about the advertisement of the pictures that the exhibitor does here.

To say how the exhibitor advertise his pictures here so poor I am telling about the showing of the great production entitled "The Heart of Humanity," which are being shown in this city.

The great production, "The Heart of Humanity," is being shown in city at the Lirico theatre. This theatre was formerly the Opera House; it's the largest theatre in this city, with a capacity of about two thousand people or maybe more (which I am not quite sure).

The advertisement for this picture was so poor that the first performance had about three hundred persons, so little for the capacity of this large theatre.

Very few people knew that this picture was playing at this theatre.

How can the people take interest in the picture when it's not advertised!

The exhibitor here wants to get the money from the public without spending a little bit in good advertisements, and then he sees that the results are bad.

The most important thing we need here is a good motion picture magazine like THE MOTION PICTURE NEWS that helps the exhibitor in the advertisement for his pictures, giving him better ideas and better suggestions.

They not only don't know how to advertise his pictures, as well they have very poor ideas in the advertisement they do.



Rucben Ferreira, who writes of the lack of good advertising in South America

I mean general advertisements as lobby displays, newspapers advertisements, all this kind of advertisement that attracts the public.

The great produpction of W. Griffith entitled "Hearts of the World" will be shown soon in this city. I hope they do some nice advertisements for this picture. Not only because it's a picture worth while to advertise as well the good advertisements means great results.

Talking about the most liked pictures here, I think that the Paramount and the Fox pictures are the best liked. Our public love the two great stars of these two companies; they are Theda Bara and Dorothy Dalton.

Every Bara and Dalton release here means a crowded house day and night.

About the Metro pictures, it's unfortunately to say that they are being hown at the Parisiense picture house. It's a small theatre that our public don't like to go, and the theatre does a very poor business.

The motion picture conditions here are very good, but what the exhibitors need is a little pep and better advertisements.

Hoping you may like what I write and that may be of interest to you, I remain,

Yours very truly, RUBEM FERREIRA.

The Theatrical History of a Natural Born Showwoman

THE NEWS is always anxious to secure stories concerning exhibitors of the gentler sex, especially those who have succeeded where men have failed. It is therefore with extreme pleasure that we print a letter from Miss Leila N. Hollin, manager of the Messner theatre, Attica, Ind. Miss Hollin is making a success of motion pictures in Attica; so much of a success that the news penetrated from the middle west to New York and occasioned the mailing of a letter from this office for a story of her experiences.

ATTICA, IND., July 28, 1919.

Motion Picture News, Inc.,
New York City.

Gentlemen: Not that I overlooked the courtesy extended to me in the enclosed letter—but just that I rather hesitated—and so the time lengthened into months.

It isn't so bad to put a show over, but when it comes to advertising myself, somehow I lack the punch—probably because the release date is rather ancient—27 years.

The theatrical fever struck me in my early pioneer days, when I staged all the popular melodramatics, such as "East Lynne" and "Uncle Tom's Cabin," in the field back of the school house. In this I personally superintended the building of the stage, wrote the lines, selected the cast, rehearsed the performance, and then played the leading role myself.

Then after this ambitious start someone wished the drab existence of a teacher in girls' private seminaries upon me. However, after graduating from the University (De Pauw), I found the call too faint to even hear, so drifted into the orchestra pit of a vaudeville house as pianist and remained three years.

Later I decided upon business for myself, and so two years ago landed here—Attica. Reported to be a good show town, but when I investigated the territory I found one show filled the house with comps. and the other had no business at all.

I chose the house with the larger seating capacity, Messner (500), and started in.

Business grew steadily better, anyway, to such a degree that my competitor decided to sell out. I filled every night with the best service money could buy; at the same time got my wits together as to the right amount of money it ought to take to buy it, as I soon learned the buying constituted the long

(*Continued on page* 2210)

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
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F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Engene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chambertin, Opera Honse, Madera, Cal.

Your Idea and Ours

HERE is a display which would be very good except that it is crowded into too small a space, two columns by six inches. The Liberty might better have purchased about two inches more in depth and then it would have had an ad which would deserve great praise. As it is most people are going to see "Home"



"The Liberty" and let it go at that. Come to look at this one closely the cut of Mildred Harris isn't very good. It might be any girl. Certainly Miss Harris would not be able to identify herself by this. We believe if you are going to use a cut, select one which means something. If it is just a cut of the star, with no action depicted, be sure that it is a good likeness. This one isn't. The Liberty is located at St. Louis.

A lot of so-called temperament is just temper.

THIS display of the Alhambra's, Newark, is another example of using a "head" cut too large for the space purchased, two columns by seven inches making it necessary to center the half tone, although this is better than most attempts of this kind. The reason for this is that the Alhambra did not attempt to use any reading matter over the cut, except the name and date line, and it therefore doesn't have that "cut in two" appearance an ad does have when dividing the reading matter over and under a cut of this character is attempted.

Most men are so busy trying to find out what one woman wants that "What Every Woman Wants" isn't interesting.

THIS ad of the Strand, Louisville, Ky., three colums twelve inches doesn't sell the "Price of Silence" as well as it might although at first glance it looks rather well. The use of the second descriptive cut at the bottom is responsible for a part of this good appearance but it divides the attention and doesn't fully identify itself as "Price of Silence" matter. It is also very melodramatic suggestive of the 10-20-30 stuff. We believe it might better have been left out and the space utilized with some talk concerning the smaller pictures on the bill and the music, etc.

The selling talk used on this picture is very good but it is contradicted in both the cuts used. The cuts say this is a society picture while the reading matter refers to it as a rural



bill. Which is correct? We would have billed the feature from the rural angle and tried to get descriptive cuts which in action matched up with our talk. The display is also a bit crowded but that in itself is not a grave offense.

For once an actor has an alibi for being out of an engagement.

This ad is not especially artistic but it advertises Mary McLaren and "The Petal on the Current" very well. In larger space more might have been said giving some information concerning the picture itself, as this is a production where a little hint of the story is especially desirable. There



is always an interest in the shop girl problem and this was a story of this sort. However, if the Alhambra did not care to buy more space especially in width so it might have shoved the cut over to one side and used some space along side it, about all that could be done has been accomplished. We are strongly in favor of using cuts as we have just stated. Muhc better results may be obtained by this method.

"The Miracle Man" has performed a miracle. The news editor who hasn't admitted that a picture was good since before the war has seen it twice, once paying real money.

THE Riley theatre is located at Doland, South Dakota, not the largest city in the world but nevertheless a place where a progressive showman has located.

This ad is nothing startling but considering the fact that in towns of the



size of Doland, most managers don't advertise at all it is exceptional. The display three columns by twelve inches is good straightforward newspaper talk advertising three bills, which we usually term an advertising crime but which is excused in this case because we infer that Doland does not afford a daily newspaper and that the whole week's bills must be covered in one issue of the weekly newspaper. We want to commend the Riley ad man on one thing. This is the first ad on Mickey we have seen which used a descriptive cut of the biggest thing in the picture, the horse race, a subject always productive of interest and in this feature the big event.

In the "Garden of Allah" portion of the ad, mention should have been made of the fact that this is from the novel of the same name. Really that is the best exploitation angle this picture presents and the Riley hasn't touched on it. It the "Mickey" engagement is first run in Doland, the display should say more about the picture. So far as this ad is concerned the title here might be advertising a new horseshoe or something equally as irrelevent.

"Strike while the iron is hot" seems to be a favorite recreation these days.

HERE is the first ad we have seen on "Nugget Nell" which advertises the production in the right vein



according to our idea. This half page from cuts to selling talk tell the reader that this is not to be taken seriously and that point is important for reasons we have given previously.

We like the first line over the cut of Miss Gish. That tells the whole story in a nutshell. If anyone comes in to see this picture without knowing that it is a burlesque, it is their fault.

The cut used is big enough to be seen a mile away and the billing of Miss Gish's name certainly will be



From 100% to Zero

noted. Putting "Nugget Nell" in smaller type is also correct. The title is inconsequential in this.

As for the selling talk that fits too. In fact this whole ad may be labeled mighty close to the 100 per cent. mark according to our view. It is worth clipping if you are going to play "Nugget Nell." The Colonial is located at Tacoma, Washington.

So far as we know the managers of the picture theatres in New York aren't worrying because the actors' strike still continues.

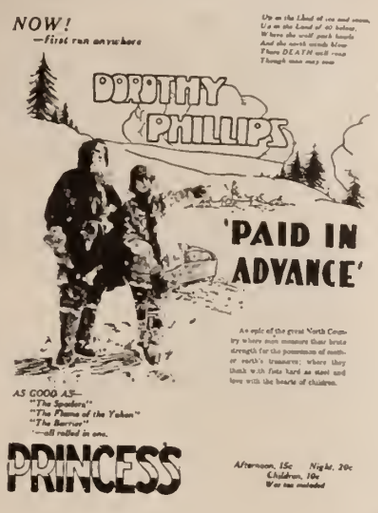
THIS display is four columns wide and a full page in depth and is typical of the sort of advertising which Tacoma, Washington, exhibitor's do



and especially of Moore's Rialto. We have seen ads. from this source which we thought were better than this but for all that this is an example of using big space to advantage. The big descriptive cut will attract attention and the title of the production will be seen. Naturally this is a picture which a house must do a lot toward putting over as with picture fans, the fact that it is an exceptional melodrama will not be known and the Rialto has attempted to guarantee it by a big space ad and some strong selling talk, beginning with a question which carries interest. We should say that this ad covers the exploitation field as far as newspaper advertising goes. It recommends the picture in no uncertain terms and good results may be expected from it.

About to pass from the vocabulary of every man until 1920: "Is it warm enough for you"?

TO our mind here is one that deserves the full 100 per cent. There is just one thing that perhaps might



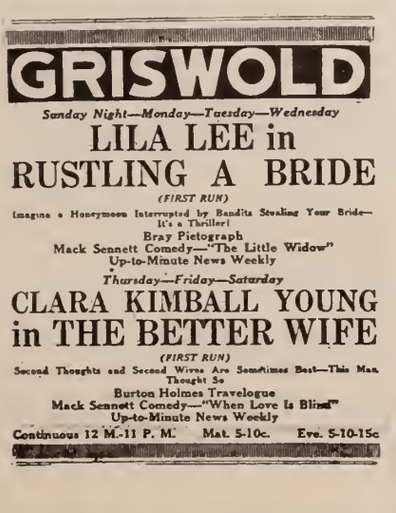
have been improved and that is the title line. A little different style letter, something less blunt, say a letter like the "Dorothy Phillips" line except black.

However, this is more than good. There is a great descriptive cut, one which practically tells you what the picture is about without a word of reading matter, a descriptive poem which does it some more and then some forcible selling talk that rings true.

On the left is a phrase that sounds a bit extravagant but from what we hear, this is a regular picture and the Princess may be forgiven for comparing "Destiny" with such great films as "The Spoilers," etc. This display was a full quarter page. The Strand is located at Kansas City.

The stage is set for "Fewer and Better Pictures," with an audience of skeptical exhibitors a sort of "death watch" sitting in the circle.

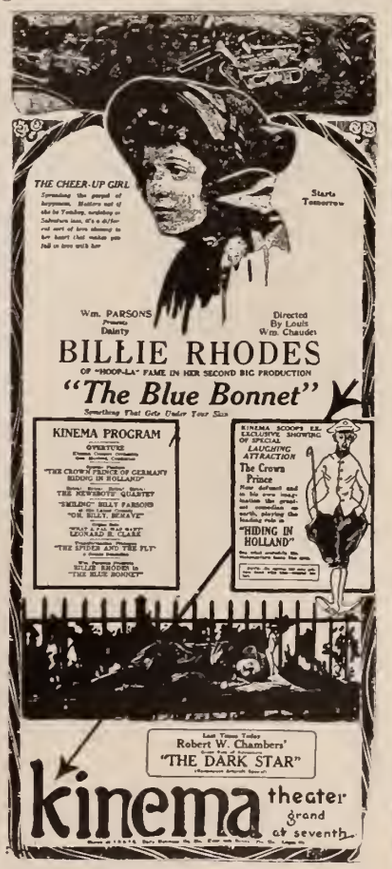
THIS display of the Griswold's appears to be one of the kind where the theatre manager shoves some memoranda at the advertising solicitor and the solicitor passes it along to the linotypes and in it goes without anyone paying much attention to the artistic side of advertising. This ad makes a lot of announcements and that is all. There is no attempt to sell the



pictures. It just lets people know what the bills are for the week. It is also another example of what we think is a bad practice; advertising two bills at the same time and giving each equal display. It isn't good form and you don't get the best results in adopting it, in our opinion.

New York is now in the same category as the "tanks." Only picture shows are available for those who desire entertainment.

THERE is no use in talking, the West is the home of good advertising so far as pictures are concerned. In the East they kick about high space rates and buy a few inches and let it go. In the West they purchase a half a page and get their money and a handsome profit back. This display is from Los Angeles and surely does advertise "The Blue Bonnet," to say nothing of the other numbers on the Kinema program.



To begin with, there is a nice attention attraetor at the top, the band and Billie Rhodes in her blue bonnet and, believe us, that bonnet means something nowadays. Then comes the star's name, we would say too large unless she is rather popular in Los Angeles, and then the title. To the left is some good selling talk for Miss Rhodes. It is well worded, except perhaps that "shining in her heart," which might better have been "eyes," and will help sell the picture.

On the left in the box is the entire program which we claim is absolutely the thing to do—things if you have the space to spare. In the box on the right is the "Hiding in Holland" ad and a mighty good one. It treats this subject in a way which will help swell the box office receipts. Nothing written is so effective as well selected ridicule. Next comes another cut which doesn't do a great deal but balance the ad and help give it class. All in all, this is one of the best to come our way. It is too bad that every exhibitor can not duplicate it. In size this was four columns wide and a full page in depth.

Mack Sennet's bathing girls are going into Canada. Well they won't have to pay much duty on their wardrobe.

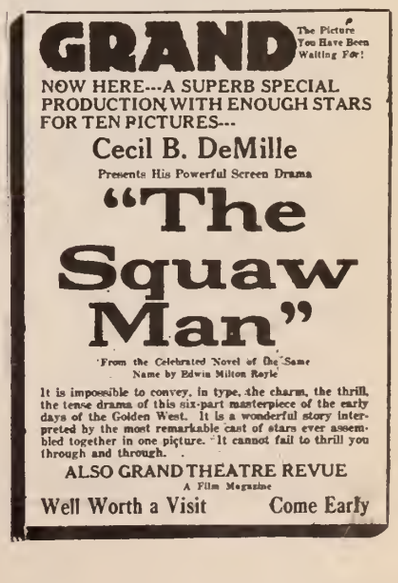
HERE is the best display we have seen on "Hearts of the World." The Midway theatre, Rockway, Ill., is



sponsor for it. The original was four columns by twelve inches and certainly must have produced results for the Midway, especially at the prices quoted. In a straight type style we would say that the selling talk was a bit crowded, but in this it will pass as more than good. This is a different ad on a big picture and as such we will label it pretty closely to 100 per cent. We fear reduced to our columns it will lose some of its beauty, but believe us, in the original it is excellent. "They Shall Not Pass" is a catch line which can not be improved upon.

Rubbing it in. A new release is titled "Paid in Advance."

THIS display is by the Grand theater of Farebault, Minn., and for



What Live Wires Are Doing

an all type ad is very good. The ad man, however, does not know his drama very well, as he advertises the picture as an adaptation of a novelization of "The Squaw Man" and not as one of the most famous plays of a decade past in which William Faversham starred. In neglecting this point the Grand has missed one of its best selling points. The picture has no star which can be headlined and in consequence the fact that it was a great play with this noted actor can be made to take the star headline. Neither is the play of the picture one concerning the days of the "early Golden West." This statement would lead people to think "The Squaw Man" was a costume bill like "The Girl of the Golden West." However, the ad sells "The Squaw Man" rather well for its size, two columns, six inches.

One of our reviewers is "out of luck" because "Nobody Home" was changed to "Out of Luck" after he had written his review using "Nobody home" in every line.

HERE is a display of the Strand's that looks like a great bet for a



picture of this kind, a light comedy. Ordinarily we would be careful of "kidding" in our selling talk, but this feature is an exception and when a little laugh can be injected in anything in print without hurting things we are strong for it. Here, from cut to reading matter, this vein of writing has been used to excellent advantage. The cut gets the attention with the title displayed well and a first class catch line. This is more than good. It is a model of its kind.

THE Grand theatre is located at Bluffton, Indiana, and this sample of its advertising appeals to us as being first class. We like the idea of suggesting the "Turn in the Road" with the light rule turned at an angle and



the catch line "And a Little Child Shall Lead Them." Also the selling talk, which, however, was in eight point and which we believe is too small for display work. However, this ad would not have stood much larger point without overshadowing the title line and if the reader gets as far as the line "Who and What is God?" he will finish it. It might have been a good plan to have isolated that sentence and put it in black face. That would have invited further reading. The cut prints up well and while not descriptive of what the picture is about will get and hold attention because it is a child. All in all, we call this a good ad. Better than many cities of larger and better facilities for good advertising are turning out. This display was three columns wide and ten inches deep.

Two euphoneous titles of new pictures "The Brat" and "The Hoodlum." However, what's in a name?

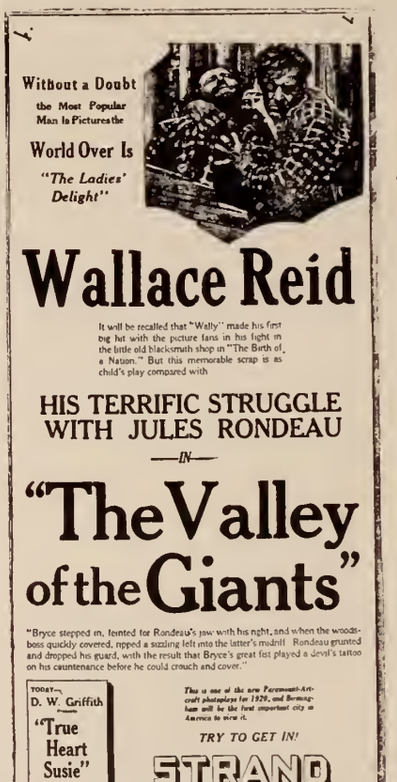
HERE is an example of a good tie-up with local merchants on a picture, although the feature is one which doesn't lend itself especially well to



this sort of stunt nor which needs anything extra to put it over. This is good work, but as a matter of policy we believe the Washington (Richmond, Va.), might better have saved this idea for some feature which needed some extra boosting. As for the ad itself, it is just ordinary and perhaps not quite that. The use of type set diagonally is rather confusing to the eye and doesn't add anything to the display. It will give exhibitors an idea what can be done in co-operative advertising, however, and is reproduced for that reason. This display was full page in width and eighteen inches deep.

If the young Prince of Wales was paying full rates for the photographs the News Weekly's are taking of him, the Bank of England would soon close its doors.

IF we were Wally Reid and had any idea that what the Strand ad man



of Birmingham, Ala., has said concerning "The Ladies Delight" part of this four-column full-depth display was true we would begin looking for a nice chicken farm on which to encamp after our picture days were over, and that soon. There are certain male stars whose sun is beginning to set if not already down who might be truthfully referred to in this manner but not Wally Reid. We have no doubt but that Mr. Reid is popular with the women patrons of any theatre, but as for being of the type which would justify the term "Woman's Delight," he isn't and never will be. The beginning on this display was supposed to give Reid a boost, but its effect will be right the opposite. It also hurts badly a mighty fine display on "The Valley of the Giants." There is a nice display to the star's name, perfectly justifiable with type stating action in the right size and the title big enough to make an impression.

The selling talk concerning the picture we do not think so much of. In the first place it is technical prize fighting stuff presumably from the novel and it insinuates that the big thing in this picture is a scrap. Now women may enjoy a good rough and tumble screen fight, but it is the romance which fills their hearts with joy, and advertising wants to work on this weakness of the feminine sex. The Strand might better have said something concerning the plot rather than attempt to print something from which may be visualized a scene from the production.

Bragging about securing a pre-release on the Selective booking plan is all right, as most fans are aware that a change in methods takes effect September 1st and this will mean something. The cuts used are excellent. One provides atmosphere and the other depicts action, which is what cuts are for.

It is impossible to always please, but it is possible to be always pleasant.

THIS is by Saenger's Strand of New Orleans, a quarter page that is black and bold, advertising a picture which needs just this sort of a display. If you are going to run a picture which treats of moral codes and sin and unhappiness, give it a chance to attract the people who like to look on the gloomy side of life and be told something they already know over again.

This display advertises "The Unpardonable Sin" in no uncertain way, beginning with a headline that tells you pretty nearly what the picture is about. Some old guy who was a professor at Yale or something like that has said that there are only two things in the world, sex and religion, and probably he is right, for at least sex pictures that have an excuse in trying to teach a moral lesson have ever thrived. This one from a booking and audience standpoint is a good bet and the way the Saenger has gone after business with this ad is absolutely the right track. Everything that should be done has been done. A good cut well framed, the title placed to advantage and the author and director given proper billing, to which has been added good selling talk and a mention of the



Scoring Hits and Errors

ther numbers on the program. We would call this the best ad we have een on this subject.

If you write for playing dates for "The Right to Happiness" you will e in right.

HERE is one of the New Strand's, Madison, Wis., that is bold and lack and rather extravagant, but it ertainly gets the eye right off the bat nd sells Fairbanks and "The Knicker-ocker Buckaroo." We can not find ny fault with this one unless it be hat bragging about what the picture s supposed to cost, which in itself is oo small a matter to take much of per-



centage off this display. The cut of Fairbanks and the "hoss" prints up very good. In a production like this only four things are necessary. Let people know it is Fairbanks and the name of the picture and the theatre and dates and you will have business. For that reason the lack of selling talk usually necessary is excused.

A popular vogue in film circles is referring to persons and inanimate things both as "birds." Peacocks or crow?

HERE are three ads in one, very bad business if the home town of the Novelty, Anthony, Kansas, could boast of a daily newspaper, which it can't.

This was a full page and from that angle it certainly may be praised. We are strong for the exhibitors in smaller towns who are wise enough to spend money for advertising. It shows that they are progressive. However, for the way this page has been utilized we can't say so much in praise. To begin with it has a very bad top. Looks like the beginning of an auction bill. If the Novelty is using big space right along it should have a name cut made



which will give the theatre a little more distinction, as we presume that a better type than this was not available. In the first ad two words have been used which should be taboo in about 999 cases out of a thousand, "beautiful" and "gorgeous." "What Every Woman Wants" is a particularly good feature for advertising of the teaser variety. The Novelty could have done something along this line by referring to recent pages of this section of the NEWS.

The second ad bills "The Desert Hero" above Bryant Washburn in "A Very Good Young Man," which may be justifiable in Anthony, but we doubt it.

PART of the selling talk in this picture strikes us as very good and part of it as bad. We don't like the "Miss the Picture," "Perish the Thought." Both are very close to the "Don't Miss It" line.

In the "Eyes of the World" display a very bold cut has been used and then this lead was not followed out. The cut itself is good for a picture of this sort. At the left is what at first glance appears to be a fourth ad, but which is really selling talk relating to "The Eyes of the World." It doesn't fit the cut at all and has been detached from it by the light rule. In the first place the cut can not be used to advantage in a wider space than its four column width. The Novelty should have used its matter over and under it. However, it is probable that Anthony doesn't expect display ads in the weekly paper up to Kansas City standard and therefore this one gets by as good stuff for its purpose, to make a lot of noise about the shows at the Novelty.

Some one called up to ask how long "Six Feet Four" was. One of our brilliant editorial force said: "Seventy-six inches."

WE clipped this one from the Post-Intelligence, Seattle, to comment on a producer's cut which is pretty nearly valueless. This is supposed to be a scene from the picture. The funny-looking object to the right of the figures is supposed to be the wheel of an automobile and what looks like a watch case cover partly open is a tire partially detached from the rim. The figure lying on its back as if in a coffin or canoe is Jack Pickford and the girl holding Jack's head is Gloria Hope. Jack is lying on the ground and Gloria is sitting on it. Takes quite a lot of explanation, doesn't it, something which should be told without a word having to be written.



So far as the wording of this goes, it isn't awfully bad nor yet out of the ordinary class. We would never select it for an example of good advertising and it only gets in for the reason mentioned. The Coliseum is one of the Jensen and Von Herberg houses. The ad was two columns by nine and a half inches.

"When Bearcat Went Dry" isn't half as interesting as "Is New York to be actually dry?"

THE Newman at Kansas City does some good advertising and this sample, three columns by nine inches, looks mighty fine. The top and bottom of this ad of course is a special cut with border to match. By its use you get a distinctive appearance and a beauty impossible from the use of ordinary materials. The cut used is quite descriptive of the sort of production, "Upstairs" is, and in the selling talk the Newman ad man has never allowed himself to become serious which is entirely correct. Always keep your ad in the vein of the production. Here is another case where the exhibitor considers his smaller numbers entitled to space. This is a mighty good display



worth copying, if you have the facilities for doing it.

Selective Bookings: "What is the next phrase to be coined for the use of press agents?"

THE ROYAL is located at Eldorado, Kansas, and the display from this source is good because the Royal ad man has had sense enough to select a good producers cut with which to work and added the matter top and bottom.

The display is all right. Nothing out of the ordinary, but sells Fred Stone in "Johnny Get Your Gun" in good shape. It has plenty of white space and in its original two columns by eight looked rather well.

If we had to find fault with everything that came along we might say that the Western costume of Stone and the light block printing about the figures suggestive of a desert in perspective is rather out of place with the old lady and girl both evidently not far from a habitation. However, that would be hypercritical. It is a good ad and commendable in every way as straightforward advertising where the producers materials have been used to advantage.





Advertising H. B. Warner in "The Pagan God" at Loew's New York theatre

Manager Sines Turns a "Frost" Into a Winner by Exploitation

NEW YORK and Chicago knew "Oh, Boy!" to be one of the greatest musical comedy successes of recent years. But Springfield theatregoers consider it the greatest "frost" that ever hit the town. It was played there at the leading legitimate theatre by about a third rate company at two dollar prices, and everyone who saw the show—and the house was sold out—went home with a bad taste in their mouth. To this day the management is being "kidded" about "Oh, Boy!" It was with this sort of a reputation that Manager Ed Kunz had to contend with when he brought the picture version to the Princess theatre for a week's run, and at increased admission. Even the reviewers spoke none too kindly of it, but Kunz screened the film before booking, thought it a crackerjack, and instructed his publicity manager, W. K. Sines, "to go the limit, to spend as much as he thought was necessary to put it over."

So Sines got busy. Several twenty-four sheets were put out, and also a great many sixes and threes, located in the best spots in the busiest sections of the city. Newspaper space was depended on, however, to produce the most results, and liberal lineage was bought in both local papers.

Then Manager Kunz had two very beautiful frames made at a local sign shop, with the title of the show and attractive cut-outs of the principals, These frames were placed in the Exposition Building at the State Fair grounds, and were seen by approximately 400,000 people.

Pretty good advertising, you'll admit. And at practically no expense, as a friend of Mr. Kunz's consented to let him have the space the frames would occupy in his exhibit, gratis.

An arrangement was entered into with the Majestic theatre whereby slides were used advertising "Oh, Boy!" at the Princess. The theatres are but half a block apart, and it is necessary to pass the Princess to get to the Majestic. Vaudeville patrons were somewhat astounded to see the Majestic running slides on a picture theatre, with the result that the advertisements were made more effective. The Princess management is going to reciprocate at first opportunity. It is nice to see such a harmonious feeling exist between showmen.

With everything working smoothly—billboards, newspapers, slides, and the frames at the State Fair—the Princess opened to an immense matinee, this too, despite the fact that the day was terribly hot. Business was almost capacity from opening to closing time on the first day of the engagement. Those who saw the picture went out and boosted it to the skies. For the rest of the week the crowds were so big they filled the theatre at all times, and at times swamped the playhouse. Of course many were turned away, but that is something that cannot be helped. It is estimated that at least 4,000 persons failed to get in on the week, and they never came back, as most of them were out-of-town visitors to the State Fair and went home the same day.

Summing it all up, it looks as though the unusual and remarkable combination of advertising stunts employed were responsible for the great success of the picture. It must also be mentioned that selections from "Oh, Boy!" were used as a basis for the elaborate musical program. The Princess made a record with "Oh, Boy!" that will stand for some time to come, and changed what was a "frost" on the stage here into a sensational screen winner.

SERVICE GALORE

Fifteen pages of service for exhibitors in this issue. And it's sparkling.

An Argument for the Effectiveness of the Lobby Display

A VERY effective display, conservative, attractive and inexpensive, was used by Loew's New York theater in the heart of the theatrical district, Forty-fourth street and Broadway, in connection with the showing of "The Pagan God," the latest H. B. Warner film.

It is an excellent argument for the effectiveness of the lobby display as a business attracter, especially in the downtown districts.

"H. B. Warner" and "The Pagan God," in letters twelve inches in height, are in a rack of bronze moulding above the ticket booth and covering the space of both entrance and exit. The letters are of a white opalescent material lighted from within, and they catch the eye just as quickly in daytime as at night. They are set in a bronzed background and rack. They are easily readable a block away.

The balance of the display consists of photographs and well printed signs announcing the bare facts: "H. B. Warner, in 'The Pagan God,' now playing." The signs are placed in frames on either side of the entrance. Covering the wall on the left of the ticket chopper are the photographs mounted on a dark background, and with plenty of space surrounding each picture in order not to detract from its effectiveness.

Loew's theater competes with several of the largest houses in the country, including the Rivoli, Rialto and Strand, and it is the lobby displays, and attractive "front" advertising, which has much to do with its success.

Exhibitors in cities and communities where special displays covering the entire lobby are not constructed due to frequent changes in program, will find that the lettering and sign work used by the Loew manager is about as inexpensive and effective a medium as can be secured to advertise current attractions.

Methodist Minister Endorses "Birth of a Race"

CONDITIONS broke right for the Rialto theatre of Rochester to have some unusually valuable advertising for the showing of "The Birth of a Race" for a week. One unexpected and welcome help of which full advantage was taken came in the form of a letter of indorsement from Rev. R. M. Connal, a Methodist minister of Scottsville, near Rochester, who wrote to Manager Wolff as follows:

"I am greatly pleased to have witnessed 'The Birth of a Race.' You are certainly justified in calling this photoplay one of the most pretentious creations ever made. It is marvelous in its character. It vividly portrays the struggle of the human race toward the democracy of brotherhood. The characters are admirably sustained throughout, and those in the persons of Adam and Eve and of Christ are handled with delicacy and effect. The scenes of Christ's birth and crucifixion are deserving of the highest praise. I commended highly this picture story to our church the Sunday following the private screening, to which I was invited, and I expect several of my people will come to see it this week."

Among the premeditated advertising stunts was one originated by Erwin J. W. Huber, who assisted in the publicity work for the picture. Announcement was made of a contest for the best advertisement exploiting "The Birth of a Race," to be used in the newspapers. The contest was open to everybody who attended the private screening preliminary to the opening of the engagement at the Rialto and admission to the screening was by ticket, obtainable on application at the box-office. Nobody was barred from entering the contect. A first prize of $10 was offered and four other prizes, consisting of season, six month and three month tickets to the Rialto.

The contest brought out quite a field of amateur advertising writers and stimulated interest in the picture, besides furnishing good publicity material,

"Blue Bonnet" Lobby Display at Kinema

Novel Exploitation Scheme for Billie Rhodes Picture Results in Added Box Office Receipts

SPECTACULAR advertising, attractive lobby display, and a most extraordinary stage setting, were the outstanding features of the pre-release showing of the Billie Rhodes picture "The Blue Bonnet" at the Kinema Theatre, of Los Angeles. The spectacular advertising for the subject began when Miss Rhodes went over the city in an airplane, and dropped 5,000 miniature paper bonnets, exact duplicates of the one she wore during the filming of the picture. On the inside of these small hats was an announcement of the showing of the picture at the Kinema theatre. On Friday evening, all papers carried four column ads which was followed up with the same copy in the morning papers of Saturday, previous to the opening on Sunday, August 10th.

Early Sunday morning, a new lobby display was installed at the Kinema, an attractive feature of which was a gigantic blue bonnet placed above the marque. This bonnet, made of papier mache, is ten feet wide and fifteen feet deep. The lobby contained a very attractive array of photographs of the star, and hand colored still pictures from the photoplay.

The Kinema prepared a suitable atmosphere for "The Blue Bonnet" presentation with a creative stage setting which was a reproduction of the spider web scene in the photoplay. This was used immediately before the showing of the picture, and on four evenings Miss Rhodes appeared at the theatre and sang with a newsboys' quartette. The song, Blue Bonnet, was the outstanding feature of this number. The only change necessary in the setting, which had been used at the studio when the picture was made, was the elimination of the girl from the center. The orchestra of twenty-five pieces had a special musical program suitable to the picture, inasmuch as it contained many airs familiar to everyone who has heard the Salvation Army on the street corners. The musical theme from the Blue Bonnet was used effectively in the incidental musical score, in addition to being sung by the quartette and Miss Rhodes.

The familiar blue bonnet of the Salvation Army which has been used by the Kinema does not reproduce well in the accompanying photograph although our West coast representative is authority for the statement that it was in reality a most excellent enlarged edition of the real thing.

As an attention attractor, coupled as it was with other good lobby advertising, it worked wonders in putting the Rhodes feature across.





The Kinema's "Blue Bonnet" display and some of the people who came to see the feature

New Theatre at Madison, Wis., Which Ranks With the Best

THERE has recently been completed in Madison a new photoplay house, built by Dr. W. G. Beecroft and associates at a cost of over $200,000. The New Strand is modeled along the latest lines in theatre architecture and design and is a notable community asset.

It is a spacious structure, with a seating capacity for 1,500 people, with "bad weather" standing room for 750 people more in a handsome lobby, 125 feet long, which leads to the main theatre.

The interior of the showhouse, exclusive in design, is in the Robert James Adams pattern of almost a century ago. The colorings are harmonious and will appeal to the most aesthetic, artists and decorators having carried out a color scheme of French gray, lavender and royal purple, throughout the entire interior. The stencilled walls are in cameo effect with medallions in relief. The seats are upholstered in dark gray leather.

One of the most attractive features is the huge pipe organ, which was built on both side of the stage screen.

Over 500 lights, all of which are special designs, were installed at a cost of $3,000. The large light in the center is a candelabrum in effect.

The building is equipped with the most modern ventilating and heating system obtainable. The heat is sent up through the floor and under the seats by means of hot air pipes, and a large ventilator in the ceiling helps to maintain the purest air conditions. In less than ten minutes the air in the theatre can be completely changed.

Modern and fireproof in every way, the theatre can be emptied in less than three minutes.—Exits on all sides, fourteen in number, make it easy to clear the theatre at the end of every performance or in an emergency.

The girl ushers, in harmony with their surroundings, are attractively dressed in uniforms of French gray and wear white aprons and caps of a French design.

The theatre, combining as it does every convenience in arrangement known in a modern theatre and the exquisite beauty of the interior, is an evidence of the ability of the architects, Rapp and Rapp Company, of Chicago. James R. Law, of Madison, was the supervising architect.

The New Strand is under the direction of Marcus Heimann, who also operates the Fuller Opera house and the Orpheum theatre in Madison, as well as a chain of twenty theatres in Illinois and Wisconsin.

The New Strand is under the management of Arthur P. Desormeaux, who has had twelve years' experience in the show business, during which time he has been employed in many important executive capacities.

The new house is now open and doing an excellent business. The programs secured are in keeping with the house, with special attention being given to the music and smaller numbers on the program.

The house has been especially popular during the hot weather owing to its large seating capacity and modern ventilating system, making it one of the coolest spots in town.



A lobby display which defeated the hot weather's best efforts to keep the "Oregonian's" seats empty during the run of "The Wilderness Trail"

Never Overlook a Bet When Opportunity Knocks Says Hyman

"OPPORTUNITY knocks but once," is an old adage but one that is more true than most of us who are hustling to achieve honor and success in this rapidly passing Twentieth Century will admit.

The following is a discourse on what happened when Old Man Opportunity knocked on the door of the manager's office of St. Louis' most popular photo-play theatre.

Edward L. Hyman, manager of the William Fox Liberty theatre in St. Louis, is well known to the subscribers of the MOTION PICTURE NEWS and what he did when he heard the gentle knock of Opportunity will cause no surprise among his host of friends or his employers.

Several weeks ago the largest morning newspaper in St. Louis, the Globe-Democrat placarded the city with signs which read "Get Next." For several days the whole city was wondering what brand of breakfast food or cigarette was to be on sale.

Hyman suspected a 'nigger in the woodpile' but it was really Old Man Opportunity knocking and talked to the advertising solicitors of all the newspapers he advertises in. In a short time he learned from the Globe-Democrat's advertising solicictor that it was his paper launching a campaign to advertise an Artgravure supplement for its Sunday morning edition.

Having learned when the first supplement was to be distributed in St. Louis and surrounding territory Hyman couldn't see why he shouldn't share in the campaign at no additional expense to his theatre.

In less time than it takes to tell it he was burning up the wires to his New York employers inquiring what big production he could secure for showing simultaneous with the Globe-Democrat's artgravure edition. After an interchange of communications he was informed that "Wolves of the Night" would be available.

With his engagement confirmed Hyman lost no time in getting to the Globe-Democrat advertising office and made arrangements for liberal space both in the display and reading sections of the special edition. Then he sat down to wait his share of what he knew the advertising would bring figuring on the law of averages and the extra attraction, one of the selective booking pictures, a fact that he did not neglect to announce.

The advertising campaign of the Globe-Democrat was so well conducted that the newspaper received requests for 40,000 more copies of the Sunday edition containing the new artgravure supplement than the usual Sunday circulation. This brought the circulation of the Globe-Democrat on Sunday, August 10, to almost 300,000 copies.

Hyman was able to convince the Movie Editor of the Globe-Democrat that "Wolves of the Night" is one of the very best of all photo-play productions ever shown in the city and as a result got the "lead" in the advance notices, the best position for his half-tone picture of Farnum and also a five column over line.

Having taken all the advantages that Old Man Opportunity had to offer Hyman sat down to await results. He knew that 40,000 more persons would read the program at the Liberty theatre than the previous Sunday and he felt sure that his house was going to get a 'big play.'

His prophecy was correct because the credit side of the books at the Liberty theatre shows it plain enough to convince the most skeptical.

It is plausible to believe that anyone who had read the above story is satisfied that wonderful results may be obtained by taking advantage of what Old Man Opportunity has to offer.

If one were to 'steal' some of the stuff of George Ade's Fables in Slang he would say that the moral of this story is "NEVER OVERLOOK A BET."

Armstrong's Lobby Display Which Broke Box Office Records at Portland

DURING Portland's hottest weather, when the thermometer sailed skyward to the tune of 100 degrees Fahrenheit, Manager W. B. Armstrong of the Strand theatre found that his box receipts were 25 per cent. larger than during any other similar period throughout the entire summer. The cause of this success he laid to his lobby display. The picture then running was "The Wilderness Trail," in which Tom Mix is starred. By a series of drops the lobby was transformed into an icy trail leading to a wee log cabin in which ruled the ticket seller. Artificial snow was used to bank the sides of the lobby and to fill in between the drops. A huge cardboard figure of Mix in northern apparel was at one side of the entrance. Display cards advertising the entire program took up comparatively small space at either side of the entrance, almost out on the sidewalk. One of the three days in which the picture was shown at the Strand was the hottest day in twelve years, but the attendance records in Mr. Armtrong's office show that it was a fine day for at least one motion picture manager.

Advertises "Hoop-La" with Circus Tents

THE circus tent idea used in the lobby and on the stage was used to the very best of advantage by the Alhambra theatre, St. Paul, when "Hoop-La," starring Billie Rhodes, was played.

Both the lobby and the interior of the theatre were made to play important parts in carrying out the circus tent effect. The lobby was arranged so as to represent the entrance to the tent; a large canvas was stretched from the rear out over the ticket booth. Striped canvas covered the walls and the ticket booth. This gave a very attractive and realistic effect. Attractive signs conveying good selling ideas were placed on either side of the entrance.

The interior of the theatre, of course, was not altered in any way. Banners and pennants were hung about and the program tables were decorated to represent refreshment stands. The ushers were dressed as candy butchers.

An especially large number of children were attracted by the circus atmosphere, the management reports. "At all showing the house played to capacity and the audiences were well pleased.

A Natural Born Show Woman

(*Continued from page* 2203)

end of the game. For with all due respect to my salesmen (I couldn't run a show without 'em), they will look me straight in the eye and ask the funniest prices you ever heard.

While I only have a small town to work on, I run the largest features on the market, and run them while they are new. Have my patrons educated to stay at home, save carfare and wait for the picture to come to them. They are never disappointed, either.

I am willing to pay a good price for a good picture at the right time. Then I put it over in a way that I get the proper compensation—not only in money, but a community of satisfied patrons.

The advertising I play big for a small town, using our daily and two weekly papers. On special features I advertise in six to eight small town papers. I talk, think, live moving pictures all the time—consequently my patrons do likewise. They are all "movie fans."

Of course, I realize I have only accomplished a few things in the show business so far and that in a small way; but I have real hopes and grim Irish determination. Thanking you for your interest. I am, Yours truly,

LEILA N. HOLLIN.

Hang all Your Pictures to "Local Color"

Says Branham, Who Practices What He Preaches, and Cashes in When Picture Refers to a Birmingham Newspaper

IT is nice to have a leading publicity-man agree with you in your pet theory, especially one who is an old newspaper man and is still capable of sitting in at most any old desk around a print shop dishing out copy that will bear head lines a foot wide. Our pet theory is getting "local color" into exploitation on every legitimate occasion and the person who has come through with some pertinent illustrations on this subject is Charles G. Branham, about the best beloved of our own Advisory Board because he never fails us in a time of need. We can send out a S. O. S. to Branham and he always comes through with material for a real story and it is never all theory either. Branham knows good publicity and he knows the show business. Just because he does know these things is one of the reasons that the S. A. Lynch Enterprises are paying him a regular salary to exploit their theatres and pictures in the South.

"Always look for something in your pictures to which you can hang local color," is the working slogan of Mr. Branham. "Many a good, round dollar has been lost to exhibitors everywhere because they have overlooked that little something in their pictures that will interest and arouse the curiosity of the home folks," says Mr. Branham. "In nearly every picture made there is some little angle that offers a suggestion for local advertising and publicity. This is why it is necessary for the exhibitor who is ambitious to reach the top and obtain the fullest measure of success for his house to see his pictures in advance of their local showing. Of course, it is almost impossible for the fellow in the country, miles away from the exchange centers to pre-view his productions, but he can at least spend a few days in his exchange every few weeks and look over his important future bookings.



HE "PANS" THE MAYOR OF BIRMINGHAM

Because he read about it in The Age-Herald

and it's all shown up in

"THE VIRTUOUS THIEF"

---LAST TIMES TODAY---

COLONIAL

The ad which Barnham wrote when he recovered his breath after seeing the picture



Lobby display for "The Veiled Adventure" at the New Garrick theatre, St. Paul

"The new plan of many of the exchanges to have an exploitation man on the job to assist the small town exhibitor is a great thing provided this exploitation expert makes it a point to watch out for the things that will be of most value to his exhibitors. He can best do this, however, only when he is familiar with conditions in the various towns which his exchange serves. The idea of sitting in the exchange and working out the suggestions of the New York office never has or never will bring the big results. One of the first duties of the exploitation man should be to see all new releases and learn to pick out those things in the pictures that will help Hank Olson way out in Darwin as well as Finkelstein & Ruben in Minneapolis.

"Watch for the local color, boys! It's the old stuff that sells the newspapers and its the same old stuff that puts over the pictures that some exhibitors pass up because they just naturally are blinded to the value of so-called small town publicity.

"The longer I am in the picture business the more thoroughly am I convinced that the 'small town stunt' is the big stunt in the city. You can't give 'em enough of the things that the old circus man used to pull when you were knee-high-to-a grass hopper, watching 'em slop up the paper for 'the greatest show on earth' and wondering whether it would be your luck to carry water to the elephants."

Mr. Branham's latest success with "local color" was in Birmingham, Ala., when he recently exhibited Enid Bennett in "The Virtuous Thief." It happened that he had no chance to see this picture in advance. However, he viewed the first show at the Colonial and almost fell off his chair when he discovered that a newspaper used in one of the first scenes was The Birmingham Age-Herald, and that one of the sub-titles said, "The Mayor of Birmingham needs a calling down and I am going to give it to him right now."

This was enough for Branham. He didn't wait to see the rest of his show, but beat all hundred yard records to the Age-Herald where he increased the size of his advertisement from "two fives" to "three twelves," and obtained a special story in the Age-Herald for the next morning. The accompanying "ad" tells the story. More business than he could handle the next day was the result of tieing up the local angle in his picture with his advertising and publicity.

Now just stop to think what a help it would have been had the exploitation department in the home exchange sent out a wire like this:

"Virtuous Thief which you play August twenty-first contains mention of Birmingham Age-Herald and says 'The Mayor of Birmingham needs a calling down.' Get busy with newspaper. This office sending special story and suggestions for newspaper tie-up."

Waldorf of Akron Adopts New Exploitation Idea

THE WALDORF THEATRE, Akron, Ohio, which has long been noted for its progressive policy, has added another exploitation feature to its list of successes. It is in the form of a twelve-page booklet, a combination advertising proposition, memorandum and program. Eight pages are devoted to heralding forthcoming attractions, and four to blank pages on which notations may be made. The booklet is attractive in size and design. It is of vest pocket size and has a heavy paper cover.

The Waldorf theatre is one of the biggest first-run houses in Akron.



Full stage view of the California's stage setting and prologue provided for the presentation of "Sahara"

"Sahara" Given with Elaborate Stage Setting and Prologue at California

ELABORATE stage settings and prologue were used in the recent showing of "Sahara," the Louis Glaum spectacle, at the California, one of Los Angeles' leading theatres. Perhaps nothing quite as pretentious has been attempted in the Western metropolis, especially in the matter of the scenic canvasses used. The stage of the California is fifty-five feet across and three complete sets were utilized in staging the elaborate prologue requiring a cast of characters of ten people, all of whom were competent members of the acting profession.

The special number was presented just before the screening of the feature and succeeded a rendition of the "Ballet Egyptian" by the California's thirty-five piece orchestra.

First sections on the side of the stage were shown, each setting being approximately fifteen feet in width. On one side was the alcove arch of the Palace of the Dawn, while on the opposite end of the stage was the philosopher's lodging house of Broken Souls. Following this the great velvet drapes closed on the setting at the end of the stage and the curtains in the middle of the stage were raised. In the center was the scene of the oasis of El Shebar. The back drop represented the wide expanse of desert sand with lighting effects which created a beautiful sunset. Pastimes of the people of the desert were shown and finally a Fellah dancing girl appeared and entertained the party who had stopped for the night.

"The Palace of the Dawn" and "Lodging House of Broken Souls" were secured from Producer Reid and were the same settings used in the production of "Sahara." The oasis setting was prepared at the Edwin H. Flagg Scenic Studios of Los Angeles. The entire programme was staged under the personal direction of Managing Director Henry Leonhardt of the California theatre.

The interest aroused by this pretentious stage setting and prologue was productive of one of the biggest weeks in the history of the California and proved the feature of the bill, in spite of the fact that Los Angeles is used to elaborate stage settings in the motion picture theatres and takes them more or less as a matter of course.

The prologue beginning with an enactment of the desert pastimes and finishing with the dance number was greeted with rounds of applause and held attention throughout its somewhat lengthy presentation. Excellent actors were secured to take the parts and attention in detail was given the costumes. The patron might easily imagine that he had been transported to the actual scene of "Sahara" and therefore an atmosphere was provided for the film which could not have been supplied in any other way.



Another view of the cast of characters which presented the prologue for "Sahara" at the California

Strand of Providence Raises Admissions

IT is coming just as we knew that it must: the raising of admission prices concurrent with Selective Booking. One of the first instances to be recorded from out of town is that of the Strand theatre, Providence, R. I., where the new scale will read, after Labor Day, for the evening shows 25, 35 and 50 cents, with matinees at 10, 15 and 25 cents. War tax is included in these prices.

Like a good showman, Charles N. Williams was diplomatic in the way he informed the public of Providence that the prices of seats at the Strand were going up. He didn't take the bull by the horns and boost his admission without using some exploitation explaining why it was necessary even if he didn't tell the whole truth and nothing but the truth to his patrons.

Just the way Mr. Williams broke the "glad news" to Providence and "eased" them into the right humor for the first time they came down to ante up some extra centimes for their tickets to the Strand is shown by the accompanying ad.

The advertising was the work of D. Gus Schneider, the press agent of the house, who has been spending Mr. Williams' money freely recently. The Strand uses much advertising space because the manager believes in it—in the right way. His latest efforts are a work of art from the advertising man's standpoint at least.

More Co-operative Advertising on "Red Lantern"

THE New Grand Central theatres, operating in Minneapolis and St. Louis have been very successful in co-operating with the Woolworth and Kresge five and ten-cent stores, in advertising "The Red Lantern."

In the Kresge store in St. Louis, there was, besides a clever window display of the song, a young girl dressed in Chinese costume. She appeared in the window, announced that she would sing the song downstairs—and the crowd outside jammed the establishment to buy. Excellent window displays in the Woolworth stores in Minneapolis and St. Louis, in connection with the music sale, were highly profitable both to them and to the manager of the New Grand Central.

At the theatre itself, Amelia Burnette, the well known soprano, sang "The Red Lantern" before the showing.



The "Inn," one of the parts of the California's stage setting and prologue for "Sahara"

The Best Exploitation Stunt of the Week

Ancient One Lung Flivver, Long Since Forgotten, Is Resurrected to Exploit "Better Times" at Los Angeles

THE Symphony theatre, Los Angeles, has presented an example of exploitation extraordinary in the exhibition of an early model Ford car that could still be induced to run, for the engagement of "Better Times." It is true that the theatre had to borrow the car of the producers, it having been used in making scenes in the picture, but nevertheless the stunt was one of the biggest advertising hits in the Western metropolis where motion picture events of all kinds have become so common that people take them as a matter of course.

The "ballyhoo" for "Better Times" was used on the streets and places where there were big gatherings of people. The accompanying illustrations were photographed at Ascot Park, Los Angeles, where auto races under the auspices of motion picture stars were being held for the benefit of the actors' fund, on which occasion Zasu Pitts, the featured player, served as the chauffeur.

The sensation of the day was the entrance in one of the races of the famous old first model Ford. With Zasu Pitts as the driver the rickety old car bumped around the track careening from left to right to set the thousands of spectators laughing. The car carried a big sign identifying it as "Brentwood's Better Times Flivver.

In the exploitation of "Better Times" on the streets of Los Angeles the antiquated "Henry" rattled and jerked its way about town, skidding around corners, narrowly averting collissions, and occasionally stopping dead still. Every time it stopped and the young lady driver climbed out and started to work on the motor with a sledge hammer and other queer tools while a big crowd collected. On the car was the slogan "Boost for Better Times."

Cards with the slogan were posted about the city but did not identify the advertising as that for a motion picture. Most people thought that it was advertising for Los Angeles and one of the stunts "pulled" which helped give people this idea and became one of the big features of the advance campaign was the distribution of stickers to automobilists to paste on their wind shields. "Boost for Better Times" were the words on the stickers and every auto in town carried one, the autoists believing the stickers of the Los Angeles boost the town movement.

By the time the announcement of the booking of "Better Times" at the Symphony was made hardly a person in Los Angeles but what had heard of the ancient flivver and had taken notice concerning the "Boost for Better Times" advertising which had been done in the teaser campaign.



The "flivver" which stopped all traffic in Los Angeles whenever the car stopped, which was frequent



If you are a judge of facial expression look closely at the two occupants of "Henry"

Consequently when the title of the film came out in the newspapers and went up on the electrics at the Symphony, "Better Times" had a prestige that could hardly have been established for it in any other way.

The announcement of the engagement was made for August 4, and the film is still showing to crowded houses.

The scheme for putting "Better Times" over in Los Angeles has been so successful that from all over the country come reports that other managers will attempt to duplicate the stunt and in consequence, coincident with the booking of the film ancient one lung flivvers long since abandoned to their unhappy fate have been dug from barns and towed to the garage for repairs sufficient to induce their rusty, creaky parts to turn and their worn out antiquated motors to produce power enough for a last trip down, not up, the boulevard in order that people may be stopped in their thoughtless mad rush through everyday life long enough to make mental note that a certain photoplay called "Better Times" is being played at a certain theatre.

Without doubt some wonders will be unearthed. We sometimes wonder what has become of the mator car of the early stage of the industry. With this stunt we will probably find out where some of them have been hidden these fifteen years.

From Lincoln, Nebraska, comes the information that the manager of the Colonial theatre in that city has found one which he claims is the original "Henry" and that it is now being overhauled for duty in the "Better Times" run in that city. We will write the Colonial for a photograph and a full account of his publicity campaign on the feature and if it will "come through" another photographic relic in motor cars will be produced for your curious gaze.

Incidentally those who are going to borrow this idea for use in their exploitation of the feature are not only invited but urged to have the photographer around when the machine gets in action and to send us a full account of what happens.

Another Franklin Ad Which Just "Demands" Space

THIS ad of Shea's Hippodrome, Buffalo, looks so very attractive that we have decided to reproduce it without any great amount of comment, except to call your attention to a pen picture of William S. Hart which is a gem. The chap who



drew the figure and desert background is entitled to full credit as an artist. It hardly seems possible to the laymen that so much of this star's personality could be gotten into a pen picture. Manager Franklin is fortunate in having secured the services of so able a man, as we assume that he does not do the actual drawing of his ads himself, although we do know that the ideas for his displays originate in his own particular head.



A snapshot of one of the typical crowds which clamored to get inside to see Mack Sennett's bathing girls, while "Yankee Doodle in Berlin" was playing at the Broadway

How Ascher Put Over "Yankee Doodle in Berlin" at the Broadway

IF an exhibitor who wants evidence that exploitation which is out of the ordinary pays he has but to look at the history of the past eight weeks at the Broadway theatre, New York, a house which has never been known to play a film to a net profit until "Yankee Doodle in Berlin" moved in.

If this is true then there is but one reason for the Broadway's phenomenal success and that was the Mack Sennett Bathing Girls, and the publicity given the theatre through them.

The presentation of the girls in conjunction with the film was first tried out at the Tivoli, San Francisco, where it was so successful that the New York engagement was secured.



One of Mack Sennett's beauties in her true environment

The New York run proved even a greater success than the San Francisco engagement and there can be little doubt but that much of it is due to the live wire methods of handling publicity.

This department was in charge of E. M. Ascher, who came on from the coast for this purpose. However, that does not harm the logic of our story considered from the standpoint of the theatre. The point is that exploitation put the film over in New York and San Francisco and it will do the same thing for Oshkosh.

During the eight weeks of the Broadway engagement eight different stunts which resulted in columns of newspaper space were engineered to success.

The first stunt that Mr. Ascher arranged for was the arrest of the girls at Coney Island. Although this was prearranged and was to be just for a publicity stunt, the girls were actually arrested, held in cells for three and one-half hours and when arraigned before a police magistrate were given a suspended sentence. This slip up lent flavor to the story and paper after paper gave it entire columns on the front page, to the story of the arrest. The next successful stunt that Mr. Ascher arranged for was to have two of the girls fly over the City of New York in a Curtiss machine, piloted by Lieut. Walter Hinton, who also piloted the NC4 across the Atlantic on its historical flight. While over Times Square the girls distributed 150,000 miniature photos of the Sennett Beauties.

The stunt that caused a near riot and compelled the fire department to close the box-office at 8:10 was Amateur Night, at which time the stage was converted into a regular motion picture studio and any member of the audience of the fairer sex could come up on the stage, put on a one-piece bathing suit and display their shapeliness to the admiring public. The pictures taken that evening were then shown the following week and the nine girls that were chosen as the best looking from the sixty contestants were given an opportunity to join one of Sol Lesser's road shows with the understanding that at the end of the tour Mr. Ascher would send them back to the coast to appear in Mack Sennett comedies.

Among the other stunts that were arranged for was a visit to Wall Street; a trip to Chateau Laurrie; the blocking of traffic at Broadway and Forty-third street, at which time the girls left their cars in their fancy costumes; a diving contest at Palisades Amusement Park, and then having Gleb Derujinsky model two of the girls for statuary. The statues are going to be made in plaster, which will be sold all over the country, giving the various exhibitors a chance to frame exploitation stunts in conjunction with the stores handling the statuary.

Another advertising scheme was the arrangement for one hundred and fifty of Liggett drug stores in Greater New York and Westchester County, to place colored photos of the Bathing Beauties (40x60 in.) in each of their windows.

The results accomplished in New York are being repeated in a smaller way all over the country where the film is being presented with the bathing girls as an extra feature.

It may be argued by some that the girls are part of the show the same as a chorus is part of a musical comedy, which is in a way true. However, reduced to the business getting end of things it is the bathing girls which brings the box-office receipts up to high water mark and as such it may be said to publicity stuff. Anyway, it gets the money and that is one thing that an exhibitor must always keep in mind.

Engages "Jazz" Band for "Upstairs"

WHILE running the Goldwyn, Mabel Normand picture, "Upstairs," at the Newman theatre, Kansas City, Manager Feld engaged a jazz band and played to capacity business. The band consisted of eight pieces and made an appropriate accompaniment for "The Ragtime Romance," as "Upstairs" has been termed. At a point in the picture where a jazz band was shown the screen was raised, disclosing the band on the stage. Two selections were played before the running of the film was resumed.

Mr. Feld is one of the live wires who always trys to find some new stunt which he can use for every feature he books. This is a fitting follow-up for his recent exploitation scheme on "The Firing Line" given space in a recent issue and which was productive of one of the biggest week's business in the history of the Newman theatre.



The Broadway at night time while housing the "bathing girls"

How New York Stages the Show

IF the current week's bills at the three Broadway theatres, the Rialto, Rivoli, and Strand are to be judged as a standard for photoplay to be released under the Selective Booking Plan, now effective, then Selective Booking is to be commended. Each theatre has a production for which it need make no apologies.

There is another feature of this weeks programs which is noteworthy. There is no slap stick comedy being shown which would bear out our recent observation that we are improving in our national taste concerning our photo-play entertainment. One theatre is using a comedy which perhaps comes closely to the type mentioned, but it is burlesque of a melodramatic plot making excusable some broad treatment of scenes and really has a story to be told in its sequences. In another house a substitute for a comedy has been found in a "kid" picture, and at the third a cartoon subject is being used.

We do not mean to infer that we approve of the elimination of comedy from picture programs. Rather do we think that the selection of shorter subjects, which at least try to present entertainment without undue resource to what a good many people term "vulgarity," is to be desired. During the high tide of slap stick vogue people laughed at pictures which were deserving of the term "vulgar" because of the novelty of trick camera work and the introduction into scenes of new business. Now that the library of the human mind seems to have been exhausted in these directions, the public is asking for a change. That New York at least recognizes this fact is evidenced by the tendency of the managers to give scenics and cartoon subjects place on their programs, and the continued bookings of multiple reel features of lighter variety.

The scale of admission prices at the Rivoli and Rialto theatres have been advanced to forty cents for the balcony seats, seventy-five cents for the orchestra rows, and one dollar for loges, with war tax paid. The usual percentage of reduction for matinees is, however, continued for the balcony and orchestra seats, making the admission for these shows twenty-five and forty cents, respectively.

Rivoli Theatre

DIRECTOR HUGO REISENFELD'S success with Lucius Hosmer's "Southern Rhapsody" as an overture some few weeks past has been instrumental in inducing him to use this same composer's second work of a similar nature, which he has titled "Northern Rhapsody," and which is builded along the same musical and technical lines as its Southern sister. It does not, however, make the appeal to the popular mind that its predecessor does, for the reason that the North has not produced the number of immortal melodies as has the South, and that the harmony of so much of Southern music is missing.

However, what the composer did for the South with his "Southern Rhapsody" he has done for the North in this composition, written a work which is a free treatment of motives and melodies dear to the hearts of the people who have heard them since childhood, especially those who have lived in the sections of the country from which the rhapsody takes its name. The principal movement is founded on the dances of old New England, developed freely and elaborately, and there is in its rendition, therefore, a cheerfulness and air of good spirits always to be found in the dance subject.

The rhapsody contains many of the Northern songs, including "Yankee Doodle," "Marching Through Georgia" and "Home, Sweet Home," the latter being given exceptionally free treatment. The martial finale is reminiscent of the old war songs, and builds to a splendid finish that stirs the blood. Even to the layman the overture impresses with the cleverness with which its harmonic parts have been knit and with its musical balance for orchestral use.

The Rivoli Pictorial opens with Kinograms showing more views of the Prince of Wales at Toronto, where he is accorded honors and officially opens the Toronto Exposition, with Gaumont following with an exceptional strip of fire scenes at Hyland, Md., where an oil plant burned.

Kinograms again contributes with a scenic strip, incidentally getting to be quite a usual thing for variety in weekly events at the New York houses. This subject is titled "Canadian Daisies," showing Canadian fields with the famous Canadian national flower in full bloom and pretty girls gathering bouquets.

Pathe's first strip is the recent "Baby Parade" at Asbury Park, with many of the pretty floats of this event shown, and is succeeded by International's views of the giant aeroplane which has made trial trips at Milwaukee and is capable of carrying thirty-six passengers.

The "Mutt and Jeff" cartoon is next, this week entitled "Switzerland, the Home of Swiss Cheese," and is incidentally one of the most entertaining products from this source yet to be conceived. The comedians are depicted as having engaged in the manufacture of cheese in Switzerland. The number is given the usual unique musical effects by the Rivoli orchestra, with trap drummer Manne contributing largely in this specialty.

Gaumont's views of the visiting Italian dreadnaught in Boston harbor follows the cartoon, with International contributing the demonstration of a new aeroplane parachute in New York harbor as the next strip, with views from Warsaw, Poland, showing the Polish city honoring aged veterans succeeding. This strip is also from International.

Pathe closes the reel with more views of the Allied Nations' Parade at Brussels, Belgium.

The third number on the program is a flute solo, with Lillian Kirksmith as the performer, accompanied by the orchestra.

For this selection Artist Wenger has prepared a tasteful stage setting. The stage backing is a canvas of a sunset sky suggestive of the desert in its colorings, green at the top and gradually blending into a full orange tint at the bottom. At the base of the canvas is a rather indefinite object which might be termed a huge rock which breaks the view in perspective, while from the wings and flies are colored vines projecting downward and masking the side walls of the theatre. To the left of the singer a figure of a man leans over a pedestal and listens enrapt to the music of the flute. The soloist is attired in a gown which matches the colorings of the canvas and with a spot centered about her presents a very attractive appearance.

The educational number is a new series of animal and jungle pictures by Paul Rainey entitled "In the Heart of the Jungle," which, however, is a misnomer, as most of the scenes shown in this first number of a series to be used at the Rivoli are not jungle, but rather the desert and water scenes.

The vocal number is Edoardo Albano, baritone, singing the Aria from "Faust." The singer was attired in evening clothes and was in good voice. He rendered his selection from the stage, on which a simple but pleasing setting had been prepared. For the back drop a fluted curtain in red was used, which was shaded to a dull yellow at the bottom. At the sides draperies in purple mask back stage. Potted cedars placed at each side of the back drop serve to dress the setting. A spot is used to bring the singer into visual prominence.

The feature photoplay is an adaptation of a



Lobby display for "Veiled Adventure" at New Garrick, St. Paul, Minn.

Peter B. Kyne story, "Valley of the Giants," a tale of the Redwood district of California, which, however, does not dwell particularly on the lumber industry except so far as to provide a logical reason for the building of a railway, the obtaining of the franchise for which forms the basis of the plot. Wallace Reid is starred in a congenial role with a notable supporting cast, including Grace Darmond and Charles Ogle. The direction is James Cruze's from a continuity by Marion Fairfax. The offering is melodramatic at times, but is never allowed to drift from the realm of probability or become unrealistic. A comedy, "Dangerous Dan McGrew," from the Christie studios, with Fay Tincher starred, is the eighth number. The offering is a burlesque of a melodramatic plot in which a modern Western town turns itself into one of the kind popularly known as "wild and woolly" for the benefit of one of its popular business women in order that an Easterner who would marry the girl to obtain a fortune left jointly by an eccentric uncle, may be scared into leaving precipitately for his New England residency.

The organ solo is "Marche Heroique," played by Professor Swinnen.

Rialto Theatre

THE overture selected by Director Riesenfeld for the Rialto this week is "Ideals," a symphonic poem composed by Franz Liszt, one of the most popular musical writers of his day, and one to whose works orchestras resort frequently for overtures and special selections for instrumental interpretation.

This work was composed in 1857 by Liszt for a performance in September of that year as a special event at the unveiling of the Goethe-Schiller monument, and was founded on a poem by Schiller. It is in several divisions—Ideals—Aspirations — Disillusion — Employment — and ends with an apotheosis. That the composer considered it one of his best cerations is evidenced by the fact that he adds a note to the score: "The firm adhesion to and therewith the ceaseless co-operation of the Ideal is the highest aim of life on earth. It was in this sense that I took the liberty of supplementing Schiller's poem by adding as closing apotheosis the jubilant confirmatory resumption of the motive which had gone before (in the first part)."

The second number is a combination of a scenic feature and a vocal rendition taking the place of the orchestra for the projection. The title of the film is "Come Watch With Me the Passing Night" a Post-Paramount subject largely night views of sky and clouds, beautifully tinted.

For this number a stage setting has been prepared, or rather two settings, one each side of the projection screen in the auxiliary arches. Both are scenic subjects on the same order as the film, being shown with sky and horizon in night time tints. The canvas on the left is especially artistic, since a water base has been so constructed that the light from a moon peeping from behind a wooded hill in perspective is scenically given the appearance of dancing over the ripples that a supposed gentle breeze is stirring upon the bosom of the lake. In the moonlighted sky fleecy clouds scud from back of the hill and out of the vision behind the draped curtains. So realistic is the canvas that it can easily be mistaken for an actual scene enacted by nature and not the craftmanship of the scenic artist, and also it outrivals the film scenes themselves, beautiful as they are. The eye continually wanders from the picture to the canvases, which is in itself an evidence of how closely stage craft has been able to reproduce the appearance of God's creation.

As the number fades out the floods are changed to scarlet, to again fade into the screening of the Rialto Magazine.

This number opens with Pathe's scenes concerning recent celebrations in Belfast, Ireland, in connection with the signing of the Peace Treaty, with Gaumont's "Annual Baby Parade" at Asbury Park following.

These strips are succeeded by the "Happy Hooligan" cartoon, this week entitled "Where Do the Foothills Get Their Shoes?" A rather humorous conception of the typical "Hooligan" type.

The recourse to current events is made with a Pathe strip showing the parachute drop from an aeroplane. The reel closes with Kinograms' views of the girls who were candidates for film honors at the recent contest at Roslyn, N. Y., getting their first tryont before the camera.

The Ampico reproducing piano demonstrated recently at the Rivoli is given place on the program at the Rialto, rendering "The First Movement in Concerto in A Minor," with Marguerite Volavy as the invisible soloist and the orchestra accompanying. As a novelty the number is interesting, and there is no trace of the mechanical piano in the rendition. However, the personal element of the musician is lost, and after the curiosity of the spectator is appeased one begins to wonder why the use of an Ampico if it is necessary to have a pianist, and why hide her when an audience would prefer seeing her in person?

The feature photoplay is "The Misleading Widow," adapted from the stage success "Billeted," with Billie Burke starred. The production is a farce comedy, a very suitable vehicle for Miss Burke's particular talents, those of looking very pretty and sweet and registering the ingenue, or as some more vulgarly express it, "just chicken." The film was directed by J. S. Robertson and the scenario is by Frances Marion. The original play is from the pen of F. Tenneson Jesse and H. M. Harwood. James L. Crane and Frank Mills are two well known players who are in support of Miss Burke.

The sixth number on the bill is a combination of the orchestral and vocal in the rendition of "Sweethearts," by Victor Herbert. The song is rendered by Gertrude Early, a soprano with a small but pleasing voice.

The fact that the feature picture is a comedy has induced the management to substitute Baby Marie Osborne—who incidentally isn't so small any more —in "Baby Marie's Roundup," for seventh place, and therefore the program contains no comedy in the sense usually applied to the shorter length films which have no greater appeal than laugh producing situations.

The organ solo is "Day Break," from the "Peer Gynt" suite, played by Arthur Depew.

Strand Theatre

THE STRAND is also choosing a selection from the compositions of Franz Liszt this week for orchestral rendition, the "Hungarian Rhapsody No. 2" being utilized as the overture. The work is one of Liszt's most popular compositions, ranking with "Hark, Hark, the Lark," "Lorelei," and "Liebestraum," and has been given an excellent rendition by the Strand orchestra. There are times in the rendition of the composition when almost a dance tempo is evidenced, and at others a plaintive sadness is felt. The reeds and strings are used largely in its playing, with the brass coming up strong only at intervals. Near the close the overture dwindles to a piano solo, played by Eric Zardo. For this portion the house and pit, which have been fully lighted, are darkened and the soloist is placed in an amber spot.

The Strand Topical Review opens with International's views of Major Orde Lees using his parachute from an aeroplane, and is succeeded by Pathe's scenes of the Irish Peace Celebration at Belfast, with Kinograms coming in with a strip concerning the arrival of the Italian dreadnaught in Boston harbor.

A Bray scenic and educational strip is injected to follow this scene. The title is "The Samoian Follies," being a treatise of the Samoian natives' dances. This is followed by the "Topics of the Day," compiled by the *Literary Digest*.

The next strip is a semi-scenic piece showing Moe Mark visiting Hap Ward, with a flock of tame-wild ducks at Mr. Ward's summer place coming in for footage.

Kinograms succeeds with views of the giant aeroplane at Milwaukee, and Pathe closes the reel with three strips, the Prince of Wales at Toronto, the Allied Nations parade at Brussels, Belgium, and aeroplane races at New York.

The third number is Eric Zardo in piano solos (a) "Prelude in C sharp minor," and (b) "Operatic Fantasy."

The feature picture is "The Hoodlum," a Mary Pickford offering long heralded as a fitting successor to "Daddy Long Legs." "The Hoodlum" is comedy drama, with Miss Pickford returning to the type in which she first gained renown before the days of super features. A well selected cast of types are in support of the star.

The vocal number is "Largo Al Factorum," from "Barbiere di Siviglia," sung by Bruce Weyman.

A scenic is given place as the sixth number, and is a new Outing-Chester entitled "The Honorable Mr. Jap Van Winkle," being a Japanese subject with a slight plot about which the scenic views have been photographed.

The comedy this week is a cartoon offering from the Bray studios entitled "Out of the Ink Well."

The bill closes with the organ solo "Concerto Scherzo," played by Ralph Brigham and Herbert Sisson alternating.

Academy of Music

THE ACADEMY OF MUSIC show this week opens with the overture divided in two parts as usual, the first being a characterisque, "The Evolution of Yankee Doodle," and, as the title suggests, is a selection built about the famous march song with what are commonly known as "variations" used effectively. The number cannot be termed a classic, but it serves as a novelty, and the second part by the strings, "Lion du Bal," will satisfy those who desire more music and less noise for their overture. The first selection is by Lake and the second by Gillet.

The International News Weekly is a carefully compiled reel of late news events, and is followed by the "Mutt and Jeff" cartoon comedy, "Sound Your A," made a feature last week at the Rivoli. This has been edited to fit the Academy of Music and is quite as much of a novelty there as it was at the uptown house.

The first feature is "The Boomerang," with Henry B. Walthall in the leading role. The picture is a melodrama adapted from the stage play of the same name. The subject is one of stock exchange manipulation, deals with the problem of high costs of living, the efforts of a food trust to make millions at the expense of the public. The feature is a timely subject, but is rather overdrawn, depicting a condition which as yet has never existed in this country, and doubtless never will, at least to the point which this picture relates.

Following the feature is a Fox comedy, "Her First Kiss," a slap-stick production of the usual quality of the Sunshine releases.

The second instrumental number by the orchestra is (a) "Solemelle, 1812," by Tschaikowsky, played by all pieces, and (b) "Love's Dream," by Cozzibulka. Both are meritorious musical compositions and rendered in good taste.

The second feature is Wallace Reid in "The Love Burglar," a comedy which has proven a very successful vehicle for this star.

The second comedy is "Don't Shove," a slap-stick production with Harold Lloyd and Bebe Daniels starred. The skating rink is used for the filming of most of its sequences, a truly humorous background for broad comedy.

The organ solo is "Friar' March," by Herbert, and "La Tosca," played by Victor Despommier.

For next week the features announced are "Evangeline," which moves from the Forty-fourth Street theatre, and "Love Insurance," in which Bryant Washburn is starred.

Rothapfel Arranges Elaborate Prologue

Former Rialto and Rivoli Manager Will Pilot Destinies of "The Right to Happiness" at the Park Theatre, New York

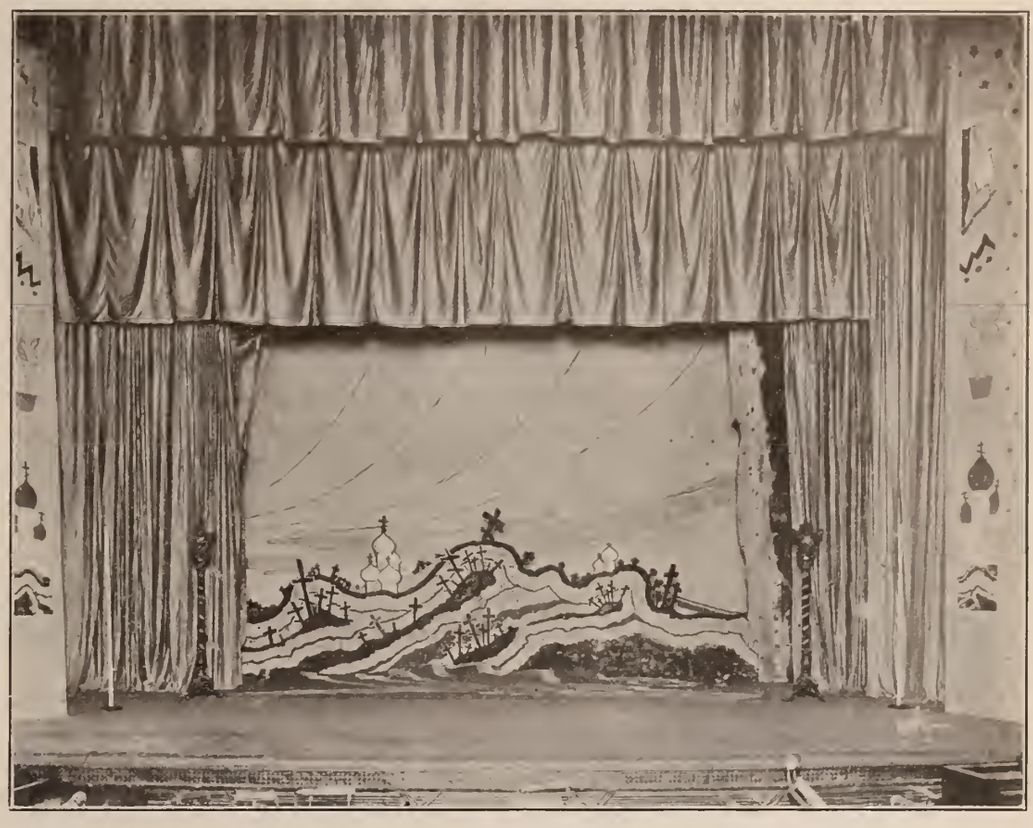
ARTISTIC presentation of feature pictures, especially in the matter of elaborate prologues and stage setting have to all intents and purposes reached a much higher stage of development in the West than in the East with New York very badly in the rear ranks for the most part in the latter connection, so it is with considerable local pride that we seize on the presentation of the "Right to Happiness" at the Park theatre, New York, as an opportunity to tell of a stage setting and prologue, the creation of S. L. Rothapfel, which rivals if not surpasses those of Los Angeles where the idea originated and has thrived most largely.

Stage settings are not unknown to Broadway but they are given for the most part to provide atmosphere for musical numbers or for smaller films like a scenic and it has been the custom to screen the feature picture without any attempt to add to its entertainment value by extra attention.

It is naturally to be expected that if Rothapfel attempted some out of the ordinary he would not be satisfied with just making a fair showing, and in the setting and its attendant prologue for "The Right to Happiness" he has justified the belief that he is one of the foremost showmen in the country. When the film titles of this picture, tremendous drama although undeniably propaganda are screened, the audience has been treated to what is practically an opera and during its full fifteen minutes of presentation has been unconsciously tuned for enjoyment of the picture in a manner that could not have been accomplished in any other way.

The presentation of "The Right to Happiness" opens with the display of the stage setting, consisting of a canvas drop depicting a Russian night sky with the lights carrying out the idea of the cold light of a moonlighted night in this far Northern country. In front of the drop is a scenic set piece purporting to be a mound of considerable area on which a burial ground has been established. Down its precipitous sides, "rivers of blood" are flowing, symbolical of the history of Russia where the story of "The Right to Happiness" begins and from which it obtains its excuse for the abnormal traits of its principal character.

The set is lighted so that only a vague outline



The stage setting for "The Right to Happiness" at the Park theatre, which, however, fails to reproduce as was expected

is visible and this is continued throughout the first part of the musical accompaniment and later the effect of a terrific storm is given by the use of lights. Lightning flashes in absolute realism light the canvass and the dull rumble of thunder readily transports the mind of the spectator from the realm of the theater, to that depicted by the scenic creation.

Before the eye of the spectator tires of viewing the stage setting, the mind and musical senses are appealed to, when a quartet of male voices begins singing compositions of that wonderfully appealing Russian music, which has such a hymnlike note and carries with it a mystic, sublime suggestion that has identified itself with the music of the Russian church and through this influence has permeated all the compositions of the land.

There are times when this music drifts to the minor strains which the uneducated musical ear is hardly able to determine from discord but for the most part the singing is harmony of the sort which has always made the male quartette a musical favorite.

The music is heard but faintly at first, but is gradually increased in volume until it suggests a mass perhaps in some great stone, ancient cathedral just hidden from view of the spectator by the walls of the theatre. From full volume the notes are again reduced to but a faint murmur of the melody and dies out as the picture is screened.

There may be those who argue that such a prologue is tiresome, that such stage effects are but a waste of time and money, that a film either fails or succeeds because it is dramatically good and therefore view the attempt to provide an atmosphere which aids in the picture's natural appeal, as wasted energy.

Those who make this claim, however, have never studied human nature. They do not know that deep down in the souls of most individuals is a great love for music which they themselves do not fully realize and that at heart pretty nearly everyone is an embryo artist loving the beauty of blended colors and possessing an innate enjoyment in the scenic canvass which is well done.

It is said that as a film house the Park has never been a pronounced success. If, therefore, "The Right to Happiness" is due for a long run in this theater as seems likely we believe that it is the prologue and stage setting as arranged by Mr. Rothapfel which will have a big influence in the film's success.



he Park theatre on the opening night of "The Right to Happiness"



Looking west from Central Park, the view of the Park theatre

The Fiction Mart

A Service Department for Producers and Studio Executives

¶ Each week in "The Fiction Mart," MOTION PICTURE NEWS will publish brief synopses of the latest novels made available for motion pictures.

Should any particular story have especial interest producers and studio executives may secure further information upon inquiry to "The Fiction Mart." Then, if it is desired to proceed further, we will gladly undertake any preliminary investigations or negotiations that are requested.

This service is without charge and part and parcel of MOTION PICTURE NEWS service to the industry.

"The Wine of Astonishment"

"THE WINE OF ASTONISHMENT," by Mary Hastings Bradley, is a story of Chicago life and Chicago people.

Jim Clarke, son of a High School professor, living on the old West Side yields to eighteen-year-old curiosity and joins four youthful friends in an investigation of the bright light district and is seen at a disreputable dance hall in company with a young woman whose character and profession are beyond doubt by Mortimer Peebles and Christopher Stanley, members of a vice commission. Though Jim is a simple sight-seer on this trip the comparative innocence of his adventure in night life is not known to these men.

After this one dip into the Tenderloin Jim Clarke refrains from further investigation and goes away to Amherst College where he meets and falls in love with Evelyn Day, a North Side girl and a student at Smith College. A boy and girl affair springs up between these two, laughed at by the girl's mother, an ambitious widow who has already planned Evelyn's marriage to Christopher Stanley, very rich, very idle and very much in love with Evelyn.

Evelyn, persuaded that she can do great things for her mother and sister as Christopher's wife, finally yields to their persuasion, breaks off with Jim and become engaged to Christopher. She encounters Jim at the seashore and is persuaded by him that she has done wrong in engaging herself to Christopher whom she admits she does not love. She returns to the city determined to break her engagement to Christopher and to marry Jim, but Christopher not only threatens suicide if she throws him over but also tells her of seeing Jim in disreputable company at a dance hall. He does not explain that this occurred years before. Evelyn writes Jim that all is over between them and consents to marry Christopher on the distinct understanding that she will be his wife in name only.

They are married and when Jim learns the status of their marriage he tells Evelyn that she has no right to remain Christopher's wife in name unless she is his wife in fact. He urges her to either give up Christopher and marry him or to give herself to her husband utterly. Evelyn decides to take the latter course and tells Christopher who plans a honeymoon trip but drops dead of heart failure brought on by excitement.

Evelyn now becomes engaged to Jim but when they come to seek living quarters she demands an establishment more expensive than he can afford and he refuses to make use of the money which was left her by Christopher.

Jim enlists and after a period of training is sent to the front where he serves until the armistice which finds him in Paris unharmed but downhearted. He seeks diversion with a Parisian light-o'-love but is deterred from carrying out this plan by the thought of Evelyn. He pleads illness and rushes out leaving the astonished French woman staring after him. On the street he encounters Evelyn who has followed him to France in the hope that she might find him and make up to him the years he has wasted in waiting for her love. Evelyn agrees to live on Jim's salary and Jim agrees that if necessary he can bring himself to live on Christopher's money. And so they are married.

Lantaigne and Menzies-Kerr are lured to a house near the German Embassy by Nordeg and there confined and threatened with death if they do not deliver the true map. Tennant rescues them and discovers that both murders have been committed by young Lantaigne, who was convicted of giving or selling to the Germans certain papers which were really stolen by Nordeg. In the fight which accomplishes the rescue Nordeg is fatally wounded and admits his guilt. Young Lantaigne, who has also been captured by the German agents of Nordeg, admits that he killed Jarvet for blackmailing his mother years before and for sealing Lantaigne's lips by threatening to expose a love affair with his mother if he did not accept the blame for disclosing the military secret in question—the plan for an automatic spring increasing the range of the great guns.

With this confession is cleared away the barrier between Tennant and Mademoiselle Lantaigne, who had refused but now consents to marry him.

"A Pagan of the Hills"

"A PAGAN OF THE HILLS," by Charles Neville Buck, has for its hero Alexander McGivens, who in spite of her name and mannish costume, is a girl. Old man McGivens having made up his mind to a son, called the girl Alexander and brought her up as a boy. Later a son is born to him, but this son is lacking in the manly qualities possessed by the girl.

The story opens with the shooting of McGivens by Bud Sellers, an amiable enough young man when sober, but a bad man when drunk. Alexander swears to avenge her father, but on his death-bed he makes her promise that she will not start a feud and also makes her promise this on behalf of her brother Joe.

To secure timber for the dam which her father was building when shot, Alexander decides to make the trip down the river on a raft. Brent, a business man from the city, makes the trip on Alexander's raft with her crew. On the trip Jase Meadows jocosely proffers Alexander a drink from his flask, but she tosses it into the river.

At Coal City, the end of the run, Alexander seeks shelter at Kelly's tavern, where she must pass through a room filled with drunken lumbermen. Lute Brown, a drunken swaggerer, tries to thrust his bottle upon her, but Alexander draws her gun and at this moment a huge man comes forward from one of the side tables and throws Lute Brown out of the way. He offers to find the landlord for Alexander—an offer which she accepts. This is Jack Holloway, a rich young man, unmoral rather than immoral, who seeks diversion disguised as a native of the hills. He is recognized by Brent who warns Holloway not to trifle with Alexander.

Lute Brown knocks over his lamp and sets the hotel on fire. Bud Sellers comes to warn Alexander of the fire and is followed by Brent and Holloway. They jump from the window to the limbs of a sycamore tree nearby.

The following day Brent offers to pay Alexander for the timber which she has brought down the river and she asks for cash—a sum of four thousand dollars and more. Holloway warns her not to try to carry this much money over the hills. Lute Brown, Jase Meadows and others, learning of the payment, plan to waylay her in Wolf-pen gap. Holloway hears a telegraph message sent in regard to this. Holloway organizes a posse including Brent and Bud Sellers to protect the girl without her knowledge, and arranges with Jerry O'Keefe, a detective, to take a hand in the capture of the bandits.

The girl is captured and a mock trial for witchcraft is begun by the bandits, the plot being that Jase Meadows would effect a fake rescue, thus gaining her approbation, while the money would be stolen.

Holloway, meanwhile, has been taken by surprise by Wicks, the telegraph operator, who is working with the bandits and is handcuffed and locked in the baggage room of the station. Brent, in search of him gets a message clicked out by the rapping of Holloway's handcuffs on the wall.

Alexander, meanwhile, being unbound, shoots out the lights of the mine shaft in which she is confined. Later she finds that all of the men have left, but have taken her saddlebags. She is shortly found by Brent and O'Keefe and they are joined by Holloway, still hand-cuffed, who has escaped from his captors. It develops that Bud Sellers was entrusted by Alexander with the money and that her own saddle-bags were empty. Bud carries the money through to atone for shooting her father.

Then begins a rivalry for the girl's love between O'Keefe and Holloway. Alexander accidentally discovers the tailor's label in Holloway's coat and so learns that he is not a mountaineer.

The men concerned in the robbery of Alexander have recognized O'Keefe and trap him in a grain elevator, setting fire to it. Alexander opens the wheat shaft and Jerry escapes through this as the last of the wheat runs out—just in time to escape death from the flames. Alexander nurses him back to health and chooses Jerry as her life partner.

DIRECTORS AND SCENARIO EDITORS WILL WELCOME THIS NEW SERVICE

"THE FICTION MART," which makes its bow with this issue, is a new department to still further increase the service rendered by Motion Picture News to producing executives and their directors and scenario editors.

This new department is a direct response to the present-day needs of the industry. It is our answer to numerous requests for aid that have come from production heads. Believing that these requests indicated the need of a central agency comprehensively and completely covering the publishing field as a source for photoplay material "The Fiction Mart" has been established.

Experienced and competent publishing experts will conduct "The Fiction Mart." The service rendered will be three-fold:

First, each week on these pages "The Fiction Mart" will give a comprehensive review of the latest fiction; a brief synopsis of each novel, conveying the high lights of the story, the characters, the locale, and other information desired by directors and scenario editors.

Second, should further details be desired concerning any of the stories, the name of the publisher, availability for motion pictures, etc., this will be furnished without charge upon inquiry to "The Fiction Mart."

Third, the experts conducting "The Fiction Mart" are at all times at your call,—AND WITHOUT CHARGE. They are thoroughly conversant with the publishing business, and can be of immeasurable aid to you in conducting your preliminary investigation regarding any of the novels listed, the owners of the screen rights, probable price, etc.

In a word, "The Fiction Mart" should become your "right-hand man." It will save you many weary hours attempting to keep in touch with the latest novels published; it will lift from your shoulders the worry caused by the fact that you are not able to COMPLETELY cover the field. And it stands ready to render any service in connection with the fiction publishing field that you may request.

Simply address: "The Fiction Mart," Motion Picture News.

"Joan"

"JOAN," by Amelia E. Barr, is named for Joan Darcy, the daughter of an old English family, long since fallen from its high estate. Her father, Stephen Darcy, at the time of the story is a superintendent in the coal mines belonging to Squire Straon. Between the Darcy's and Straon's there exists a traditional friendship which has been handed down from generation to generation. Originally the two houses were on the same social plane, but the Straons have kept their wealth and power, while the Darcy's have been gradually degenerating until in Joan there suddenly blossomed forth a beautiful flower, worthy of the old stock from which she sprang.

Squire Straon is a lonely widower. Called to America on business, he tells Joan that he loves her and she promises to marry him on his return.

Joan's fortunes undergo a sudden change with the return of her uncle, a rich, eccentric man who has spent most of his life in the United States and who now returns to end his days in England and with the avowed intention of restoring the Darcy Manor House—the old family home. He makes Joan his heiress and she immediately becomes a person of importance, filling her new position with the same quiet dignity with which she formerly cared for her father's modest cottage.

Labor troubles develop in the mines. Agitators come from other parts of England, strikes are precipitated and general distress results. Joan organizes the wives of the miners. The women band together and fight the instigators of the strike, threatening, if necessary, to act as strike-breakers themselves, rather than see their children suffer from lack of bread. Their threats are successful and the strike is ended.

Squire Straon returns to find that Joan has saved his fortune and his properties and they are married, thus uniting the two old families.

"Spanish Doubloons"

"SPANISH DOUBLOONS," by Camilla Kenyon, is a curious comedy of treasure hunting, with numerous thrills and a love story running through it.

Virginia Harding, officially the ward and unofficially the guardian of her Aunt Jane, a simple and romantic soul, has shipped her aunt to New York to recover from the effects of a blighted love affair; the niece having discovered that a fascinating suitor for the hand of her aunt is an imposter.

Virginia receives a letter from her aunt stating that she has met a wonderfully sympathetic soul in Miss Higglesby-Browne, an Englishwoman, who has seen better days, but who has in her possession a map of Leeward Island in the Pacific, where pirates are supposed to have buried treasure. This map has come into the possession of Miss Higglesby-Browne in a London hospital and Aunt Jane has consented to finance an expedition (which she joins) to hunt for the treasure. She invites her niece to write her at Panama, where the party will embark for the last lap of the journey.

Instead of writing, Virginia hastens to Panama and boards the ship just as it is about to sail. The captain refuses to put about and Virginia is carried along with the rest of the party, which includes the Honorable Cuthburt Vane, a very handsome young aristocrat, Dougald Shaw, a celebrated polar explorer, hired to command the expedition; H. H. Tubbs, self-styled Wall Street financier; and Captain Magnus, the navigator, an ill-favored ruffian.

With the addition of a colored cook, this is the party which lands on Leeward Island and sets up camp to look for the treasure. It develops that Miss Higglesby-Browne has only the most meagre data on which to proceed—a description of a cave where the treasure at some time has been concealed and the marking of a rock where it may now be hidden.

Virginia, being sceptical, and as Miss Higglesby-Browne describes her, "a disturbing element," has many wordy battles with the other members of the party, including Dougald Shaw—her only sympathizers being the Hon. Cuthburt, who immediately falls in love with her, and the cook.

Virginia, doing some searching on her own account, is trapped by the tide in a cave and rescued by Dougald Shaw, who, in the excitement of the moment betrays the fact that he also is interested in her. Virginia discovers that there has been another recent searcher after the treasure, who has left behind him a diary and a bull terrier. The diary tells of the whereabouts of the treasure.

At this point the camp is invaded by Captain Magnus, supported by three disreputable sailors whom he has sent to the island by another boat, with the intention of seizing the treasure. Captain Magnus takes charge of the camp, ties up the men with the exception of the cook and declares his intention of carrying Virginia away with him as soon as the treasure is secured.

The cook succeeds in getting the guards drunk on cocoanut wine and releases Shaw and Vane, who turn the tables by capturing the mutineers and confining them in a cave.

At this point appears a representative of the Republic of Santa Marina, who declares that the island and everything on it belongs to the Republic, and further states that the treasure has already been surrendered to the Republic by the last searcher—the young man who left the diary.

The mutineers are turned over to the Santa Marina authorities. Virginia, following her own intuition and certain hints given in the diary, with the aid of Dougald Shaw, unearths the apparently empty treasure chest and finds that it has a false bottom containing a fortune in precious stones. At the same time she and Dougald Shaw declare their love for one another and all ends happily.

"The Winning of Lucia"

"THE WINNING OF LUCIA," by Amelia E. Barr, is the story of a young girl's love.

Lucia Ragnor lives at Abbott's Rest, where she has been making her home with her father, Colonel Ragnor, and goes to Glasgow to spend the winter with family friends. Here she meets Mr. St. Clair's nephew, Geoffrey Gardiner, who lives in the house, and he falls violently in love with her.

One of their neighbors in Sadalside was Lord Fenwick, formerly a friend, but now a bitter enemy of Colonel Ragnor. He also has fallen in love with Lucia's charm and fresh beauty.

The love story concerns the triangle of the two men in their contest for Lucia. Lord Fenwick has wealth, position, is a polished man of the world, and has much to offer; his rival is a younger man of sterling qualities but less physical attraction.

Lucia becomes fascinated by Lord Fenwick, despite the fact that he is a much older man. She finally becomes engaged to him in the face of much opposition on the part of her father.

Lord Fenwick is called home by the severe illness of his mother. A letter comes telling of Lord Fenwick's past life, and stating that he has for many years been in love with another woman; that he is the father of her two boys; that the affair has been more or less an open secret; that he has always supported the woman in a comfortable manner and is at present educating her boys at good schools. Lucia faces this ugly problem, but decides that after all Lord Fenwick has acted in a brave and open manner, that he has not neglected and cast aside the woman whose life he might have ruined and that he has done his best to atone for the injury he has done to the mother of his boys by giving them a start in life. She says that she could never forgive a man for cowardice or treachery, but that the virtues of the man are not necessarily those of the woman. In spite of this knowledge of Lord Fenwick's past, she decides to stand by him and marry him.

In the meantime Geoffrey has been pressing his suit. He, too, admires Lord Fenwick, although he realizes that he is a successful rival for Lucia's hand. Lord Fenwick sails from Scotland on a small coast steamer, which has been over-insured by its captain, who takes advantage of a storm to scuttle his boat. Lord Fenwick takes control of the shipwreck, shows the greatest personal courage and heroism in saving the lives of others, but loses his own.

This news is brought to Lucia by Geoffrey and, in their horror at this catastrophe and in their admiration for Lord Fenwick, they find mutual love and happiness in each other.

Live News from the Producers

W. H. Plans Handling of Serial

"The Mystery of 13" Is to Have a Strong Campaign

PLANS are rapidly forming in the W. H. Productions offices for the distribution of "The Mystery of 13," following last week's announcement that W. H. had been chosen to handle the Louis Burston feature. Word is expected to shortly be given out as to the exact method to be followed in releasing this serial. It may be regarded as certain that W. H. will inaugurate a country wide publicity campaign on behalf of the feature, advance reports on which indicate that it is one of the best serials yet put on the screen.

Burston himself, in line with the new battle cry, "campaign books minus book," has announced that his serial would have a real campaign book. This book, which will tell of the sailent selling points of the Francis Ford serial, will go a great way in the exploitation.

In the production, cutting and titling of "The Mystery of 13" no expense or trouble has been spared. Mr. Burston personally supervised the direction of the picture, and the "teaser" advertising campaign brought it forcibly to the attention of the country, so much so that on the first real public announcement of the serial Burston Films were literally deluged with inquiries.

W. H. Productions promise to exploit the feature in such fashion that exhibitors are bound to clean up when they show it. A strong selling point is the cast, headed by Francis Ford, than whom there are few more experienced serial actors or directors in the business.

"The Mystery of 13" was made with the purpose of being offered on the open market as an independent production, and this purpose was never lost sight of during the production. The claim is made that it is the first serial to be specially made for the open system. It was Mr. Burston's idea that fabulous sums need not be spent on a successful production, thereby raising the rental prices to exhibitors, and the soundness of the idea is said to be demonstrated in the finished product. At the same time expense was no bar toward securing exactly the effects desired.

Early announcement from W. H. Productions as to its plans for handling the serial is expected.



Regina Quinn, attractive leading woman for George Walsh in a new Fox production

Arrow Handles "Lightning Bryce"

Joe Brandt Announces Consummation of the Deal

AN important announcement has been made by Joe Brandt, special representative of the National Film Corporation of America, to the effect that after studying the conditions of the independent field carefully for a number of weeks he has decided to place the handling and distribution of the newest big serial, "Lighhtning Bryce," in the hands of the Arrow Film Corporation. W. E. Shallenberger, president of Arrow, and his staff of associates reviewed "Lightning Bryce" recently, and immediately decided that it is one of the best serials ever produced. Little time was lost in effecting a satisfactory arrangement, and the serial will be placed on the independent state right market at once.

Both Joe Brandt, who has had years of experience in the serial field, and W. E. Shallenberger, who has also had considerable serial experience, are agreed that in "Lightning Bryce" they have a serial that will class with anything that has ever before been produced along these lines. Ann Little, the Paramount star, who was borrowed by National especially to make this serial, and Jack Hoxie, the Western star, are two stars who are bound to increase their already large following by their clever and unusual work in "Lightning Bryce." These two stars are typically "Western." They have lived the life of the plains for years; both are wonderful riders, being able to do all the "stunts" required of serial riders with ease and grace.

"Lightning Bryce," unlike many serials, is said to have a story running throughout. The story was written by Joe Brandt himself, and there is action, suspense, and thrills in every chapter, it is said. There are many unusual touches to this serial that places it in a class with the big "Special features." It is expected that "Lightning Bryce" will play in many big houses that heretofore have not been partial to serials.

Joe Brandt upon being interviewed as to his reason for finally deciding to distribute "Lightning Bryce" through the state right channel of distribution, said:

"When I became associated with Bill Parsons it was understood that he was to gamble on my experience that there were a great number of houses who wanted to book serials but could not because of inconsistent stories, ridiculous situations, and cheap productions, and mediocre direction.

"Parsons followed my advice, and did produce a feature serial, which is entirely different than any of the serials that have been produced before.



"Cairo street" in the Goldwyn studios. Lou Tellegen, Geraldine Farrar and Reginald Barker are inspecting the boulevard which is the stage for many scenes in Miss Farrar's present production

Capellani Subject on Pathe's Program

Womanly virtues are placed on a pedestal, in the Albert Capellani production, "The Virtuous Model," starring Dolores Cassinelli, which headlines the Pathe releases for the week of September 14th.

"The Virtuous Model" is an adaptation of Pierre Wolff's play, "The Gutter," which has an international reputation. The Capellani version has been dressed in American garb, but at the same time its Parisian atmosphere is preserved in its entirety. The production is said to give a true picture of Paris of today, with all its pathos and feeling.

Miss Cassinelli, as in her previous Pathe release, is surrounded by a capable cast, which includes Helen Lowell, May Hopkins, Vincent Serrano, Franklyn Farnum, Marie Chambers and Paul Doucet.

The picture was personally directed by Albert Capellani.

Kosloff, Russian Dancer, with Lasky

Theodore Kosloff, premier Russian interpretative dancer, has signed a contract with the Famous Players-Lasky Corporation, and will become a member of Cecil B. DeMille's company, according to a recent announcement made by the officials of that organization.

This announcement marks Kosloff's second venture in the screen world. His only other work before the camera was as a member of Cecil B. DeMille's company in "The Woman God Forgot." He is to appear in two forthcoming DeMille productions, probably including "Why Change Your Wife?" the next DeMille special.

Although Mr. DeMille's plans are incomplete, it is understood that Kosloff is to play one of the two big male roles in a super-production which DeMille is planning to film later in the season.



Sessue Hayakawa is here presented in various scenes, and varied costume, from "The Illustrious Prince," his latest production which Robertson-Cole will distribute through Exhibitors Mutual. Rarely if ever does the Japanese star disappoint the fans, and this production is heralded as being on a par with any of his former pictures

Equity Reports Garson Studios Active

Reports to Equity Pictures Corporation from the Harry Garson Studios indicate great activity from this producing quarter.

Clara Kimball Young is rapidly completing what is said will be the greatest production this clever screen artist has ever appeared in, will be finished in about two weeks time. Two more weeks will be consumed in cutting and editing, and the picture will be ready for release about October first.

House Peters, in "Love, Honor and Obey" the first play by Monte Katterjohn, to be released through Equity by Harry Garson is well under way, and will be ready for release the latter part of October or first of November.

President Somborn is still in Los Angeles preparing for the first release date and going over other multitudious details with Mr. Garson before returning east, while Joseph Schnitzer, who has made a hurried tour of the various franchise holders in the middle west, is expected back in town this week, when the first announcement will be made as just what exchanges will distribute Equity Pictures throughout the country.

"The Sweet Shop," the third Charles Dorety comedy, has been completed for market on August 15. It was directed by Charles Parrot, and included in the comedian's support were Sid Smith, James Parrot and a number of pretty girls.

Studio Facilities Are Augmented

INCREASED production for Robertson-Cole is resulting in the enlarging of the studio facilities of the companies producing for that organization. Present facilities will of necessity be greatly enlarged in order to provide space enough to make enough pictures for distribution by Exhibitors' Mutual, according to Robertson-Cole's schedule.

Both Haworth and Brentwood have already announced plans for additions to their plants. Brentwood recently purchased the ground lease and complete studio plant in Hollywood, Cal., which it has for some months past rented from the Mena Film Company. The consideration is understood to have been $45,000 for buildings and equipment alone. The price paid for the ground lease, which covers a long period of time, has not been made public.

The property comprises three and a half acres fronting on Fountain avenue, and running from Berendo to Catalina streets. It is more than a half block in depth. The plant and one open air stage was built by the Mena Film Company for the production of such parts of biblical stories as could be taken in this country. War prevented the trip to Palestine so production was stopped in this country and the plant leased to Brentwood.

Since taking over the plant almost a year ago, Brentwood has made in it three features for Robertson-Cole. Its measure of success and the increased number of pictures it will produce for Robertson-Cole for distribution by Exhibitors Mutual has led to plans which will more than double the present floor space. Only about a half of the available ground space is at present occupied, leaving plenty of room for the extensions.

Feeding Companies for Robertson-Cole Enlarge Plants

Withing a short time it is hoped to have buildings and equipment ready to make it possible for two companies to work at the same time. Present facilities meet the needs of only one company.

Haworth will expand its production activities threefold during the coming year in order to meet the Robertson-Cole demands, and the studios will be enlarged proportionately. It will be necessary to have floor space available for three or four companies instead of one as heretofore. As Haworth does all its interiors under lights this means the construction of a building large enough for three stages and the necessary equipment. William J. Conery has just returned to the Coast to supervise the enlarging of the Hollywood plant. The work is to be pushed to the utmost as at least two companies will be working by the middle of September. By that time both Sessue Hayakawa and Edith Storey, Haworth's latest addition to the list of Robertson-Cole stars, will have started work on current releases.

Further Endorsement of "World Aflame"

Frank Keenan's "The World Aflame," has run another bull's eye on a gubernatorial endorsement. I is his His Excellency Gov. J. A. A. Burnquist of Minnesota, who is the latest to add his name to the long list of governors who believe "The World Aflame" to be the lesson of the day.

The endorsement was evoked recently when the Keenan picture had a private view in Minneapolis, probably the last time it will be shown to an invited audience before its release to exhibitors.

"Hall Room Boys" Paper

In line with their policy to supply exhibitors with the best in the way of advertising and exploitation material Jack and Harry Cohn and Joe Brandt have had the Otis Lithograph Company prepare some exceptionally fine paper for "The Hall Room Boys" comedies.



Scenes from a Universal picture exploiting Omaha as a city, and titled "When East Meets West." The picture on the left represents the arrival of the Lewis and Clark expedition in 1804. The Red Cross nurse is "local talent" and is a relative of Supreme Court Justice Brandeis

Omaha Makes Screen Bid to Fame

Universal Industrial Film Made with a Local Star

OMAHA folks have known for some time that out there in Nebraska that they have a perfectly good city. It has done great things in the way of commerce, business and social intercourse with other civic communities.

The folks of Omaha came to the conclusion that their town was too good for it to continue with its light under a bushel, and it decided to advertise. It resolved to inform the rest of the United States that Omaha had all the earmarks of its sister metropolises in the East, down to the minutest detail.

And that is the reason that Harry Levey, general manager of the Industrial and Educational Departments of Universal, sent a complete staff of cameramen and directors to the Nebraska city, with instructions to produce the best motion picture ever screened in which a city and its bids to fame and glory were to be the backbone. The company has returned to New York with nearly 5,000 feet of exposed film, in which the civic beauties of Omaha have been woven into a pretty love story.

The director's first task was the finding of a leading woman. Omaha backers of the project had insisted that a young woman of that city be used in this capacity, and assisted the director in every manner possible in locating a suitable type. Both the director and the city were fortunate in obtaining one of the most beautiful young women in the city, who at the same time was a member of one of the most prominent families. She is Mrs. E. John Brandies, daughter-in-law of Omaha's leading business man, and wife of the present manager of the city's largest department store. Mrs. Brandeis had had previous experience in pictures, and served quite satisfactorily in the leading female role. She is a relative of Supreme Court Justice Brandeis. Jack Marvin, of New York, played the leading male role.

The prologue depicts the arrival at Omaha of the Lewis and Clark expedition in 1804, and its meeting with the Oteo Indians, which inhabited that teritory at that time. From that time, the picture unfolds until the modern city is seen, with a beautiful love story its most interesting feature. Another explorer—a young aviator—arrives in Omaha from the east, and recognizes in Mrs. Brandeis the beautiful young nurse who had brought him back to health and life in a French war hospital. She recognizes him, also, and there follow many happy days.

All of Omaha's great business enterprises, all its architectural beauty and its great causes for a bid for fame, are shown during the remainder of the picture. Mrs. Brandeis was photographed more than 500 times during the taking of the scenes, by news photographers, so that her picture appeared in practically every newspaper of importance in the west.

Under Mr. Levey's supervision this picture will be presented all over the United States.

Scenic Grandeur for Farnum Picture

The most recent William Fox release starring the forceful William Farnum, the drama by E. Lloyd Sheldon, "Wolves of the Night," is claimed to be a distinct scenic victory and producer. In line with this achievement, Fox Film Corporation has determined to make "If I Were King" Farnum picture, based on Justin Huntley McCarthy's famous play, as big in scenic value as it will be in dramatic power.

To this end, J. Gordon Edwards, the director is personally supervising the work of the art and scenic departments in preparing the period backgrounds for the story.

Barriscale Offering Opens Theatre

Bessie Barriscale's latest picture, "Her Purchase Price," a Robertson-Cole feature distributed by Exhibitors Mutual, has been selected as the opening feature for the New Moon theatre, Omaha, Neb. Manager R. S. Ballantyne was so favorably impressed with advance reports on "Her Purchase Price" that he wired Exhibitors Mutual for a print to be available for use at the formal opening of the theatre.

Swedish Biograph Plans a Studio

A Picture City Equal to Any in Country is Now Planned

BUILDING a movie city equal to any in the United States as far as equipment is concerned, is the latest announcement of the Swedish Biograph Co., of Stockholm, with offices in New York, under general management of Mr. E. Mattson.

In an interview with a representative of the NEWS, Mr. Mattson made the following remarks:

"The closing of the present war has enabled us to carry out our plans of production for the American market. In our new studios which are almost completed, and located in Rosunda City, Sweden, we will produce fifteen special features each year, twenty-four two-reel comedies, a series of cartoons and several serials. In addition to this we are making scenics and we now have a company working in the jungles of South Africa, making a serial of hunting pictures. The last named will be released on the Serial plan, with a heavy advertising campaign to make it a special attraction."

In speaking of the possibilities of the foreign picture in this country, Mr. Mattson said: "We fully realize the foreign-made picture is quite an undertaking in placing on the American market, but simply because they are not suited to the tastes of the American people. Our productions will, however, be produced for this market, and every new idea in photography, sets and general make-up of the pictures will be Americanized."

When asked if he believed the exhibitor in this country was ready for the foreign picture, he said, "The Girl From the Marsh Croft" recently sent over here, was the first production offered for sale. After a screening, the negative was sold the same day to the Mickey Film Co., of Chicago, who intend retitling and releasing on a state right basis. In my eight years experience in this business, I find that it is not a question of where the picture was made, but a matter of quality and value of production. 'The Girl From the Marsh Croft,' run for eight weeks at Tremont Temple, Boston, to packed houses, which speaks for its self."

The plan of distributing film in this country by the Swedish Company will be to sell out-right the negative right for the entire United States and Canada, and under this plan they are offering for sale four productions of six to eight reels each.



Gladys Leslie, Vitagraph star, who since it has been found she can "emote" is now seen in dramas

Many Attractions in "Crimson Shoals"

In addition to the "mystery" element which is a feature of "Crimson Shoals," the Monopol Pictures Company production starring Francis Ford, it is claimed that the film contains five distinct spectacular scenes which for impressiveness and interest have rarely been surpassed. Ford appears in the most remarkable characterization of his long screen career, playing three separate parts at the same time. This is made possible through the medium of the finest double and triple camera exposures ever seen, according to the sponsors for the picture.

Among the spectacular features which mark "Crimson Shoals" as an unusual feature photoplay may be mentioned the running fight on the lonely island between the coral thieves and the employees of the company, which gives opportunity for thrilling leaps across chasms, headlong falls down mountainsides and several hand to hand encounters, the blowing up of a submarine, which is accomplished by the dropping of several tons of dynamite from an areoplane flying overhead, the struggle for control of the wireless station on the island, and a daring rescue on the part of Ford from drowning of the girl whom he afterwards marries.

Kashin Now Controls Screen Letter Box

Morris A. Kashin, Daddy of the Screen Letter Box, the clever little novelty that met with success throughout the country, announces that he has bought out Jack Cohn's interest in the company producing this weekly short subject.

This gives Kashin entire control of the company. Production of the Screen Letter Box from now on will be made exclusively under his personal direction and supervision.

George Walsh Presented in "From Now On"

Next in order of the "big author" pictures that William Fox has announced in his season's program, comes "From Now On," starring of "The Miracle Man." "From Now On" is scheduled for release September 28. This production is said to be the biggest thing Walsh has yet attempted.



Yes, this is Mary Pickford, and her latest is "The Hoodlum," a First National Attraction



Beautiful May Allison, the Metro star, in three striking poses and all easy to look at

Realart Creates Department

Bert Adler to Handle Exploitation-to-the-Public on Large Specials

REALART Pictures again proved its announced intention to assist the exhibitor taking its product when a department for the exploitation-to-the-public of Realart "specials" came into being this week under the charge of Bert Adler, well-known New York publicity man, who was lured from his own business for the new work. The first picture for special handling by Adler is Allan Dwan's "Soldiers of Fortune."

"We have fashioned the new department along new lines," said President Kane of Realart. "It will not exist in the sole interest of our branch offices of first-run customers. It will aim to get the money for our specials as long as they book. Mr. Adler has been engaged by us in the interest of all exhibitors.

"Some of the best local exhibitors have been glad to pay Mr. Adler, while he was conducting his publicity business, large sums for tiny ideas. Our customers now get such service absolutely gratis. Where Mr. Adler cannot be on the ground to give it, a representative imbued with his ideas will help the customer. Realart pictures must make money for the booker, or Realart will know the reason."

The creator of the new department ran a general agency in the Candler Building, Manhattan, for two years and a half, of which the advertising branch, handled by Adler exclusively, enjoyed particular prestige. Among its clients have been Inter-Ocean Film, The Manx Man Company, "The Better 'Ole," Arrow Film Corporation, Graphic Film, Educational Film, "My Four Years in Germany," "Chapin's Lincoln Cycle," "Who's Your Neighbor?" and several important executives, directors and exhibitors. Mr. Adler's principal client was Inter-Ocean Film, whose President Paul H. Cromelin gave him a farewell dinner at the Hermitage, August 28th at which the following were present: Louis Brock, Robert A. Foster, Gus Schlesinger, Leon Schlesinger, Mayer Schlesinger, Ricardo Castro, Paul H. Cromelin and J. L. Kempner.

Release of "Broken Blossoms"

United Artists Corporation Announces Griffith Film as Next Release

UNITED Artists Corporation announces as its second release D. W. Griffith's achievement, "Broken Blossoms."

Mr. Griffith's decision to make "Broken Blossoms" available through United Artists Corporation's distributing organization follows close on the remarkable bookings written by the "Big Four" on the first Fairbanks production, "His Majesty, the American."

The response of exhibitors to the sales policies and distributing methods of United Artists Corporation has apparently given Mr. Griffith the assurance that "Broken Blossoms" will, through the "Big Four," receive the distribution and exploitation that will give the leading theatres the country over every advantage in its presentation.

"Broken Blossoms" as a production beggers description. Motion picture trade papers and daily newspapers have accorded it what is unquestionably the most spontaneous and sincere approval that has been given a picture. It is needless to add praise where so much has been said.

It is certain that in the discussions that "Broken Blossoms" has aroused and in its admitted advance in the art of the camera a wave of anticipation has gone over the country that will redound enormously to the advantage of the theatres that will now have the privilege of showing it.

When it is remembered that all the plans for Mr. Griffith's repertory season in New York were set aside by popular demand in order to continue the run of "Broken Blossoms" at prices ranging as high as $3.00, something of the possibilities before the theatres of the country can be realized.

Bookings on "Broken Blossoms" are now being accepted at all of United Artists Corporation's Distributing Depots.

Kathleen Kirkham is working under the direction of Harry Beaumont at the Goldwyn Studios in the new Tom Moore picture.

Graphic Picture May be Seen on Stage

In order to get maximum publicity for his new production, "Someone Must Pay," which he made for the Graphic Film Corporation, Director Ivan Abramson has now under consideration an offer made him by producing managers for the stage rights to his new play.

Should the deal be consummated the opening of the play on Broadway will in all probability take place simultaneously with the release of the film in a neighboring house.

As nearly as possible the original cast, which includes Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson, Jere Austin and Baby Dorothy Arnold, will be engaged for the stage version.

"Virtuous Men" Given Wide Circulation

Arthur H. Sawyer, of S-L Pictures, stated this week that "Virtuous Men," their initial state right attraction, is being distributed in every section of the United States and Canada with the exception of New York, Eastern Pennsylvania, Georgia, Alabama, Tennessee and Florida. The various purchasers who control "Virtuous Men" throughout this country are all enthusiastic concerning the box office qualities of the S-L production. Practically every buyer of the picture has placed it for runs of one week and more in the leading theatres in his territory and in several instances repeat dates have been demanded by exhibitors who have broken house records with the exhibition of the film.

Apfel Busy on "Me and Captain Kidd"

Oscar Apfel in making his production of "Me and Captain Kidd" in which Evelyn Greeley is the star and which will be released by World Pictures, is taking in quite a number of seashore resorts for locations of the maritime scenes of this picture play. The entire company were taken by special boat to Block Island and after several days at this historic island sailed to the Maine coast, near Portland harbor.

Sidney Dudley, Raymond McKee, Arthur Donaldson, Charles Mackey Logan, Paul and Pauline Dempsey are the more important members of the company.

Eighty Percent High Class Houses Book Paramounts

Such Is the Statement Issued Following Reports on Success of the New Season's Paramount Week

SEPTEMBER 1 marked the opening of National Paramount-Artcraft week, the Famous Players-Lasky Corporation's "drive for better motion pictures," which opened that company's distribution year of 1919-20, and in which it will be possible for practically every person in the United States who lives in or within convenient distance from any town of 5,000 or more—in many cases less—to see Paramount-Artcraft pictures at his favorite theatre.

Approximately 4,000 exhibitors are co-operating in the big drive to the extent of using Paramount-Artcraft pictures exclusively in their houses for a solid week, providing a block of more than 25,000 days of showings under the familiar nationally advertised trademarks.

The first National Paramount-Artcraft Week a year ago registered the biggest amount of gross business in the history of the Famous Players-Lasky Corporation, and the salesmen of the various exchanges had a high mark to shoot at this year, but it is stated at the home office that the present week shatters the old record by a wide margin. Nearly three weeks ago, the statement says, several of the exchanges had to refuse further bookings, for every available print in their vaults had been contracted for use during the entire week, and in many instances the reserve vaults in New York had been drawn upon.

The big newspaper advertising campaign of Famous Players-Lasky Corporation played the leading part in making the week a success. In the issue of the Saturday Evening Post, which appeared on the news stands last Thursday, there was a full-page announcement of the week to the general public. Then the schedule of newspaper advertising called for ninety full-pages at the opening of the week in as many cities. The campaign also called for extensive advertising in 375 other newspapers, covering practically every city in America of more than 10,000 population. In the co-operative scheme as worked out, the space was to run at least a half page, and in most cases a full page. Lithographs, trailers, slides, etc., were furnished free to all exhibitors, with the object of enabling them to make the biggest week's clean-up in the history of their theatres.

Many of the exchange organizations worked out special exploitation stunts of their own. In New York, for instance, the week was inaugurated with an airplane flight over the city. Dorothy Dalton, as a passenger distributing from the air free tickets to theatres co-operating. These flights will continue daily throughout the week.

Practically eighty per cent. of all the first-class theatres in the United States contracted for the solid week. Following is a partial list selected at random of the representative houses in New York and Chicago:

New York—Rialto, Rivoli, Broadway, Geo. M. Cohan, Proctor's 23rd St., Proctor's 58th Street, Proctor's 125th Street, Loew's Lincoln Square, Greeley Square, Victoria, Boulevard, National, American, Orpheum, Burland, Delancey, Avenue B, New York City; Keith's Greenpoint, Keith's Madison, Loew's Metropolitan, Dekalb, Fulton, Palace and Warwick, Brooklyn; Proctor's Yonkers, Albany, Portchester, Mount Vernon, Schenectady; Keith's, and National, Jersey City; Albany Theatre, Schenectady; Stratford, Poughkeepsie; Griswold, Troy, Palace, Saratoga Springs, Stratton, Middletown; Regent, East Orange; St. James, Asbury Park; Temple, Union Hill.

Chicago—Butterfly, Toy, Milwaukee; Apollo, Peoria; Princess, Quincy; Orpheum, Gary; Grand, Keokuk; Colonial, Rock Island; Orpheum, Terre Haute; Jewel, Burlington; Gaiety and Vaudette, Springfield; La Salle, South Bend, New Bucklin, Elkhart.

Wide Campaign on Pershing Film

General's Arrival in U. S. Marks First Shot in Drive

SIMULTANEOUS with the flaring newspaper headlines which will greet the Commander-in-chief of America's forces in the world war, General John J. Pershing, upon his arrival in this country, scheduled for September 8th, all branches of Fox Film Corporation will open a well-timed drive throughout the country on the big William Fox super-production, "The Land of the Free."

A big publicity and advertising campaign has been planned by the executives of the Fox organization to parallel the ovation which will be given General Pershing in New York and elsewhere, and everything possible has been taken in consideration by the motion picture producers to work their drive on this screen drama into the homecoming news surrounding the famous soldier.

The reason for this combined activities of the Fox executive staff is the peculiar significance which "The Land of the Free" has assumed with the return of the general. The basis of this dramatic production is the life of Pershing himself, founded on authentic information regarding his boyhood and school career, and leading up to his rise to the command of the greatest country in the world—the United States.

The central figure all through the picture is Pershing, and William Fox has planned to enable his patrons, the exhibitors, to avail themselves of this opportunity to answer a demand which the people themselves will create with the return of Pershing to his native land.

Based on a biographical sketch of John J. Pershing, Mr. Fox has erected a tribute in pictorial drama under the title of "The Land of the Free," eulogizing the character and portraying the life of the man whose name has become a household word in America since this country entered the great conflict.

In planning this nation-wide campaign, Fox Film Corporation has instructed its branch offices throughout the country regarding the details of the general's history and the facts concerning the gigantic photodrama, and has arranged a system whereby all exchange managers will be prepared to work in unison in their respective territories.

A maximum booking on this special feature is expected by Fox in view of the fact that many live-wire exhibitors, who were quick to realize the importance of a picture of this kind at this time have wired long in advance for the earliest dates possible on "The Land of the Free" in advance of the drive, thereby pulling the cork, as it were, before the party was seated.

These theatres are being cared for in proper order, without conflict with the plans as originally outlined.



Big guns in "Loot," the Universal drama featuring Ora Carew and Danell Loss

Lesser Still Handling "Yankee Doodle" Film

Sol Lesser wishes to correct an impression that he was not handling the tour of the Mack Sennett Bathing Girls in conjunction with "Yankee Doodle in Berlin," around Greater New York.

This dual attraction is at present playing a two weeks engagement at the Montauk theatre in Brooklyn, to be followed by a tour of the subway circuit.

Ince's Aid in Fire Prevention Recognized

Thomas H. Ince, photoplay producer, has been made an honorary fire chief of the Pacific Coast. The honor was conferred a few days ago during an assembly in Los Angeles of the fire chiefs from the principal cities on the Pacific coast.

With a patriotic spirit Mr. Ince turned over to the fire chiefs all the resources of his moving picture studio in Culver City to prepare an educational film to encourage fire prevention. This was made under the direction of Mr. Ince with all the fire chiefs participating, and it will be shown in public schools, women's clubs, civic organizations, churches and fraternal organizations throughout America. In recognition of his patriotism and his generosity the fire chiefs unanimously elected him honorary chief and presented him a chief's gold badge.

Strong Cast Plays in "Six Feet Four"

Jackson Gregory, the author of the novel of American life, "Six Feet Four," which the American Film Company, Inc., has just put into pictured form, has abundant reason to feel satisfied with the way in which his work has been put in celluloid.

William Russell carries with fine regard for its values, the stellar role of "Buck" Thornton, otherwise Six Feet Four. He is supported by a cast including Vola Vale, Charles K. French, Harvey Clark, Clarence Burton, Al Garcia, Jack Brammall, and Jack Collins.

In Blackton Subject

To the long list of screen stars who were initiated in the art of film acting and launched on their careers by J. Stuart Blackton, pioneer producer, whose productions are to be released by Pathe, must be added the name of Fanny Rice, comedienne, who appears in "The Moonshine Trail."



Little glimpses from three Realart pictures now in course of production: Mary Miles Minter in "Anne of Green Gables"; Emile Chautard's "The Mystery of the Yellow Room" and Constance Binney in "Erstwhile Susan"

Several Promotions in Selznick Studio

Myron Selznick announces two important promotions in his studio staff. Frank Hampton, who has been business manager at the studio, has been made studio manager, and James Dent, who has been Myron Selznick's assistant is moved up into Hampton's post of business manager.

Both men are prominent figures in the film world. Hampton joined the Selznick forces on the Coast and came East with them. He has been associated with most of the largest producing organizations and knows the game by experience from A to Z. Dent was Director Ralph Ince's assistant for four years and before that assistant to a number of other well-known directors.

Virtus R. Scott, a newcomer to the Selznick forces, has been appointed assistant to Myron Selznick, filling the position formerly held by Dent.

ZaSu Pitts Drawing Critics' Attention

The real human interest in "The Other Half." Brentwood's latest Robertson-Cole Superior Picture distributed by Exhibitors Mutual, is due in no small measure to the acting of ZaSu Pitts in the role of Jennie Jones, "The Jazz Kid." Her work has met with especial commendation from the various motion picture critics.



A Romeo and Juliet setting with George B. Seitz playing up to Marguerite Courtot. From the Pathe serial, "Bound and Gagged"

"Brat" Open to Big Business

California Theatre, Los Angeles, is Reported to Have Its Biggest Monday

"YOU will undoubtedly be interested to hear that 'The Brat' opened yesterday to the biggest Monday's business in the history of our theatre."

The foregoing is the opening sentence in a telegram to the New York offices of Metro Pictures Corporation from Fred A. Miller and Harry Leonhart of the New California theatre in Los Angeles. The telegram, filed on Tuesday, August 26, continues as follows:

"We anticipate the establishment of a new box office record with this production; all of this in spite of the fact that the street railway and interurban service is paralyzed by a strike. This record substantiates our judgment that 'The Brat' is Nazimova's greatest and most satisfactory achievement. Congratulations."

It was only recently that the California theatre booked the latest Nazimova production, as well as the first three Screen Classics, Inc., specials to be distributed by Metro under its "fewer and better" pictures policy, although the three, with Bert Lytell, May Allison and Viola Dana as the stars, will not be released for several weeks. Mr. Miller took the pictures "sight unseen," so great was his faith in Metro's pledge of quality pictures that challenge comparison.

The New California's pre-release opening with Nazimova in "The Brat" for a week's run was a brilliant affair, attended, as is always the case in Los Angeles when a new Nazimova production has its premier, by a large gathering of stars and other players of the coast picture colony. These sereen players invariably pay ungrudging tribute to Nazimova's greatness.

Meanwhile, from Julius K. Johnson, manager of the New Garrick theatre in Minneapolis, W. E. Atkinson, general manager of Metro, has received the following wire:

"I have just screened Nazimova's 'The Brat,' which in my opinion is her best production. I am going to put my best effort on same and I cannot fall down, as the picture speaks for itself. It is a superb picture, played by a superb star."

English Knight Film Leader

Goldwyn Pictures Said to Be a Factor in Success of Sir Oswald Stoll

SIR OSWALD STOLL, founder of Stoll Film Company, Ltd., in London, through which Goldwyn Pictures have been handled in the United Kingdom ever sinee their inception, two years ago, has assumed the dominant place in the motion picture world that he has long occupied in the vaudeville field, where his position in England resembles that of the Keith interests in this eountry.

Knighted by the King a few months ago and relieved of his war duties, Sir Oswald has returned to a more aetive supervision of his extensive theatre, motion picture and vaudeville interests. With the expansion of the motion picture business that is expected to come in peace times, the Stoll Film Company, Ltd., possessing unequalled ehannels for distribution, is enlarging its organization to handle the Goldwyn product.

For a number of years Mr. Stoll remained aloof from pictures, and it was only after he had been convinced of the superiority of the Goldwyn product, two years ago, that he decided to add the distribution of films to his already extensive activities in the amusement world, and obtained an exclusive contraet for the distribution in the United Kingdom of Goldwyn pictures. His success with Goldwyn photoplays in Great Britain has been wide. Goldwyn stars have become popular favorites throughout the British Isles and frequently are the featured attractions at the foremost theatres of the United Kingdom.

East Indian Villages Built for Picture

H. B. Warner's next picture, "For a Woman's Honor," presented by Jesse D. Hampton and released by Robertson-Cole as a Superior Picture distributed by Exhibitors Mutual had to have a section of a city of India and a Hindu village to provide the necessary locale.

The staging not only necessitated the building of two streets of an Indian city and a village but also the erection of some especially elaborate stage interiors with their artistic, picturesque Hindu atmosphere. The exteriors of these buildings abuts the streets. They are one and two stories in height and their facements are accurate according to Hindu standards. Several well educated Hindus were employed as assistants to the technical director in order to insure accuracy in every detail.

Arrow Production in Circuit Houses

Nathan Hirsch, who is handling the "Law of Nature," an Arrow production, in New York, reports that he has booked this pieture in all of the Loew theatres, as well as the Fox Circuit. Mr. Hirsch states that "The Law of Nature" has already received over a hundred and fifty bookings, and predicts that this picture will have a long run in the big theatres in New York.



Fred Kley, who succeeds Mr. Hoffman at the F. P.-Lasky coast studios



A group of Screen Classics, Inc., notables at the Metro Studios in Hollywood. In the bottom row seated from left to right are David Thompson, studio manager; Col. Jasper E. Brady, play reader; Maxwell Karger, director general; June Mathis, scenario department head, and Ray C. Smallwood, director. Top row standing from left to right are Clifford Butler, business manager; Finis Fox, scenarist; A. P. Younger, scenarist; A. S. LeVine, scenarist, and Edward Shulter, chief of the technical department

Griffith Pictures Get 200-Day Booking

Albert L. Grey, general manager for D. W. Griffith, is the possessor of the following letter from Archer Brothers, prominent amusement firm in Chicago:

"We hereby accept your offer to play D. W. Griffith's 'The Mother and the Law' and 'Hearts of the World' for four hundred days, two hundred days each.

"We wish to say to you that this is the biggest contract we have ever given to anyone for any picture, and bigger than any contracts we ever have known to be given on any two pictures.

"We feel, however, that both these pictures are great productions."

Meantime the Griffith offices in the Longacre Building are buzzing with business on another Griffith feature, "The Fall of Babylon," which at present writing is being shown as a regular 'road attraction' on the Klaw and Erlanger circuit. Immediately following its present tour it will be offered to exhibitors.

Famous Makes Deal with Morosco

New Arrangement Gives It Option on Many Stage Plays

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of productions, has announced the acquisition of another great source of play material in an arrangement just closed with Oliver Morosco, the noted producer of the "legitimate" stage.

Under this contract the producers of Paramount-Artcraft pictures obtain an option on plays produced by Mr. Morosco in the past and on all plays which he will produce in the future for a term of years.

While a complete list of the Morosco plays affected by this arrangement is not available at this time, it is announced that the first Morosco success to be turned over to the Famous Players-Lasky Corporation for the screen under this contract is "Cappy Ricks."

Dramatized by Edward E. Rose from the stories by Peter B. Kyne, "Cappy Ricks" was one of last season's New York hits. It drew crowds for six months at the Morosco theatre and only the advent of hot weather caused it to close for the time being. This season the play opened at the Cort theatre in Chicago and for two weeks did S. R. O. business, with a promise of a successful and indefinite engagement, but the theatrical strike forced it to close. It is Mr. Morosco's plan to reopen immediately the strike situation is cleared.

"The arrangement with Mr. Morosco," said Mr. Lasky at his office last evening, "is a most important affiliation and affords us the opportunity of presenting in motion picture form some of the greatest stage successes the theatre has ever known. Not only does this agreement give us an option on many famous plays that are already established prominently in the public's eye, but it will open up to us the vast amount of material of Mr. Morosco's future triumphs for a long time to come. We will produce these subjects on the screen in a manner that will be entirely in keeping with the Morosco standards, using every facility and talent at our command to duplicate the success of the original stage offerings.

"The matter of obtaining material suitable for high-class motion picture production has become a difficult problem which the Famous Players-Lasky Corporation has been able to overcome by reason of its wide affiliations with publishers and play producers, the newest and one of the most important of which is the arrangement with Mr. Morosco."

One of the younger of the most prominent theatrical producers of America, Oliver Morosco is also one of the most successful. He has long been noted for his ability to pick winners and his record in the past shows that he has had fewer failures than any other Broadway producer. The signing of this contract with the Famous Players-Lasky Corporation was one of his last transactions here before returning to the West Coast.

Chance for Photographers on Fox News

From Pell Mitchell, of the Fox News Pictorial staff, comes the cry that he is still in search of a few more good live-wire camera men to complete the photographic staff of this growing organization.

Mr. Mitchell, who is the most recent addition to the force under Herbert E. Hancock, head of the Fox News, advises us that the recent full page ad carried by Fox Film Corporation brought many returns and that within the past two weeks many expert photographers have joined the Fox staff and been stationed at various points.

There are still several fine openings on the staff for more good men, who are wide awake and looking for real good money and the right kind of a job.

Exhibitors Travel Far to Book Pathe Serial

Journeying 542 miles through three states to book this Pathe-Western Photoplays serial, "The Great Gamble," six exhibitors from Northern Maine reached Boston last week and signed up for the Pathe product for one year. This is said to be the first time in the history of the motion picture business in New England that exhibitors from that section ever went to Boston in a body to arrange bookings.

Exhibitors Seeing "Desert Gold"

Hampton Production Is Now on View at Exchanges

EXHIBITOR receptions to Zane Grey's "Desert Gold" are said to have run true to predictions, both as to exhibitor liking and enthusiasm for this first Benjamin B. Hampton-Eltinge F. Warner Zane Grey Picture.

Managers of the W. W. Hodkinson organization in thirty exchange cities arranged for trade showings early in the week and these showings were largely attended both by local and out of town first run exhibitors at every point.

"Desert Gold" is, of course, offered to exhibitors on the single picture sales basis inaugurated last April by the Hodkinson organization.

This first production of a new organization, in which the author himself exercises the important role of supervision and assistance, is one of the challenging pictures of recent years in the industry. It reveals the entry of new talents into motion picture making and shows that men of established abilities in newspaper and magazine publishing have much to contribute to the advancement of the screen.

Mr. Hampton is a publisher of many years' experience and one keenly alert and sensitive to those elements that are necessary in screen drama to win popularity with audiences. Mr. Warner is the publisher of the Smart Set Magazine and Field and Stream, besides being the owner of several other monthly fiction publications of wide circulation.

In obtaining the services of T. Hayes Hunter to direct "Desert Gold" the producers demonstrated that nothing was to stand in the way of making the picturization of the greatest of Zane Grey's novels every bit as virile, thrilling and interest compelling as the book itself. Long prominent as a director on the speaking stage, having supervised many of David Belasco's biggest productions, Mr. Hunter has been equally successful on the screen.

The Messrs. Hampton and Warner were equally as painstaking and as fortunate in the selection of a company to interpret "Desert Gold." Such players as E. K. Lincoln, Margery Wilson, Eileen Percy, Russell Simpson, Walter Long, W. Lawson Butt, Edward Coxen, Arthur Morrison, Frank Lanning, Frank Brownlee and William Bainbridge, are in the cast.

"Desert Gold" will have its initial presentations in the larger American cities beginning immediately.



Kay Laurel in Special Features produced by J. M. Shear

Wistaria Serial Sold for South America

Lynn S. Card, president of Wistaria Productions Inc., announces that the South American and Oriental rights to "The Lurking Peril," Wistaria's serial production, starring Anne Luther and George Larkin, have been sold for the highest prices ever recorded for these territories. The exact amount received for the Orient is not made known but Mr. Card states that it is in excess of $10,000, which foreign rights buyers say is the top price for serial productions in this territory. The deal was made with the Australasian Film Company, one of the biggest operators in the Orient.

The deal was consumated between President Card and a representative of Australasian following a recital of the story, the name of the director and the stars. Without seeing the film, the deal was closed.

Burton King, vice-president and director-general of Wistaria states that the serial will be ready for release in November, possibly the latter part of October.

Judge Brown's Third

The third of the series of featurettes produced by Judge Brown and which are being distributed by World Pictures bears the title of "Gum Drops and Overalls." It will be released October 13. The success of the two previous releases, "Shift the Gear, Freck," and "Demand of Dugan" has encouraged Judge Brown to enlarge his studio facilities so that it is quite probable that the number of his productions will be increased.

In "Gum Drops and Overalls" he has taken an experience of his while presiding over the Juvenile Court in Salt Lake City and given it a motion picture setting in which the Eternal Boy is made the star.

Ruffell's Exchanges Are Far Reaching

An accompanying photograph shows the Ruffell distributing exchanges in the British Isles. The Ruffell Syndicate was recently purchased by Vitagraph, who will take possession in October. The acquisition of the system places Vitagraph in contact with 800 theatres in the British Isles.



A glimpse of "The Amazing Lovers," a B. A. Rolfe production

Hampton's Production Rules

"Give the Other Fellow a Chance to Make Money Too" is His Principle

"WHEN I chose Blanche Sweet as a special feature star, to select her own stories, to produce her own pictures, and do so in her own individual way, I only carried out the same business judgment and the same commercial principles that made so much money for the big and little dealers of the American Tobacco Company." So said J. D. Hampton, formerly of the American Tobacco Company, now president of the J. D. Hampton Productions, who is presenting the Blanche Sweet Pictures as Pathe Release Specials.

"When I first entered the motion picture field, three years ago, my friends told me that motion pictures were not a standardized commodity, that the same ideas that made money for the dealer in the tobacco line could not be used in this field. But they forgot one big thing that business principles are fixed like theorems and are the same in any commercial endeavor. The details differ."

"And so after three years of extensive and intensive study, which has taken me through the various stages and experiences of production, distribution and exhibition, I find the same basic formula holds just as true with motion pictures as with tobacco.

"Don't misunderstand me, I'm not comparing a high powered star, who by past performances and success, is entrenched in the interest and confidence of the public and exhibitors, with a cut-and-dried product that you buy across the counter. No. But I do say emphatically that if the exhibitor is to eliminate the hit-and-miss methods, and leave out the gamble at his end of the bargain, and if the Pathe salesmen are to eclipse sales records, and if the Blanche Sweet productions are to pay dividends—then it is imperative that we put into active operation the self same basic thought that has been so successful and brought in the money before. Simple, isn't it? Yes, and the principle is just as simple." Here it is:

"To give the other fellow a fair man's chance to make some money while you are making yours."

"Checkers" Draws Attention

Exhibitors Planning Big Exploitation on the Heralded Racing Drama

THE demand of exhibitors throughout the country for the massive production by William Fox of Henry Blossom's turf classic, "Checkers," daily stamps that photoplay as one of the sensations of the year. With packed houses greeting the all-star cast in this super-picture at the Central theatre, on Broadway, and at Teller's theatre, in Brooklyn, it is practically assured that every city and town will find this motion picture all that the producer promised it should be.

Toledo, well known for its love and patronage of sports, is soon to see "Checkers." Manager Horwitz, of the Colonial theatre, in that city, has seen the William Fox feature, and says unhesitatingly that it is the best feature of the year. It will open for an indefinite run at the Colonial in the very near future. In anticipation of monster crowds, Mr. Horwitz is making special preparations to handle them with the least possible delay and to furnish all the people with an opportunity of seeing what the manager endorses as the greatest film of the season.

Not less enthusiastic is the management of the Grand Opera House in Grand Rapids. Mrs. Billman, like Mr. Horwitz, is exploiting the Fox special with a vigor and intensity that will make known, for many miles around, its arrival in that city. Profiting by her experience, Mrs. Billman has undertaken a campaign of publicity in the newspapers of Grand Rapids, that will cover more than three weeks.

"Man's Desire" Going Strong

One Theatre Cancels Bookings to Run It; Is Considered Business-Getter

THE Standard theatre, Cleveland's big first run house, is the third theatre within two weeks to shelve other pictures to run "Man's Desire," the Robertson-Cole feature distributed by Exhibitors Mutual. The Standard had contracted for and paid for another feature but its manager after seeing "Man's Desire" booked it at the last moment.

The record of "Man's Desire" is said to be surprising even its boosters. Theatres that have run it as a special feature have reported capacity business notwithstanding the fact that Lewis S. Stone, the star, has not a big reputation in motion pictures. In fact, "Man's Desire" marks his screen debut though he has long been known for his excellent work on the legitimate stage.

Exhibitors, especially those drawing patrons from the residential districts, report that the success of the production lies in no small measure to universal approval on the part of the first showing audiences.

The interest of the story, written by Lewis S. Stone, and the varied and picturesque locale are believed to contribute largely to the growing success of the picture. It is a story of the lumber camps of the Northwest, where the mill owner marries a girl after her brutal husband is supposed to have been killed. However, it is a case of mistaken identity and he returns to wreck the happiness of the couple. The wife is abducted and the mill owner goes to the desert country after her. There the former husband meets his deserved fate and the lovers are reunited.



Houdini is "pinched" in the Paramount-Artcraft Special, "The Grim Game"

Thrills and Mystery in Serico Offering

While the widely read novel by C. N. & A. M. Williamson, "A Woman in Grey," now being produced as a serial by the Serico Producing Company, is best known for the absorbing mystery around which its plot is constructed, the picturization of the book will be by no means lacking in thrills, according to a statement from the company.

Arline Pretty, who, as "A Woman in Grey" is being starred in the serial, will be responsible, it is understood, for no little of the realism of the production as well as for the elements of mystery and romance with which it is said to abound, for in this instance contrary to the usual rule, it is the heroine of the story whose mysterious undertakings will keep audiences on tip toes of suspense and speculation, rather than the heavy characters of the picture. In these endeavors Miss Pretty is seconded by Henry G. Sell, who plays opposite her.

Star Visualizes Past Triumphs in Film

By an ingenious but at the same time a very natural opening to "Her Greatest Performance," the drama in which Ellen Terry makes her bow to screen audiences for the Triangle Film Corporation, the actress immediately recalls to her audience several of her most famous roles on the speaking stage.

Ellen Terry is cast for the part of a woman her own age who is also a retired stage favorite. She is first seen reading a book of memoirs of her long and successful career, and as she turns the pages, close-up views of the illustrations show the different characters in which she is so well remembered. After each illustration she closes the book and sees again in a dream the Ellen Terry of the memoirs, playing the part about which she has been reading.

Realart's Advertising Is Planned

Wide Exploitation Has Auspicious Start; More Coming

THE faith of Realart Pictures Corporation in the power and value of advertising is evidenced by the manner in which it has carried on its advertising campaign in the trade papers. Realart is barely three months old, yet its name and policies are as well known, to judge from comments, as many of the companies that have been established for years. This remarkable condition, Realart officials believe, is due in part to the character of the inserts which have been provided, but it is recognized that the value of these has been materially enhanced by the circulation provided through the trade papers.

In addition to this advertising, Realart has adopted other means to exploit its productions. One of these mediums is outdoor advertising. This part of the work was started when one sheets and twenty-four sheets announcing Realart stars made their appearance on the billboards of New York and other cities of the country. Realart has been complimented on the artistic quality of the lithographs, as well as on the dignified way in which the announcement of the stars has been presented to the passer-by.

Realart also has leased the big electric sign on the roof of the Hotel Hermitage, located at the southerly end of Times Square, New York, the rental being $108,000. The sign stands twelve stories over one of the busiest and most famous corners in the world, Broadway and Forty-second street, and faces North toward the centre of the American amusement world. It is one hundred and four feet wide and seventy-two feet high, and is said to be the largest electric sign in the world exploiting photoplays.

A concrete example ofthe fact that it pays a producing and distributing company to advertise in the photoplay trade journals is the announcement that the New York World editorial department requested for distribution with its edition of Sunday, September 21, the portrait of Mary Miles Minter that was a feature of the Realart insert in the trade papers of August 16 and August 30. Not only will the World readers in New York, its environs and other cities become acquainted with the fact that Mary Miles Minter will soon make her appearance in Realart Pictures, but the World will advertise its intention to publish her picture on all its subway and elevated railroad billboards, on its fleet of automobiles and wagons, through its circulation department and in the advertising columns of the morning and evening World daily until September 21.

The publicity department of Realart also is busily engaged in the preparation of press books, lobby displays, lithographs and other advertising accessories. This branch of the organization, under the supervision of John Pont Fritts, has been one of the most rapidly growing departments of the Realart organization.

Two publicity specialists joined the staff last week. Bert Adler, who has a very wide acquaintance in the industry, and who has long been engaged in business for himself as an exploitation expert, will establish a department to be devoted exclusively to advertising and promoting big special features. His first work will be in behalf of the Allan Dwan Production, "Soldiers of Fortune," and the Emile Chautard Production, "The Mystery of the Yellow Room."

C. Alfred Karpen has been employed to specialize on copy and designs for advertising accessories. This has been Mr. Karpen's work for many years, and the experience he brings is expected by Realart officials to result in making the corporation's output of accessories both novel and effective.

George Landy and Edna Michaels, both recently with Select, have joined the Realart publicity staff within the past few days.

The oldest employee of the department, except Mr. Fritts, is Mr. Hugh Harvey, who is in charge of trade paper publicity. Jay A. Gove, formerly director of publicity and advertising for Fox, has recently joined Realart.

Posters of Realart stars are being sent out this week to a large number of exhibitors. These are reported to be unusually high grade one-sheets. Three styles of lobby display photographs, covering the first Realart releases, are now in work.



Arthur S. Kane, president Realart Pictures Corporation

Pioneer Features Play to Big Houses

Henry B. Walthall in "The Boomerang," which has just been released in the New York territory by the Pioneer, began a swing around the William Fox circuit. Opening up at Fox's Academy of Music in New York, it drew a record crowd, during the entire length of its engagement, and is repeating its success at the other Fox houses in New York and Brooklyn.

The "Unpardonable Sin," which is handled in New York by the Pioneer, is playing the foremost independent houses, and at most performances the S. R. O. sign is in constant evidence.

Cosmopolitan Tinge to Cast of Chautard Production

"The Mystery of the Yellow Room," His First for Realart, Has Players of Local and Foreign Stage

THE long cast of players which will be seen in the picturization of the Gaston Leroux novel, "The Mystery of the Yellow Room," has a cosmopolitan and international flavor. The actors include in addition to several prominent screen and stage favorites, a well known figure in film circles who is slated to go to Europe shortly to produce photoplays, and a man who came from France recently to appear in photoplays in this country.

"The Mystery of the Yellow Room" is the first of a series of photoplays which Emile Chautard is producing for Mayflower Photoplay Corporation. They will be known as Emile Chautard Productions and will be released through Realart Pictures Corporation.



Field Manager Ben F. Simpson, Realart

Ethel Gray Terry, who will portray the part of "Mathilde Stangerson," has been in a number of dramatic productions in New York, among them Belasco's "The Lily," "The Smouldering Flame" and "Search Me." This will not mark her first appearance in a mystery photoplay, as she had leading roles in "Arsene Lupin" and the "Craig Kennedy" serial.

The character of "Frederic Larsan" will be enacted by George Cowl, who has had a long career on the stage and in photoplay. After leaving the stage, Mr. Cowl was associated for two years with Maurice Tourneur. He then became a director and produced "Betsy Ross" with Alice Brady, "The Boulevard Adventuress" and "Her Hour," two of Kitty Gordon's vehicles, and "The Corner Grocery" with Lew Fields. He cancelled a long term contract with World to enlist in the Canadian Army with which he served in France from Arras to Mons. Upon the completion of "The Mystery of the Yellow Room" Mr. Cowl is scheduled to go abroad to produce photoplays in England and France for William A. Brady.

Edmund Elton, cast as "Robert Darsac" in the mystery photoplay, has been leading man for some of the most prominent stars of the stage, including Margaret Anglin, Viola Allen, H. B. Warner, Henry Dixie, E. S. Willard and Leo Ditrichstein. He was leading man with Florence Reed in "Roads of Destiny," one of the successes of the past season. In addition to his connection with Broadway productions, Mr. Elton has played with stock companies in Boston, Philadelphia, Washington, Montreal, Toronto, Baltimore, Portland, Ore., San Francisco and Hartford.

Lorin Raker, who has a leading part in "La, La, Lucille!" one of the hits of the New York summer season at Henry Miller's Theatre, will play "Rouletabille," the reporter who unravels the mystery of the Yellow Room, and Jean Gauthier will be seen as "Sainclair," the boon companion of the newspaperman. Mr. Gauthier is well known in French amusement circles. Since coming to America, he has appeared with Billie Burke on the screen.

The inventor, "Professor Stangerson," will be impersonated by William F. Walcott, who was in the stage production of "The House of Glass," and a number of other Cohan and Harris plays. William H. Burton, on the stage since the days when Joseph Jefferson was a prime favorite, will impersonate "Daddy Jacques," the faithful old servant of the Stangerson household. Mr. Burton has recently been in a number of Famous Players productions. Other members of the cast are Harry Koser, Joseph Morrison, Ivan Doubble, Louise Grisel, Carl Lowenhaupt and Tom McGuire.

Realart officials believe "The Mystery of the Yellow Room" will prove of particular interest to exhibitors.



J. S. Woody, general sales manager of Realart Pictures Corporation

Allan Dwan's Rise Due to Adherence to a Fixed Idea

From Super to Director of Big Stars, He Has Always Gone Ahead in Belief That Story Is the Thing

IT has been a long but steady rise that brought Allan Dwan to his present position as an independent producer in the motion picture field, as head of Allan Dwan Feature Productions, now making pictures for Mayflower Picture Corporation, of which Isaac Wolper is president. These productions, according to recent announcements, will be distributed by Realart Pictures Corporation.

Allan Dwan has passed through every stage of the motion picture business. Born in Canada, his parents moved to Chicago while he was still a boy, and it was there that he received his schooling. He continued his studies at the University of Notre Dame, where he specialized in literature and electrical engineering. At the same time he was prominent in the athletic activities of the University, being a member of various teams and making an especial record as quarterback on the football team. The same qualities of perseverance, careful training, pluck and ability have led to his rapid rise in the motion picture world.

After being graduated from Notre Dame, he took additional post-graduate work in electrical engineering, and this was the career upon which he actually entered on leaving the University. He was soon attracted by motion pictures, however—these were the days when Bison films were the sensation—and became an extra man in that company. A natural aptitude and an intelligent study of pictures led to his engagement as a scenario writer by Essanay; there he also made his debut as a director. He continued in this dual capacity for the American Film Company, with which he was affiliated for three years. When Famous Players Film Company was organized, Dwan joined its forces, and later was production manager for the Fine Arts Studio of the Triangle Film Corporation when that organization was at the height of its popularity.

Among the stars whose productions Dwan has directed are Douglas Fairbanks in "He Comes Up Smiling," "Manhattan Madness," "Mr. Fix-it," "A Modern Musketeer," etc. Norma Talmadge in "Fifty-Fifty" and "Panthea," William H. Crane in "David Harum," Marguerite Clark in "Wildflower" and Clara Kimball Young in "Cheating Cheaters," to enumerate only some of the most noteworthy pictures with which he has been associated.

Through every stage of his long and rapid rise in the motion picture field, Dwan has preached the same gospel: "The picture's the thing." His firm belief in this adaptation of the Shakespearean adage was perhaps best instanced in an incident which took place while Dwan was still a lowly super. During the course of a certain production, he was employed to represent a dead man on a battlefield, and the job was very easy until the star negligently rested the point of his sword on the prostrate Dwan, leaning on it at the same time. Although the sword penetrated deeper and deeper, passing through his clothes and then entering his body, Dwan remained perfectly immobile—as self-respecting dead men should—until the director saved him by calling a halt. Even at that stage of his experience, Dwan realized that he could not save himself without ruining many feet of film and necessitating a retake; and accordingly, he was willing to sacrifice his personal comfort, and even his own safety, on behalf of the production.

Similarly, as a scenario writer, editor, and later as a director, Allan Dwan's creed has always been that nothing was to stand in the way of the production's success. Personal discomfort or even danger, cost, or any other seeming obstacle that might hinder the production—all were merely difficulties that had to be overcome for the sake of the picture.

It is this same conviction which is behind the pictures Allan Dwan is creating as a producer; adding to this single-mindedness, his rich experience in every element of production and the reputation which he has won in his chosen career, it can be readily understood, Realart officials say, why they are expecting the great accomplishments in the series of eight pictures which this director has contracted to make for Mayflower Photoplay Corporations.



Allan Dwan, director for Mayflower via Realart Pictures

These expectations are being realized, it is claimed, in the first Allan Dwan-Realart special, a picturization of Richard Harding Davis' romance of adventure, "Soldiers of Fortune." Written about twenty years ago, the story was dramatized by Augustus Thomas and received its premiere as a play at the Savoy Theatre in New York City on March 17, 1902. For the motion picture version, which Mr. Dwan has adapted slightly to bring it to modern conditions, the cast includes Norman Kerry, Anna Q. Nilsson, Pauline Stark, Wilfred Lucas and Wallace Berry, each of whom has been recently featured or starred on the screen in worth-while productions.

Emile Chautard's Idea on Film Making : : : :

A MOTION picture made on the lines indicated by the term photoplay is not the best sort of production."

Such is the contention of Emile Chautard, director, who is making a series of six pictures for Mayflower Photoplay Corporation, to be released by Realart.

"I am producing photonovels, not photoplays,' Mr. Chautard explains. "This is not quibbling with terms; it is a matter of fundamental principle. It involves attitude toward a production—affects the whole method of making.

"I am approaching production with an entirely different attitude from that in the mind of the usual producer of today. Terms such as photoplay, or photodrama, imply that a picture is merely a series of distinct episodes connected by wording or dialogue. When we see such a picture, we say it is 'jerky,' or that 'it has poor continuity,' and are right in both criticisms. The trouble lies in the fact that the producer or the director adhered too strictly to the photoplay idea.



"In my photonovels, I get away from this fallacious attitude and the evils which result from it. My purpose is to novelize the picture, not merely to picture the novel; really live the story in a smoothly-flowing, continuous form that avoids the episodic pitfalls of the usual photoplay. Above all, the photonovel will be free from the padding which is an obnoxious feature when it appears in a motion picture.

"Another way of expressing my idea is to say that the photonovel is read just as a book is read. It merely substitutes action for words."

Mr. Chautard began his career on the stage in Paris, his birthplace, where he soon became the favorite leading man at the Odeon, The Gymnase and the Theatre Royale. Later he directed productions at these theatres and it was a natural growth, therefore, for him to become a director for Eclair Films, when this organization commenced making pictures in the French capital. Chautard led all European producers in filming stage plays; his screen versions of "The Merry Widow" and "The Girl from Rector's" created a positive sensation abroad.

It was soon after this that Mr. Chautard came to the United States, and was forthwith engaged to direct motion pictures. He has worked with such well-known stars, as Alice Brady, Elsie Ferguson, Pauline Frederick, Clara Kimball Young, and others. Previous to beginning independent production, Mr. Chautard was a member of the staff of directors of Famous Players-Lasky Corporation.

Mr. Chautard emphasizes the fact under his present contract he is not required to finish his productions according to a time schedule, or to attempt to meet widely-varying views on picture technic. He is operating his own company on his own plan, and producing according to his own views of what constitutes good pictures.

"Two masters," he believes, "should be studied in the production of motion pictures: Rembrandt, master of light and genius of shadows; and Gustave Dore. "Between these two," he says, "there is room for a symbolistic school."

Mr. Chautard is an advocate of the use of motion pictures in teaching children. The best encyclopedia, he contends, will be one written by the camera. He made also what he calls the first psychological picture. It was produced in France eleven years ago, and although it dealt with the evils of drink, not one character appeared intoxicated. The director simply showed the results of heavy drinking by logical deductions from psychological and scientific facts.

"The Mystery of the Yellow Room" is the first Chautard production which Realart will release. It is based on a book by Gaston Leroux and deals with the problem of a man's escape from a small room that apparently had no unguarded exit.

New Brooklyn House to Show "Westerners"

The Mark-Strand interests have added another immediately successful theatre to their already large interests in their New Brooklyn Strand which did capacity business from its initial performance last week. As the second attraction of this big house the management has booked Benjamin B. Hampton's first Great Authors picture, "The Westerners," by Stewart Edward White.

"The Westerners" recently received its eastern premiere at the New York Strand and at the request of the Mark interests has been held out of the remainder of Greater New York to enable them to give it first run presentation in their Brooklyn institution.

No Haste on Minter Productions

THE contract by which Realart Pictures Corporation secured the photoplay services of Mary Miles Minter covers a term of three and one-half years and one stipulation is that she shall make only twenty productions within that time. In other words, she will not appear in more than six photoplays yearly. The reason for this provision, it is explained, was to insure ample time in which to produce the very best that this little star is capable of putting forth.

As an evidence of the care being exercised to insure that her photoplays will surpass anything she has has ever done before, it is related that her director, William Desmond Taylor, spent three days rehearsing the star and her company for the filming of just one scene of "Anne of Green Gables."

Since the members of the company appearing with her in her first Realart production are destined to work together for several weeks, Miss Minter decided last week that they should be acquainted socially as well as professionally. So she arranged a party which took place on Sunday, August 17, at the picnic grounds at Dedham, Mass., where the company is at present filming the exteriors for the picture. Sixty-five players were included in the invitation list and among the guests were also the hostess' mother, Mrs. Charlotte Shelby, and her director, William Desmond Taylor.



After an old fashioned clam bake and corn roast, served in the open in approved New England style, there was an entertainment with the young Realart star playing the part of stage director for the first time in her career. Her "production" was an impromptu vaudeville show, the entire company contributing to the bill. Those who were not prepared to perform individually joined in singing popular songs, which was interspersed between the acts.

One of the features of the bill was the appearance of Mr. and Mrs. Coleman, old favorites of the London music halls, in the act which made them famous in English variety. The comedy element of the show was provided by Leila Romer with laugh provoking stories. But the biggest surprise of the afternoon came when the star's mother, Mrs. Charlotte Shelby, made her appearance on the stage in a sketch. It is said that she was quite the hit of the entertainment.

Doubles of Celebrities in Rolfe Cast

Actors who are doubles for celebrities run in quantities at the Fischer studios in New Rochelle, N. Y., where B. A. Rolfe is putting on "The Amazing Lovers," Charles A. Logue's adaptation of Robert W. Chambers' "The Shining Band," for presentation through A. H. Fischer Features, Inc. Robert Baton Gibbs, who plays Major Brent, is said to be a "dead ringer" for Robert W. Chambers, while E. J. Ratcliffe, enacting the role of Peyster Sprowl, is in appearance a counterpart of the late Colonel Theodore Roosevelt.

Mix "Bulldogs" Buffalo

The most dangerous performance ever attempted by a daredevil cowpuncher—to say nothing of a motion picture star—it is said the "bulldogging" of a buffalo by Tom Mix, the William Fox star, for a new special feature on which he now is working in Oklahoma.

This series of scenes made by Mix in his latest screen vehicle promises to furnish more thrills per inch than anything of a Western type ever offered to picture lovers.

Stories of High Quality Only for Constance Binney

But Three Pictures Will Be Made by Realart's Star in Season in Order to Create High Standards

EMPHASIS which is being laid by Realart Pictures Corporation on quality of production is said to be illustrated by the arrangement made for limitation of Constance Binney photoplays. She is to make only three productions during the coming season.

"The purpose," said a Realart statement, "is to make each of these three pictures of the highest standard. Care and thoroughness are not only to apply to production, but will extend to exploitation aids for the exhibitor."

"Erstwhile Susan" is Miss Binney's first screen starring vehicle. This is the well remembered stage play which brought Mrs. Fiske back to Broadway a short time ago. It is based on the novel, "Barnabetta," by Helen R. Martin and the scenario, which was prepared by Kathryne Stuart, is said to retain the best features of both the book and the play. "Erstwhile Susan" is being made under the direction of John S. Robertson.

Miss Binney has had a remarkable stage career—and comes to motion pictures while a current stage star. Her latest success on Broadway is "39 East." During an amateur performance at the finishing school which she was attending she was seen by Winthrop Ames, a leading producer, and was forthwith engaged for a small part in "Saturday to Monday." This was followed by a dancing role in "Oh Lady, Lady," an outstanding musical hit. The versatility and charm which Miss Binney displayed in these two productions were such that she was starred in her next theatrical engagement, "39 East," and the rest is history. How the young girl took New York by storm as the heroine of this play of Springtime love, has gone down in theatrical annals as one of its most astounding stories.

On the screen, also, her career has been dazzling in its meteoric splendor. She made her debut with her sister in Maurice Tourneur's production of "Sporting Life"; then came the role of leading woman to John Barrymore in "The Test of Honor." And now comes stardom in "Erstwhile Susan" and succeeding Realart pictures.

Judging from the genuineness of her pronounced success on the stage, as well as her previous screen achievements, Realart officials feel justified in predicting similar triumphs for this star in the film world. To her charm, ability, intelligence, beauty and training, Miss Binney adds a vitality and independence of manner which make her one of the most representative American girls in the public eye today.

It is to safeguard this reputation that Miss Binney's program as a Realart star calls for only three pictures during the coming year. Like "Erstwhile Susan," each vehicle will be selected with utmost discrimination from available popular novels and plays and will be produced with care and with an eye to the exhibitor's needs and the public's desires.



After a successful season on Broadway, Constance Binney "rests" by appearing before the camera for Realart



A million dollar star is the position now occupied by Mary Miles Minter. Here she is in a scene from her first picture for Realart, "Anne of the Green Gables"

Heads Realart Branch

With a record of seventeen years experience in the motion picture business, Joseph L. Marentette comes to Realart Pictures Corporation as manager of the Atlanta branch. He has just been appointed by Ben F. Simpson, field manager of the company.

Mr. Marentette became identified with motion pictures as an exhibitor in the pioneer days of 1902 when he showed "The Eruption of Mount Pelee" in Illinois and Indiana, using a black tent as his theatre.



Here are the live wire branch managers appointed by Arthur S. Kane to take charge of the twenty territories for Realart Pictures Corporation: From left to right, top row, are Diaz Callahan, Dallas; Jay Emanuel, Philadelphia; Albert W. Eden, Seattle; Joseph L. Marentette, Atlanta; Mark Goldman, Cincinnati; Walter R. Scates, Boston, and Harry W. Willard, Chicago. In the middle row, from left to right, are Bert R. Latz, Denver; J. C. Raglund, St. Louis; Nat Barach, Pittsburgh; Wm. H. Rippard, Washington; Henry E. Wilkinson, Buffalo; Lester W. Adler, New York, and C. G. Kingsley, Detroit. From left to right, in the bottom row, are J. B. Reilly, Cleveland; Ralph B. Quive, San Francisco; H. L. Hollander, Minneapolis; John N. MacMeekin, Kansas City; Melville E. Maxwell, Omaha, and Oren F. Woody, Los Angeles

Realart Branches Are Established in Twenty Cities

Managers Familiar with Territory and Conditions Installed; Result of Trip by J. S. Woody

IN the short space of two months the sales organization of Realart Pictures Corporation has installed branch managers and leased offices in twenty of the principal cities of the country. It is thought that this constitutes a record in establishing an exchange system, and it was brought about by J. S. Woody, general sales manager, and Ben F. Simpson, field manager, who toured the country for this purpose, Mr. Woody visiting the West and Mr. Simpson the cities in the East and South.

Mr. Woody's connection with the film world dates from 1908 with O. T. Crawford Film Exchange, St. Louis. In 1913 he became associated with the General Film Company, at that time one of the largest distributing companies, in a special capacity, covering all territory west of Denver. He stayed with this concern until 1914 when he joined Mutual to handle the Pacific Northwest district. Two years ated he became affiliated with Triangle in New York, where he attracted the attention of Arthur S Kane, then general manager of Select, with the result that Woody became ield manager for Select. He was ater promoted to general sales manger and when Mr. Kane organized Realart, Mr. Woody went with him n the same position he held with Select.

Mr. Simpson, prior to engaging in he motion picture business was for everal years a theatrical publicity anager, his last engagement in this ne being with the late Henry B. Harris in the exploitation of "The Third Degree." His first work in photoplay was the promotion of Kleine's "Quo Vadis," after which he opened an office in Atlanta, covering the South for the George Kleine photoplay enterprises. Mr. Simpson joined Triangle when it was organized in 1915, as manager of the San Francisco branch and remained with that organization until coming with Realart. When he resigned from Triangle to accept his present appointment, it is said that he was the oldest employee in the point of service.

In charge of the southern territory for Realart is Joseph L. Marentette with headquarters at Atlanta. He has been connected with filmdom for seventeen years, starting as an exhibitor in the pioneer days of 1902.

Walter R. Scates, who is covering New England for Realart, has been identified with the selling of photoplay since 1906.

A life long resident of Buffalo, Henry E. Wilkinson is Realart's Buffalo manager. He has opened offices at 221 Franklin Street.

The sales of Realart Pictures in the Chicago territory will be under the supervision of Harry W. Willard, from offices in Suite 1204 Consumers' Building, 220 South State Street. Mr. Willard has been in the business end of filmdom for nine years.

The Cincinnati manager is Mark Goldman, who has already established himself in this territory through his connection with Select as special representative.

Northern Ohio, with Cleveland as its center of activity, will receive Realart service through J. B. Reilly, another of the "old timers" connected with the sales organization of the company. Mr. Reilly started as an exhibitor in 1908.

Diaz Callahan, Dallas branch manager for Realart, returned there after an absence of only five months, during which time he was temporarily in charge of the Denver and Cleveland offices for Triangle.

The manager of the Denver branch, Bert R. Latz, gained his knowledge of the business of selling pictures in the Western territory, in which he is now operating for Realart.

C. C. Kingsley, manager of Realart's Detroit branch, has had ten years' connection with photoplay, prior to which he was advance agent and business manager for a number of representative theatrical companies.

John N. MacMeeken, who has been associated with the sales organizations of Universal and Select in the West, is manager of the Kansas City branch of Realart.

Another pioneer in film sales circles, Oren F. Woody, is manager of the Los Angeles branch. He established for O. T. Crawford, one of the first exchanges in New Orleans.

Harry L. Hollander, manager of the Minneapolis branch, started his film career in New York with Fox, but was soon transferred to Minneapolis, and has remained there ever since.

After ten years' experience exhibiting and selling photoplays, Lester W. Adler joined Realart as manager of the New York branch. His knowledge of his territory is very evident as he was an exhibitor in Brooklyn and a sales representative and assistant manager in New York for World and Select.

Nat Barach, another of Realart's executives, in charge of the Pittsburg branch, who wore khaki for the United States, saw nine months' service in France.

The Northwest district, of which Seattle is the center, is in charge of Albert W. Eden, who has offices in Suite 216 of the White Building. Mr. Eden's first film affiliation was with Fox, where he remained four years.

The manager of the St. Louis branch, J. C. Ragland, has been associated with the business management of many theatrical enterprises, and with the promotion of feature productions almost since the time multiple reel photoplays were first introduced.

William H. Rippard, Realart's Washington manager, was a newspaper man for four years. Subsequently he was connected with several theatrical enterprises.

(Continued on next page.)

Baby Show Recalls Alice Brady's Debut : : :

SEVENTEEN years ago last Wednesday a very self-possessed little girl with great big brown eyes and a bewitching smile sat in her seat of state on top of an immense float, representing a star's dressing room. Rouging her lips, powdering her nose—going through the entire program of an actress's make-up, she was oblivious to the applause of the enthusiastic grandstand. She was absorbed in the business at hand—that of imitating a theatrical star in her dressing room. Her father, today one of the biggest theatrical managers in the profession, had gone to the expense of having an exact reproduction of his biggest star's dressing room made for his seven year old daughter. And he was rewarded for his trouble in seeing this star-to-be carry off one of the biggest silver loving cups awarded at the Asbury Park Baby Parade of 1902. But the loving cup held no charms for the little miss. The miniature dressing table before her with its collection of cosmetics and appliances—even to the rabbit's foot—held her attention.

Those couple of hours playing a star were the first seeds planted in the heart of Alice Brady for a star's dressing room and a theatrical career. And those few tiny seeds sprouted up into a great big flower with the years until today the little girl who had been fascinated by a make-up table is one of the biggest stage and screen stars in the profession.

That little story is not from the imaginative brain of some press agent but is the truth as brought to mind by Miss Brady last Wednesday when she was the guest of honor at the twenty-eighth Asbury Park Baby Parade.

But instead of bringing home a loving cup Wednesday night, Miss Brady carried tender recollections of childhood days, a great big bunch of roses and a new idea of her popularity with the children.

Miss Brady arrived at Asbury Park night. A large banquet was given in her honor at the Monterey Hotel, at which Mayor Clarence F. Hetrick of Asbury Park, Tali Esen Morgan, Carnival Director; James L. Crane, her husband, and the "four hundred" of Asbury were present.

Miss Brady started from the New Monterey Hotel, which was thrown open to her as guest of honor of the city, with Mrs. Bruce S. Keator, who acted as hostess, and Miss Edna S. Michaels, Miss Brady's press representative, at two o'clock for her box in the grandstand. An immense bouquet of roses was presented to her before she left the hotel. This was from the committee of Asbury Park.

The popular star received a tremendous ovation as the car passed down the carpet-covered boulevard to her box, next to the Queen's stand. She was assaulted by a battery of cameras and for each one she presented her prettiest smile. Mayor Hetrick and Governor Runyon of New Jersey greeted her at the box and the parade was held up for five minutes while the interest of the grandstand was centered upon Miss Brady.

And then the parade began. The kiddies had received instructions to keep their eyes front, but when they heard that Alice Brady, the actress, was seated to the right—instructions were cast to the winds. They just had to have a good close look at the popular star. And Miss Brady smiled at every child and shook hands with many.

As the star left the grand-stand she was showered with flowers, pieces of paper, programs—anything that the enthusiastic crowds held in their hand at the time. And fully one hundre children followed her back to the hote They besieged her at the station agai and some even followed her on th train and rode one or two stations wit her.



Alice Brady in this scene from Realart's production of "Sinners" makes a pretty model for a Prohibition poster

Says Chautard Special is Thriller

"Mystery of Yellow Room" Is from Famous French Tale

"PROBABLY the best detective tale of our time," writes Gilbert K. Chesterton, the eminent English literary critic, in a recent review of the work of Gaston Leroux, the gifted French author of "The Mystery of the Yellow Room."

This is the mystery story which is being picturized by Emile Chautard as the first of the six photonovels which he is producing for Mayflower Pictures Corporation, to be distributed through Realart. Mr. Chautard has coined the term "photonovel" to distinguish his productions from usual, episodic photoplay; in his forthcoming pictures, the director will endeavor to make his characters live the story—as he puts it—rather than merely indicate its course through a series of separate episodes connected by subtitles.

"The Mystery of the Yellow Room" was originally published in France, where it was a sensational success and soon after was translated into English for publication in England and the United States. Here, too, it ran through several editions and is just now being republished to meet the popular demand. It is a tale of an absorbing mystery and the solution of the riddle comes about in a manner which is bound to surprise even the most blase reader of detective stories. Emile Chautard has, it is claimed, preserved the mystery absolutely; not until the very end of the photonovel does the spectator know the answer to the puzzle.

The mystery of the Yellow Room arises through the disappearance of a criminal, after he has committed an assault, from a room which appears to have no exit.

For his initial photonovel, Mr. Chautard has assembled a stellar cast of performers. The leading female role has been entrusted to Ethel Grey Terry, well known through her stage work with David Belasco and her screen performances in "The Sign of the Cross," "The Hawk," and "Craig Kennedy." Opposite her plays Edmund Elton, a stage favorite, who has played leads with Leo Ditrichstein, Margaret Anglin, Viola Allen and Henry Dixey and who has been featured in "The Eternal Magdalene," "The Devil," "The Spoilers," "Peter Ibbetson," "The Boss" and "Alias Jimmy Valentine." The heavy role is in the hands of George Cowl, who returned recently after having served with the Canadian armies all through the Great War. Prior to enlisting, Cowl resigned from a long term contract he had with World, for whom he had directed Kitty Gordon, Lew Fields and Alice Brady. Mr. Cowl has also worked with Maurice Tourneur and knows every angle of the motion picture art.

Among the others who have important parts in this production are Lorin Baker, William F. Walcott, Jean Gauthier, William H. Burton, Joseph Morrison and Ivan Doubble.

"The Mystery of the Yellow Room" was scenarioized by Mr. Chautard himself as well as directed by him.



"Sinners" was one of Alice Brady's most successful stage vehicles, and now she is making a screen adaptation for Realart

Realart's Branch Mana gers

(*Continued from preceding page*)

After eight years as an exhibitor i and around Philadelphia, and tw years as city sales manager of th Philadelphia branch of World, Ja Emanuel, the recently appointed ma ager of Realart's branch in the Quak City, can rightfully claim extensiv knowledge of his territory.

With the exception of a short tim spent in New York as sales repr sentative for the General Film Cor pany, at Twenty-third Street Branc when Arthur S. Kane was manag there, Ralph B. Quive, manager the San Francisco branch of Reala has spent all of his six years in t business end of film circles in t metropolis of the Pacific Coast.

The newest appointee to the st of branch managers is Melville Maxwell, who has under his jur diction the territory of which Oma is the pivot.

It is pointed out by Realart offici that not only are the exchange m of the organization experienced sal men, but, in almost every case, th are familiar with the localities which they will operate. The f that so many of them have be photoplay theatre owners or m agers, it is contended, is a very i portant factor in putting into act practice the service principles wh have been established as a Real standard.

"Everybody's Business Bought for N. Y.

Mr. T. R. Gardiner, President the Gardiner Syndicate of Buff who is considered to be one of most progressive and successful in pendent exchange men in the coun has purchased the rights for "Eve body's Business" for New Y State.

A. S. Kane Announces a Policy Which Will Be Permanent

Welfare of the Exhibitor Is the First Consideration; Good Stars, Stories and Distribution

REALART Pictures Corporation this week announces its policy for the season of 1919-1920. The announcement is somewhat different from that to which exhibitors have been accustomed because it is declared to apply "forever," rather than to be limited to a short period.

Emphasis is laid on Realart ideals—a theme peculiar to all the advertising which Arthur S. Kane has done since he took the presidency of the new concern. His first pledge, and many of the succeeding ones, as a Realart statement notes, was to the exhibitor. Service both prompt and intelligent was promised.

Since then, this idea has been amplified, upon the theory, apparently, that there are two angles of a producer's program that are of vital interest to the exhibitor—the picture and the distribution plan. It is along these lines that Realart maintains it offers a helping hand.

As to the picture itself, Realart declares the opinion in its advertising that "the component parts are a great star, a popular vehicle, competent direction and beautiful photography." The ideal picture, it is contended, subordinates no one of these elements, nor features any one of them to the detriment of the others. "The story is the heart of the picture, the actor its soul, the director its brain, and the photography the atmosphere it breathes;" each is important and perfection is attained only through the harmonious functioning of all the parts."

Elsewhere Realart expresses itself: "A great actress is one who possesses youth, beauty and talent; a popular vehicle is one which has indelibly impressed itself upon the mind of the public as a successful novel, story or play; competent direction lies in the co-ordination of the various factors which make up the photoplay. The Realart idea is to ensure a satisfaction to the motion picture public that will reflect its quality in increased box-office returns. For in better business lies, after all, the only proper criterion of sustained excellence."

The distribution plan of the corporation is also set on the same high plane in the scope with which it covers the country and in the personnel of the men at the helm of national and local distribution.

"The distribution phase of the Realart idea," say officials of the corporation, "is based upon a mutuality of interest between producer and exhibitor. One cannot flourish long or prosperously without the other. The producer who gouges the exhibitor or who produces poor pictures cannot long endure; the exhibitor will protect himself. Similarly, the exhibitor who fails to do his share will also fall by the wayside. The welfare of each is thoroughly interwoven with that of the other and only those will survive who recognize this mutuality of interest and foster it by proper reciprocity.

"Realart distribution is permeated with the determination to serve. Courtesy, square dealing, promptness and hearty co-operation are its component parts; here again they are blended so that they work with a smoothness and an efficiency that keep the wheels going without any friction and produce the best results for all concerned. The basic Realart idea is an extension to the motion picture industry of that close-knit relation and the realization of the common welfare which is the basis for the success of those corporations in all other industrial lines that reflect the best ideals of modern American business.

"Realart's message to the exhibitor may, therefore, be summed up in a statement of the Realart idea, as applied to production and distribution; to work for the mutual interest of producer and exhibitor by blending essential factors into a harmonious whole that will tend towards perfection."



Constance Binney, pondering over something or other, in "Erstwhile Susan," her Realart vehicle

Such a policy, it is argued, cannot be seasonal. Its value, indeed, lies in the success of the endeavor to make it permanent. The idea of Mr. Kane and his associates is that the exhibitor is more interested in knowing what Realart's attitude toward him is to be than in having immediate information regarding all the productions it may be Realart's desire to sell to him.

"We Will Merit Confidence"—Kane : : : :



Norman Kerry, appearing in the first of the Allan Dwan productions for release by Realart, "Soldiers of Fortune"

"THE reception accorded Realart Pictures has been beyond all expectation.

"In founding this enterprise, we had a very definite idea that a field existed for anyone with experience, high producing standards, honesty of purpose, ample capital and a certain amount of ability. Though we may claim at least some of these virtues, if not all, and have been trying to make them manifest, we have been really amazed at the spontaneous, unanimous manner in which the country has risen to Realart.

"Our thought here is not to exalt over anything as having been achieved by us, but only to thank the exhibitors, who are showing their belief.

"Never in the history of the business was an exhibitor so pulled and hauled. He is tugged this way and that, toward this or that 'plan.' We may be iconoclastic, but we do not believe any selling scheme marks the highway to success.

"It has been my observation during twelve years of manufacturing and marketing pictures and before that exhibiting them, that the market is always crowded. There is eternally much more film than the photoplay houses can consume. But never in the history of the business had there been a surplus of good pictures. Wonderful as the productions are and have been, there never has been a time, is not now and never will be when worthy products will go begging.

"In this era of bigger and better producing, the difficulty of making attractions which will stand out, is greater than ever. It was with a full understanding of this condition that we of Realart have launched forth. We realize thoroughly that if our stars and specials appear in the important theatres over the country, as they are being arranged for, it will be for only one reason: because they *deserve* to be.

"Therefore it is our purpose not to go 'slanchwise,' 'catawampus' or 'kittering' but straight to the mark. That is our object and that our determination.

"The motion picture industry becomes daily more important, more dignified, recruiting a splendid type of men. The vast strides which exhibitors are making in the housing and the presentation of photoplays seem almost magical. Thousands are seated in comfort today in one theatre, where yesterday only a few hundred could attend. The exhibitors are showing their faith in the future by the handsome edifices constantly going up all over the land. Post-war expansion and activity in all lines is here and the coming season cannot be otherwise than wonderful.

"All this means those who furnish the attractions must strive as never before to equal the advance in theatres and exhibiting and the great era of prosperity throughout the country. Therefore the producers are tremendously alive to the importance of the new season and on every hand ambitious plans are being laid or are under way. We feel sure we will meet that part of the situation.

"It may seem paradoxical, but today so great is the demand for quality and class and so large the field for it that the most expensive thing a producer can do is the least expensive. And vice versa. Making a subject to fill a gap, securing a sum of money and then making a photoplay for that amount, and like methods which obtained in the past, are obsolete.

"It is Realart's idea to let the expenditure be what is necessary to put on the subject, and we believe that is what is happening more or less throughout the industry. We intend to continue to encourage all independent producers who have the resources, the ability and the determination to produce in this manner.

"Realart has been more than fortunate in the men who have aligned themselves thus far with us, in the whole-hearted cooperation of the trade press and in the magnificent reception given us by the exhibitors of the trade generally. We shall strive every minute to merit all the confidence so finely expressed."



Albert W. Eden, appointed Realart manager in Seattle

George Brackett Seitz, scenario writer, director and producer, is now working on the fifth episode of "Bound and Gagged," a ten episode Pathe serial of which he is star, director and producer.

Palisade Laboratories Making a Success

When H. J. Streyckmans resigned from the Famous Players-Lasky Corporation, six months ago, to take charge of the Palisade Film Laboratories, he informed this publication of the terms of his contract, by which he was given carte blanche in the mattter of funds but was obligated to satisfy his financial backers that by the first of September the plant would be second to none in America.

If Streyckmans failed in this endeavor his contract was to terminate, and if he succeeded he was to receive a substantial bonus and a three year contract. The following statement from him is, therefore, of interest to the trade:

"I make the unqualified claim that the Palisade Film Laboratories is turning out the highest quality of work humanly possible. The plant is splendidly equipped for expeditious work, and every department is headed by experts in their respective lines.

"Herman Doering, for five years chief negative developer for the eastern production department of the Famous Players-Lasky Corporation, has charge of our negative developing. Mr. Doering has probably developed the negative on more big productions than any man in the world, and producers entrusting their negative to us are receiving the same high class results."

E. B. Walden and F. H. Hall are officials of the Corn Products Refining Co.

Story of East Picked for Priscilla Dean

"The Virgin of Stamboul," from the story "Undraped," by H. H. Van Loan, will be the next starring vehicle for Priscilla Dean, the Universal star, who has just signed a new contract. It will cost a small fortune to produce.

Sparkling with pageantry and impressive in the mystic majesty of the East, "The Virgin of Stamboul" is expected to be the most talked-of photodramatic offering in which Miss Dean has yet appeared.

Tod Browning, who will direct Miss Dean in "The Virgin of Stamboul" also directed the star in such Universal successes as "The Wicked Darling" and "The Silk Lined Burglar."



Earle Williams, Vitagraph star, reads his favorite between scenes of "The Black Gate"

Frohman Serial Is Announced

Fifteen Episode Subject to Be Made; Name of Feminine Star Is a Secret

ANNOUNCEMENT is made by Mr. Sherrill, president of the Frohman Amusement Corporation, of the completion of plans for the productions of a fifteen-episode serial. The story is by Guy McConnell, and is said to contain as its basic plot the discovery of metal shedding an invisible ray that scientists throughout the world have been endeavoring to isolate, and which would revolutionize chemistry in all its branches.

"The story," said Mr. Sherrill, "has been under consideration by us for three months. The completed scenario of the fifteen episodes embrace situations that are absolutely staggering. This being the first serial produced by the Frohman Amusement Corp., I feel that we ought to start off with a serial story which, while it should contain all the essential fundamentals of a popular serial, must nevertheless be so far above anything heretofore screened that I was compelled to move with exceeding caution. I realize I have a tremendous contract on my hands, but I have set out to produce the greatest serial the world has ever seen, and neither time nor expense will stand in the way of my accomplishments. Mr. McConnell has been working every night in co-operation with Mr. Goldburg, our general manager, and all of the rough spots have been smoothed out, and we have arrived at a completed story that at least in one essential will differ from the average serial, in so far as there will be no disconnected tale, but a story pure and simple of vital interest, replete with sensationalism not injected into the story helter skelter, but which forms a natural outcome of the incidents which form the tale itself.

"At this time we are not prepared to name the star; frankly, out of a list of thirty-two we have narrowed them down to but two, and within the next few days we will announce to the public the name of the girl who is to be starred as the ingenue. In the meantime we are proceeding with preliminary production work. Jack Sherrill will be co-starred.

Nazimova Scores in England

Foreign Photoplay Journals Praise Metro's Russian Star's Productions

IN her first appearances before the British public as a screen star, Nazimova has achieved success of the first magnitude, according to a consensus of the opinion of the leading British dramatic and photoplay critics. The Russian actress has, in fact, carried England by storm, it is said.

A survey of prominent British journals, including the London *Times*, the *Pall Mall Gazette*, the London *Evening News*, the *Sketch*, the *Daily Telegraph*, the *Daily Herald* and the *Daily Mail*, just reaching here from the other side, reveals that the English critics and public as well have gone wild over the incomparable art of Nazimova.

A reviewer in the *Pall Mall Gazette*, for instance, says that "Nazimova is the first actress who is likely to win a place analogous to that of Sarah Bernhardt or Ellen Terry," while the *Evening News* proclaims her to be "the greatest film artist of the world."

Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., who with Maxwell Karger presents Nazimova in her screen productions, is in receipt of a voluminous assortment of English journals, all loud and unreserved in their praise of Nazimova's art. Collected by Jury, Ltd., the English picture firm headed by Sir William Jury, the "movie king" of England, which has acquired for $2,500,000 the rights to the Nazimova productions and Metro and Screen Classics, Inc., productions for the next two years, these journals reached Mr. Rowland shortly after his return from his ten weeks' European trip.

"The opinions of thoughtful British reviewers," said Mr. Rowland, bear out what I confidently expected when I took the Nazimova pictures abroad to place them in the English market."

Vance Tale Ready This Month

"The Bandbox," Hodkinson Release, Said to Show Master Touch of Author

LOUIS JOSEPH VANCE'S mastery over melodramatic expression is said to be excellently demonstrated in "The Bandbox," the first Deitrich-Beck, Inc., production, just completed, with Doris Kenyon as the star, and to be released by the W. W. Hodkinson organization. "The Bandbox" is melodrama at its swiftest and best; alive with suspense and action and filled with mystery and thrill.

Prints of "The Bandbox" are being shipped this week to Hodkinson managers in the thirty Pathe offices and no contracts are solicited or taken until the arrival of the picture and its inspection by exhibitors. This policy of "see the picture before you book it" inaugurated ahead of all other organizations last April by W. W. Hodkinson has resulted in a series of successes for exhibitors respectively with "As A Man Thinks," "Sahara," Benjamin B. Hampton's first Great Authors' picture, "The Westerners," and Benjamin B. Hampton's and Eltinge F. Warner's first Zane Grey picture, "Desert Gold."

In no instance has the single picture selling policy of the Hodkinson organization been departed from [illegible] exhibitors in every part of the U[illegible] States have expressed their appr[illegible] of a method whereby they see [illegible] tures in advance of contracting [illegible] them. Exhibitors make no secre[illegible] the fact that they are willing to [illegible] more for pictures so rented than [illegible] have ever been willing to pay [illegible] taking a producer's mere word in [illegible] vance of production that the pic[illegible] he intended delivering would be [illegible] and worthy of high rentals.



Scene from World's "Forest Rivals," fea[illegible] turing Arthur Ashley and Dorothy Gree[illegible]

Ohio Sold on "House Without Children"

The first sale of state rights [illegible] Robert McLaughlin's latest produ[illegible] tion, "The House Without Children" has been made and covers the St[illegible] of Ohio. The purchase was made [illegible] a syndicate which will handle the p[illegible] ture as a road-show from the offi[illegible] of Argus Feature Pictures, Slo[illegible] Building, Cleveland.

Several other big deals are pendi[illegible] whereby "The House Without Ch[illegible] dren" will become the property [illegible] specialists in the various territor[illegible] and be booked as a special attracti[illegible] or as a road-show. A vast assortm[illegible] of advertising accessories and pict[illegible] ial posters, including 24 sheet sta[illegible] have been supplied and altogether [illegible] equipment equal to any ever bef[illegible] furnished for a feature picture w[illegible] be available for exploitation purpo[illegible].

Enlargement of Bull's Eye Studios Begun

As a result of the visit to the stu[illegible] of the Bull's-Eye Film Corporation [illegible] Milton L. Cohen, president of the [illegible] ganization, plans for the expansion [illegible] the company's plant are being car[illegible] out following consultations betw[illegible] Mr. Cohen, Nat H. Spitzer, gen[illegible] manager, and Bruno J. Becker, g[illegible] eral manager of the Model Com[illegible] Company, whose Gale Henry co[illegible] dies also are made at the same stu[illegible].

In order to provide for the org[illegible] zation's growing business, the Bu[illegible] Eye is moving its plant to 5813 S[illegible] Monica Boulevard, Hollywood, the [illegible] cation formerly occupied by [illegible] Clifford Photoplay Corporation. [illegible] stages, dressing rooms, etc., will [illegible] built, and improvements will be m[illegible] in the studio equipment. The Bu[illegible] Eye comedies and Gale Henry co[illegible] dies each will maintain producing u[illegible] at the new home.

Universal Announces Completion of "Loot"

"Loot," the well known Saturday Evening Post story from the pen of Arthur Somers Roche, has been completed as a six-reel feature at Universal City by Director William C. Dowlan. This is considered one of Universal's best program productions.

"If all magazine stories only contained such excellent picture material there would be fewer authors carrying a grouch against the motion picture industry," was Director William C. Dowlan's compliment to Arthur Somers Roche, who wrote "Loot" for the Saturday Evening Post.

Two new Universal stars are featured in "Loot," Ora Carew, a former Keystone beauty and more recently leading woman for Wallace Reid, is seen as "Morn Light," the musical comedy actress, who double-crosses the gang of crooks. Darrell Foss, leading man for Nazimova in "The Red Lantern" and "The Brat," and former Lasky and Ince feature player, has the leading masculine role.

Art Accord Doffs Khaki to Face Camera

Art Accord, the western star, has returned to the picture after two years service in the army. He has just signed a three-year contract with Universal to be featured in short-reel western dramas and in serials.

Sent from Camp Kearney (California) to France, Accord was transferred to the 4th Division, which went through some of the heaviest fighting of the war on the Verdun front. While "over there" he won the Croix-de-guerre.

Elaborate preparations are being made at Universal City for the starting of "The Man-Hunter," which is to be the first serial starring vehicle for this cowboy.

Second Series of Animal Hunt Pictures

Major Jack Allen, Spanish-American war veteran, and producer of the wild animal "hunt," pictures has just signed his second contract to produce another series of these pictures for Universal. These one-reel subjects have been featured throughout the country.

Says Showmen Buy on Star Basis

Exhibitors Mutual Official Gives Out Statement

DESPITE the early season flurry over wide-open booking the exhibitor is buying his pictures on the star series and fifty-two-a-year basis as he has in the past, according to William J. Clark, president of Exhibitors' Mutual Distributing Corporation.

The tendency to book a solid schedule for a year, or to book star series, shopping for the stars he wants until his schedule is filled, is more apparent among the big exhibitors than among the owners of small houses and one of the most marked features of the return to former booking methods is apparent in the attitude of the larger circuits.

"The big exhibitor, particularly the owner of a circuit of theatres, was first to see the impracticability of the so-called wide-open market," said Mr. Clark, who himself is an exhibitor, president of Consolidated Theatres, Inc., in Michigan.

"The idea of buying his pictures wherever he pleased and one at a time appealed, upon first thought, to the exhibitor, but his second thought was of the enormity of the task such a plan put upon him with the dangers and uncertainty of securing suitable productions for his screen.

"The announcement of open booking caused considerable commotion within the industry. Some exhibitors hailed it as the Utopia of the motion picture business but the majority, upon analysis, fell back upon the star series plan of booking, which, from every angle, is the most satisfactory of all plans under which motion pictures have been bought and sold.

"The exhibitor is the boss in this business and he is going to buy his pictures as he pleases. Every indication from our exchanges indicates that the exhibitor is buying, and intends to buy, on the star series basis or on the basis of one every week.

"The open booking plan works well only for the exhibitor who plays a weekly change in a territory where there is little competition, but in territories where competition is at all severe and in houses where changes are made twice a week or more often, his troubles increase out of all proportion.

"The exhibitor has become more or less wary of the frequent cry of 'special,' 'special,' because he appreciates that the term which originally was used as the designation for a big production, one of those ever so often big pictures, has been converted into a selling term. Its indiscriminate use has destroyed the value of the word and the so-called special of today isn't getting bookings as a special nor bringing the prices of a special until it has been screen examined and box office tested."

Metro Purchases "Old Lady 31"

Successful Stage Play by Crothers to Be a Screen Classic

RICHARD A. ROWLAND, president of Metro Pictures Corporation, announces the purchase of the highly successful stage play, "Old Lady 31," which will be produced by Screen Classics, Inc., with an all-star cast and distributed by Metro as one of its "fewer and better" pictures.

"Old Lady 31" enjoyed a record-breaking run at the Thirty-ninth Street Theatre, where it was produced by Lee Kugel. It is by Rachel Crothers, America's foremost woman dramatist and the author among other plays, of "39 East" and "A Little Journey," two recent big Broadway stage successes.

This quaint comedy of plain folk is the latest addition to Metro's array of stage plays of note and celebrated novels—to be thirty-six in all—that already includes Avery Hopwood's "Fair and Warmer"; "Lombardi, Ltd.," and "The Walk Offs," by the Hattons; "Please Get Married," by James Cullen and Lewis Allen Browne; "The Hermit Doctor of Gaya," "The Native Born" and "The Temple of Dawn," by I. A. R. Wylie; "The Right of Way," by Sir Gilbert Parker; "Tess of the D'Urbervilles," by Thomas Hardy; "The Willow Tree." by J. H. Benrimo and Harrison Rhodes and "Shore Acres," by the late James A. Herne.

"Old Lady 31" will be the third play by Miss Crothers to reach the screen under the banner of Metro. One of the first Metro pictures was a screen version of Miss Crother's "The Three of Us." Later "A Man's World," which had served as a stage starring vehicle for Mary Mannering was produced by Metro with Emily Stevens in the stellar role.

Miss Crother's work, while its appeal is particularly strong with women, is universal in its sympathetic understanding of every day people. "Old Lady 31" is a whimsical story of an aged sea captain and his wife, who through many long and stormy years in their weatherbeaten cottage on the shore, have remained sweethearts. One day misfortune comes and penniless, they are forced to leave the home that has become so dear to them that they know every flower in the garden, every stone in the gravel path leading to the front door.

The little old lady plans to go to the home for indigent elderly women—brutally stated, the Old Women's Home—but at the gate the prospect of parting from her life mate overcomes her, and both are overjoyed when a special exception is made of him and he becomes an inmate of the home. He is "old lady 31;" and for a time he is lionized by the spinsters and widows who occupy the institution.

But he is no diplomat, and soon finds he has lost his popularity among the antique ladies because he has shown particular attention to one. The sudden receipt of money from an old investment rescues the devoted couple from their predicament and all ends happily.



A social scene on the left, with Hayakawa entertaining Annette Kellerman between scenes of his Robertson-Cole picture. The Vulcan in the center is William Desmond, star of Jesse Hampton's "Dangerous Waters," and on the right is a scene from the Robertson-Cole presentation, "For a Woman's Honor"

Pathe First Release for Fall Season

FOR the opening of the Fall season, which promises to be the brightest in its history, Pathe has selected as its feature offering Leonce Perret's screen version of the stage play, "The Thirteenth Chair," by Bayard Veiller, which as a legitimate production has played in practically every big city in the United States.

Pathe has listed a series of high class features for early Fall issue, among which will be "The Virtuous Model," starring Dolores Cassinelli; "The False Code," a Frank Keenan attraction; "The Twin Pawns," starring Mae Murray, and "Impossible Catherine," second of the Virginia Pearson series.

This aggregation of productions, Pathe believes, will furnish a great opening wedge in its Fall campaign, which has started off with roseate prospects, with "The Thirteenth Chair."

"The Thirteenth Chair," heads the list of Pathe releases for August 31st, and its success was forecast weeks ago when bookings on the feature began to roll in.

"The Thirteenth Chair" was produced in screen form by the Acme Pictures Corporation, with Leonce Perret making the adaptation and directing it. Creighton Hale, prominent in many Pathe serials and in Capellani productions, has the leading male role, while Yvonne Delva, a celebrated French actress, is the principal female character.

An unusually acceptable cast supports the co-stars of "The Thirteenth Chair." Marie Shotwell, one of the best known actresses before the camera, interpreted the difficult role of Madame La Grange the clairvoyant, a part which was so admirably acted on the stage in New York by Margaret Wycherly, wife of the author.

Marc McDermott appears as Stephen Lee, a character who never appears on the stage in the play, but who has an important part in the screen production. Others in the cast are Christine Mayo, Walter Law, Suzanne Colbert, and George Deneubourg.

Only in one important respect does the screen version differ from the stage presentation of the greatest mystery play of modern times. It was impossible on the stage to effectively show the murder of Stephen Lee, which is referred to in the dialogue only, owing to the time limit. This murder is the central point in the plot, and Director Perret figured he could maintain all the suspense even though he staged a prologue. His judgment was vindicated by the finished product.

Along with "The Thirteenth Chair" Pathe is issuing one of the most complete lists of advertising accessories ever accompanying a motion picture.

In addition to the customary accessories, and a large number of unusual advertising features, the Pathe publicity department has just issued a special press sheet which will go to every motion picture editor in the United States and Canada.

Bookings on "The Thirteenth Chair" are surpassing all expectations—and Pathe expected a tremendous demand for the production. The fame of the play is so great that exhibitors see in the screen version one of the best cards of the year.

"13th Chair" Precedes Big Releases of New Season



Rubye de Remer, who has signed to appear opposite E. K. Lincoln in an American picture

Saenger Co. Opens a New York Office

Material changes in methods of production and sales on state rights attractions have lead the Saenger Amusement Company of New Orleans and its affiliated enterprise, the Saenger Film and Supply Company, owning and operating seventy-five theatres in five southern states, to open a New York office which will be the official purchasing department for film and theatre accessories.

The office, in the Longacre Building, is in charge of W. H. Gueringer, assistant general manager of the Saenger Amusement Company.

Elk to Release "Fatal Fortune" Serial

Elk Photoplays, Inc., of New York, is preparing to release the new Helen Holmes Serial, "The Fatal Fortune," produced by the S. L. K. Serial Corp., and directed by Donald MacKenzie.



Marie Pagano, who is being starred in Adolf Philipp's latest picture, "The Midnight Girl"

Soldiers Luke-Warm on Stars

Director of Camp Upton Theatre Says Their Taste is for Strong Dramas

LINDSAY McKENNA, former manager of the Buffalo theatre at Camp Upton, I. I., where about two hundred thousand soldiers from every state in the union were entertained in the days following the signing of the armistice, is confident that the military training has made not only soldiers but movie fans as well. Country boys who had never seen a moving picture before they went to training camps are now confirmed fans and it is the belief of Mr. McKenna that many new small theatres will spring up in the rural districts.

Having been retired from the service this week Mr. McKenna is at liberty to talk freely of camp affairs for the first time, and his observations on the character of pictures liked by time, returning soldiers may be of value to producers and exhibitors because there are more than four million of these potential patrons of the moving picture theatre.

"The most significant thing," Mr. McKenna stated, "is the fact that the average soldier did not like the women motion picture stars who appear to be having the greatest popularity at this time. They were critical of them and they also manifested a dislike of society pictures and pictures with plenty of well dressed people in them. They wanted pictures of rough he-men, good red-blooded dramas and westerners, and comedy. We tried out some of the big women stars but they were not welcomed by the soldiers.

"In the four months of operation we played all the Robertson-Cole pictures and I cannot speak too highly of them.

"Almost any comedy was welcomed, but the Strand and Fox Sunshine comedies were the favorites. We were kept busy supplying the demand for these two. They rang the bell every time. The New York exchanges were splendid in their treatment of the theatre."

Initial Rinehart Novel for Film Picked

A telegram from Samuel Goldwyn at the Culver City studios of the Goldwyn company, announces that "Dangerous Days" will be the first production for Eminent Authors from the novels of Mary Roberts Rinehart. The author herself and two sons are in California and conferred in this decision, which makes her latest novel her first picture.

"Dangerous Days" is a picture of American society during the most deeply aroused period of our history, and the men and women are caught up in the great tide of an unsuspected current of life. It is a penetrating study of married life, beginning with Mrs. Haverford's question: "What do men want, anyway?"

World Secures Rights to Comedy Series

World Pictures announces the signing of contracts that will give this company the distributing rights to a series of two reel comedies that will be produced by the Cissy Fitzgerald Film Corporation. Miss Fitzgerald will be the star of these productions and is well fitted for the position. This international artist has had considerable experience in screen work having been associated with the Vitagraph.

Series of Indian Pictures on Market

C. B. Price, of C. B. Price Company, Inc., announces that they have secured the exclusive rights to a series of Indian pictures. These are dramatic subjects, one-reel in length, and feature Princess Mona Darkfeather one of the few Indian stars the screen has known. There are fifteen pictures in the series, to be known under the brand name of "Pricefilms," and they will be sold for State Rights.

The time is ripe, Mr. Price believes for a return of Indian pictures. The market for a number of years has had nothing in the way of the good old red-blooded Indian dramas that made motion pictures popular.

Two-Reeler Depicting Pershing's Life

A timely two-reel picture is just completed by the International Film Service Co., which releases the new reels. The subject of the two-reele is "Pershing, the Weapon of Destiny." The International Service sent a cameraman to Pershing's old home in Laclede, Mo., where the life of the great general as a boy was re-enacted his life at school and West Point are shown and then the American Punitive Expedition into Mexico is shown.

From this point the production pictures Pershing as the leader of the American Expeditionary Forces in France and Germany.



Gladys Valerie, a beauty in the cast of the Blackton production, "Dawn"

Emily Stevens Signed for Schomer Pictures

ABRAHAM S. SCHOMER, playwright and director announces the acquisition of Emily Stevens, the motion picture and legitimate actress, as the first star of the Schomer-Ross Producing Corp., and she has already started work on "The Sacred Flame" an original play by Mr. Schomer, who is also directing the picture at the Biograph Studios.

Mr. Schomer has gathered a supporting cast around Miss Stevens, which includes Earl Schenck, prominent for his success in "My Four Years in Germany," Maude Hill, Lionel Adams, Fred Clayton, and others.

Mr. Schomer in commenting on Miss Stevens' work remarked, "I know that I have an artist, not in the usual sense that the word is used, but in the true meaning it should signify, and when we have a dramatic scene, one with a real 'punch,' I know that I can safely rely on Miss Stevens' power to portray the part, as if it were a life-like occurrence."

Zion Films Reorganize

Zion Films, Inc., announces a reorganization has taken place and a program of super-productions has been laid out. S. Adler, the former president, has resigned, and M. Kehlman, the vice-president, has been appointed general manager.

Their first picture, "Khavah," based on the story by Sholom Aleichem, has been renamed "Broken Barriers." It was directed by Chas. E. Davenport, and has been highly praised by the critics of the various Trade Reviews.

E. R. Wood, head of the sales department, announces that he has sold the world's rights to "Broken Barriers" to Jules Burnstein.

Expedition Sends Film of Chinese Fighting

The first film to be sent to this country by the Universal Alder-Laemmle expedition into the Orient has arrived at the West coast studios. Although the expedition is covering the Orient for scenic productions and unusual photography it is most unusual that the first picture to be returned to this country should be that of a battle scene between Chinese forces.



Sylvia Breamer and Margaret Barry in scene from Blackton's "The Moonshine Trail," a Pathe release

First Blackton-Pathe Release

Title is Again Changed to "The Moonshine Trail"; Reappearance of Stars

ON the heels of the affiliation of the J. Stuart Blackton Feature Pictures, Inc., and Pathe, as distributors, comes the announcement that the first Blackton production to be released through the Pathe Exchanges has again undergone a change in title.

After a conference of officials interested and another private view of the picture, it was unanimously decided that "The Moonshine Trail" is a more appropriate title for the human interest story presented in this first Blackton-Pathe production, and also a better exploitation title. So the photoplay hitherto announced as "Moonshine and Shadow" and then as "My Boy" now bears the definite and final title of "The Moonshine Trail."

Those who have had the privilege of witnessing a private screening of this newest product of the Blackton studios, declare that no picture ever bore a more appropriate title for its story than "The Moonshine Trail." This name immediately suggests the locale of the plot, the Cumberland Mountains, and also conveys an idea of the theme, the basis of the incidents which link a phase of city like with the life of the moonshiner of the mountains, presenting a romance which abounds in heart interest and human appeal, with melodramatic situations to keep the spectator intensely interested and at the same time a strong thread of comedy to add to its entertainment value.

The original story of "The Moonshine Trail," which Pathe announces for early Fall release to inaugurate the Blackton-Pathe affiliation, is from the collaborative pens of Commodore Blackton, under whose personal direction it was filmed, and Stanley Olmsted, Sylvia Breamer and Robert Gordon being the featured leads. Incidentally, "The Moonshine Trail" marks the return of Miss Breamer and Mr. Gordon as a stellar team, the two not having been seen on the screen together since their appearance in Commodore Blackton's Picture "Missing."

Famous Programs Two Stars

Billie Burke and Dorothy Dalton Are Seen in Second Selective Booking Week

FAMOUS PLAYERS-LASKY announces as its feature release for September 7, the second week under Selective Booking, Billie Burke in "The Misleading Widow" and Dorothy Dalton in "The Market of Souls." Both are Paramount-Artcraft pictures.

Added interest attaches to Miss Burke's appearance in "The Misleading Widow," for it is her first since the release of "Good Gracious, Annabelle," on the Paramount schedule many months ago. It also marks her first appearance since the signing of her new contract whereby she will continue as a Famous Players-Lasky star.

"The Misleading Widow" is an adaptation by Frances Marion of the successful play, "Billeted," by F. Tennyson-Jesse and H. M. Harwood, in which Margaret Anglin appeared in the leading role when it was presented in New York a season or two ago. It is a farce comedy.

"The Market of Souls" is a Thomas H. Ince production, directed by Joseph DeGrasse from an original story by John Lynch, the scenario being by C. Gardner Sullivan. In this picture, which was the last she made in California before coming East to make a series of productions under Mr. Ince's supervision, it is declared that Miss Dalton is more beautiful than ever and climbs to the greatest heights of her dramatic career.

With this picture, Famous Players-Lasky asserts, Joseph DeGrasse enters the ranks of the upper ten among directors.

Miss Dalton's leading man is H. E. Herbert, while Philo McCullogh appears as the erring brother. Dorcas Mathews and Donald McDonald are among the others in the cast.

Widely Read Serial Obtained

Parsons Buys Ladies' Home Journal Story as Vehicle for Billie Rhodes

THROUGH his New York general representative, Joseph Brandt, William Parsons has purchased George Weston's big Ladies' Home Journal serial success, "Mary Minds Her Business," and this will be the third Billie Rhodes production for release through the Hodkinson organization.

The purchase of "Mary Minds Her Business" brought Mr. Parsons into competition with virtually every big producing organization in America, as there had been a concerted rush for this story since its first installment in the August issue of the Journal. This serial will run until the February issue, appearing in seven issues of America's largest woman's magazine and having a circulation in excess of 14,000,000 copies of the magazine. Upon publication of the last installment, next February, the novel will be published in book form, and the motion picture version of the story will be released in January and advertised in that issue of the Ladies' Home Journal to link all the readers of the story with its screen presentation.

Billie Rhodes is now at work in the California studios of the National Film Corporation of America in her second Hodkinson release, Harold MacGrath's "Hearts and Masks." Her first production, "The Blue Bonnet," is just now being released throughout the country by Hodkinson, after a most favorable reception in first run theatres where the pre-release showings were held, and at the hands of the trade journal critics.

Mr. Parsons is determined that all Billie Rhodes productions for the next twelve months shall be from previously published books or plays by authors of recognized popularity.



Ellen Cassidy in a scene from the Hallmark Corporation's September release "Love, Honor and (?)"

Change Title of Norma Talmadge's Picture

The title of Norma Talmadge's next Select, "By Right of Conquest," by Arthur Hornblow, editor of the Theatre Magazine and author of many novelizations from Charles Klein's plays, has been changed to "The Call of Nature." "The Call of Nature" will be the next Norma Talmadge picture to follow "The Way of a Woman," and will probably be released during the month of October. "The Call of Nature" was directed by Edward Jose, who recently formed his own producing company to make six Jose Productions for Film Specials, Inc. Wyndam Standing will be seen as Miss Talmadge's leading man.

Constance Binney to Have Cinderella Role

The universally beloved Cinderella role falls to the star of "Erstwhile Susan," Constance Binney's first Realart picture, which tells the story of the blossoming of a poor little household drudge into a glorious young woman. The picture was adapted by Kathryne Stuart from the successful stage vehicle which served Mrs. Fiske a couple of seasons ago. That play came, originally, from "Barnabetta," the novel by Helen R. Martin, and the photoplay version includes, it is claimed, the best features of play and book.

Snow "Atmosphere" is a Summer Puller

"Polar atmosphere is the biggest antidote for hot weather. Capitalizing in the Northern locale of 'Mints of Hell,' the Robertson-Cole feature distributed by Exhibitors Mutual, the White House Theatre, Milwaukee, played to capacity despite exceptionally warm weather," declared Manager Otto Meister.

Known Works Only Will Be Used by Realart

A point of view regarding production which most exhibitors will consider unique is advanced this week by Realart Pictures Corporation.

What can the profit be, it asks, of securing the services of favorably known stars, competent directors and expert cameramen, of preparing for elaborate productions, and then entrusting all those expensive necessities to an untried vehicle?

Realart argues that this not only is poor business practice, but the best possible justification for its refusal to consider scenarios of any sort, no matter how good, or by whom written, unless they are based upon a recognized, successful book or stage play.

As a practical working proposition the Realart plan already is said to have resulted in a decision not to read or consider submitted photoplay material. The policy adopted is to choose the books and stage plays desired and then, after the motion picture rights have been obtained, to employ recognized continuity writers to adapt the material to photoplay purposes.

This plan has been followed with success it is reported in the cases of all the Realart productions now being made and will be continued as a permanent policy.

Mary Miles Minter, Constance Binney and Alice Brady are all working on pictures taken from well known works.

Gladys Brockwell Has Emotional Role

Gladys Brockwell, the William Fox star, as Nella Banard in "Broken Commandments," had a part that that calls upon her to run full gamut of human emotion; and reviewers have declared her complete triumph in this—have found her at all points convincing and most impressive. The impulsive love of a young girl leads her to trust overmuch one of two men who come to her cabin home from the unknown when she is without protection; and from this develops a story in which every moment is tense, with love, anxiety or suffering until the final happy climax.



Jeffrey Bernerd, managing director of Stoll Film Co., Ltd., which handles Goldwyns in the United Kingdom

Publicity for New Universal

"Right to Happiness" Campaign Will Be Designed to Appeal to Exhibitors

THE exploitation campaign planned by Universal on "The Right to Happiness" is designed especially for exhibitors managing large houses who are in the habit of advertising a production to the fullest extent.

The first run in New York City of the production was given at the Park theatre on Saturday evening, August 30. Mediums other than the usual reliable publicity channels, such as trade papers and newspaper ads were: the distribution of some 300,000 hand bills in various sections of the city, the distribution of more than 75,000 cardboard fans, and the use of some 500,000 small stickers. The electric sign over the front of the theatre is some 75 feet in length and can be seen for many city blocks.

New York City and its environs were thoroughly covered with posters announcing the production. Subways, elevateds, and 24 sheet stands were utilized. No space was left unused. New York citizens knew that a real picture was to be given, its premier showing on August 30. This is proven by the fact that during the first two days hundreds of people were turned away from the box-office.

Besides the newspaper ads Universal placed the newspaper publicity in the hands of an experienced press agent who with the cooperation of the Universal home office kept a running supply of publicity to all the New York publications. Seldom if ever has any production received so much publicity prior to its premier showing.

On Labor Day, the third day after the opening of the production, another novel stunt was enacted. More than 50,000 persons attending the great race at the Belmont track on Long Island, witnessed the flight of Lieutenant Charles S. Jones over the grandstands where he dropped about 25 complimentary tickets to the Park theatre. Lt. Jones is an American war pilot and is one of the aviators who made a perfect score in the New York-Toronto international air race held last week.

Goldwyn Appoints Press Men

More Service Representatives Named; But One Vacancy in Twenty-two Offices

WITH the exception of Salt Lake City, where it is expected that an appointment will be made within the next week, Goldwyn Pictures Corporation has completed its list of press and service representatives located at the twenty-two Goldwyn exchanges for the purpose of assisting exhibitors in giving their pictures the most effective and complete exploitation possible. In most of the exchanges the press and service experts have been co-operating with exhibitors for the past month, and judging from the letters received at the home office their services are thoroughly appreciated by theatre managers who have been showing Goldwyn films.

Recent appointments, bringing the total up to twenty-one, are Frank C. Teck, Seattle; Gertrude R. Deppen, Dallas; W. Bodin, San Francisco and Mack McSween, New York. Spencer Sladdin has been named to succeed A. A. Lionais in Boston. From the many available applicants, Goldwyn has been careful in every instance to select those who have had a thorough newspaper training, usually combined with experience in practical showmanship.

Mr. Teck, the Seattle representative, is a newspaper man, magazine writer and publisher, who is widely known in the Northwest where he has spent most of his life.

Gertrude R. Deppen, at the Dallas exchange, is the second woman to be installed as a press and service representative, the other being Unda Hamren at the Omaha branch. Miss Deppen has been engaged in advertising work for several years.

Mack McSween, appointed in the New York territory, is a newspaper and advertising man who has made a special study of the handling of motion pictures.

Moving Into Larger Quarters

Contractors Working on Realart's New Offices to Be on Fifth Avenue

ANNOUNCEMENT was made last week that the contractor had begun work in the partitioning of the new quarters soon to be occupied by the home office executive departments of Realart Pictures Corporation at 469 Fifth Avenue. Realart is to have the entire fourth floor of this building, the Winfield, which is at the corner of Fortieth Street. It is expected that the contractor will have the place ready for occupancy within a month.

The move from the present temporary quarters will mark the end of the preliminary period of Realart's organization. By that time the company's first releases probably will have been announced and the detailed and involved work of organizing the various departments will have been completed. Several of the executives have been named: J. S. Woody, general sales manager; Ben F. Simpson, field manager; John Pond Fritts, director of publicity and advertising; Dario L. Faralla, comptroller; Lewis W. Kniskern, supervisor of contracts, and David E. Berman, purchasing agent.

Organization work began only a little more than two months ago. Since then the stars have been signed, directors engaged, stories purchased, companies put to work, branch managers appointed, branch offices opened in twenty cities, quarters for home offices rented, advertising and publicity material of all sorts prepared, and a mass of details connected with the launching of a photoplay enterprise has been settled. The work throughout has been under the supervision of the president, Arthur S. Kane, and the bulk of it actually has had his personal attention.

The foreign marketing will be conducted through the New York office the policy being to sell productions on a territorial basis.



Two William Fox attractions at the 44th St. Theatre in New York City

Arthur Smith Named to Vitagraph Post

Arthur V. Smith, brother of Albert E. Smith, president of Vitagraph, has been appointed assistant to the president with headquarters at the Brooklyn studio. He entered on his new duties on Monday.

Mr. Smith formerly was studio manager of the Brooklyn plant. When the United States entered the war he entered the officers' school at Plattsburgh, although he was beyond the draft age, and won his commission as first lieutenant.

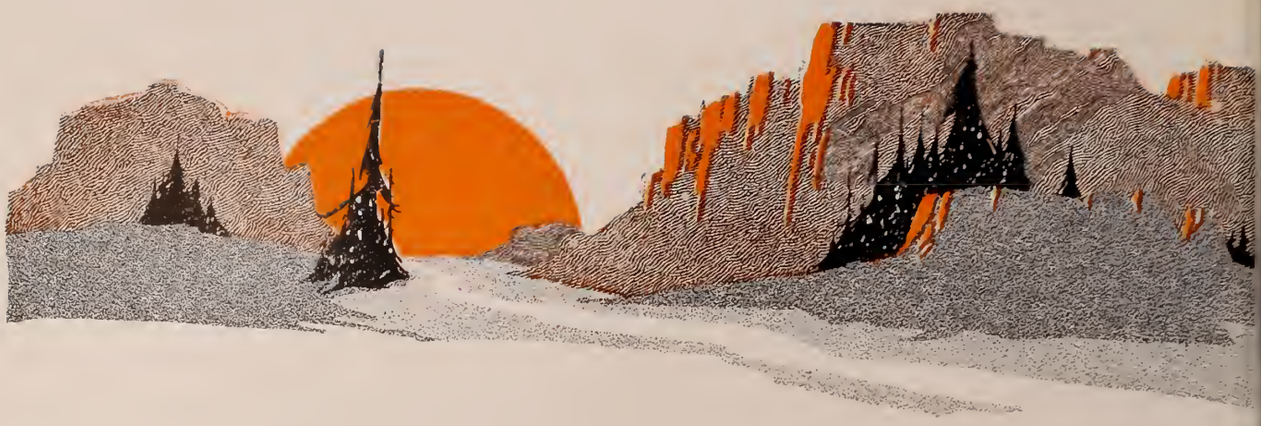
Author Cohen Elusive

Goldwyn is having a hard time keeping in touch with their new author, Octavus Roy Cohen. His first story for picturization is expected any day, but he has not been located. The last news of Mr. Cohen was to the effect that he was setting out on his annual tour. As an old newspaper man, he cannot keep away from the scenes of his early activities; and every year, he takes a few weeks off to swing around the circuit of his former jobs as reporter and editor.

Chambers' Tale Almost Completed by Rolfe

With the exception of one group of a half dozen scenes, B. A. Rolfe has completed the work of picturizing the exteriors for "The Amazing Lovers," his first production for presentation through A. H. Fischer Features, Inc., and also the first of the Robert W. Chambers series of stories, recently acquired, to be converted into screen entertainment. "The Amazing Lovers" is an adaptation by Charles A. Logue of "The Shining Band."


KOI
CARL LAEMMLE offers
MONROE SALISBURY
in
"SUN-DOWN TRAIL"



CARL LAEMMLE presents

MONROE SALISBURY

"THE MANSFIELD OF THE SCREEN"

AS "QUIET CARTER" in

SUN-DOWN TRAIL

A GREAT picture of the golden days of old California --when whole communities of men lived for months without sight of a woman, lured to lives of adventure by the chance of striking it rich. A story of great heart appeal, made still more delightful by its wondrous Sierra mountain settings with their foaming streams and snow-tipped peaks --by the charming old-fashioned dresses and amusing stove-pipe hats--by the courtesy of the men and the beauty (in their eyes) of "the first woman." A picture in which that fine actor, Monroe Salisbury, fills the heart with emotion. The day of "Old California" pictures is here--and "THE SUNDOWN TRAIL" will fear no competitor for a long time to come.

A UNIVERSAL SPECIAL ATTRACTION


RAIZAL



Have You Played These Special Attractions?

HARRY CAREY

"The Outcasts of Poker Flat"
"Riders of Vengeance"
"The Ace of the Saddle"

MARY MacLAREN

"The Amazing Wife"
"The Weaker Vessel"
"The Petal on the Current"

PRISCILLA DEAN

"The Exquisite Thief"
"Pretty Smooth"
"A Silk-Lined Burglar"

MAE MURRAY

"What Am I Bid?"
"The Delicious Little Devil"

"RUPERT JULIAN"

"The Fire Flingers"

OLIVE TELL

"The Trap"

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

Publicity Stunt Makes a Unique Hit

That's an old stunt and never can be worked again," was the reply Arthur E. MacHugh received from all angles when he stated he would like to convert the Broadway theatre into a moving picture studio and have a number of the girls from the audience come upon the stage and pose in various bathing costumes, the prettiest of the group being given an offer to go to the Coast to appear in Mack Sennett pictures.

But it Did work and went over.

"Mack," who by the way is press agent for B. S. Moss, made an announcement through all the daily papers that there would be an amateur Bathing Girl night and all contestants should please send in their names to Mr Leon Langsfeld manager of Moss' Broadway. Beside the newspaper announcement he placed three large signs around the lobby of the theatre in fron. of the building stating the management's plans in detail.

After the first performance the curtain was raised and there was a studio right before the eyes of the audience, with the Kliegle lights, the dressing tables with the make-up boxes, the two Gaumont cameramen, the still cameraman from the Press Illustrated, the directors etc.

If the girls were found to be anywhere near the type wanted they were sent to the dressing rooms where they were given bathing costumes a goodly number of them getting one-piece suits in which they had to parade before the audience in various poses while the cameras were chuggin away and registering every move thy made. This, however, did not take place until every contestant was made up by a member of the Mack Sennett Company, who are under the management of Sol Lesser.

By a process of elimination seven girls were picked by acclaim of the audience and were offered positions in a road company.

Director George Archainbaud has completed taking scenes of "The Stormy Petrel," starring Louise Huff, and this picture is rapidly being made ready for distribution.

Thomas Jefferson, son of the late Joseph Jefferson, and at present one of the greatest character actors of the stage or screen, has a role in the Screen Classics, Inc., production, "Lombardi, Ltd."

Mary MacLaren has started production at Universal City on "No Experience Required," a six-reel feature based on the story by Frank R. Adams.



Thomas J. Kerrigan is "Checkers" in the Fox version of the racing drama of that name

Booking Marks Go by Board

Robertson-Cole Features Taken for Year by Six First Run Playhouses

BREAKING all records for many months, Exhibitors Mutual, last week secured six contracts from first run houses in the larger cities for Robertson-Cole features, booking them according to a solid schedule, fifty-two features for the year. In addition, Loew's Orpheum Theatre, Boston, has booked the Warner and Barriscale series of pictures. The Strand Theatre, Erie, has booked the new Hayakawa series for full week's run.

The Palace Theatre, Washington and The Metropolitan, Baltimore, in addition to booking the features will also run during the year, fifty-two of Robertson-Cole's Strand Comedies. Both of these theatres are big first run houses catering to the highest class of patrons.

Pantages Theatre, Memphis, Tenn., is probably the largest house in that city. It is said to be one of the best first run houses in the South. The fifty-two Robertson-Cole features will each have a week's run. The Modern, one of Providence, R. I., newer houses; The Palace, Milwaukee, and the Sun, Springfield, Ohio, complete the list of six theatres which have signed contracts.

Loew's Lyceum Theatre, Pittsburgh, Pa., has booked the Hayakawa features and the Davis Enterprises has contracted for several Desmond pictures and the Barriscale series for week runs over the Davis Circuit.

The principal theatres in Pendleton, Oregon and Reno, Nevada, are now running Robertson-Cole features, booking them through Exhibitors Mutual. The former runs all of the Robertson-Cole features and the latter has contracted for them on the star series basis.

"These towns are fair examples of the many that are showing Robertson-Cole pictures," stated an official of that organization. "The exhibitors are prosperous and report that their patrons are invariably satisfied. This proves materially that the small town exhibitor is one of the biggest factors in the motion picture industry. As a rule he offers the people of his community their only form of entertainment."

Restaurant in Fox Building

New Structure to Be Opened with a Banquet in Cost-Price Dining Room

ACCORDING to present arrangements ceremonies connected with the formal opening of the new William Fox building at Tenth avenue, 55th to 56th streets, will be accompanied by an elaborate banquet.

The banquet, as planned will be held in the main room of the restaurant which is to be established within the building for the benefit of the Fox employees. This restaurant will be opened on a cost basis. Prices will fluctuate according to market prices of foodstuffs, and everything on the daily menu will be sold to the employees of the company at actual cost thereby cutting the price to the consumer to the lowest possible figure.

William Fox himself will be the first customer of the restaurant, which will be of as much advantage to the producer as to the various departments of the company. Mr. Fox frequently finds himself so busy that it is necessary to send out for luncheon. With the installation of the restaurant in the new building this embarrassment will be obviated, for while at table he can keep in constant touch with every member of his home office organization.

The dining room will have a seating capacity of about two hundred, and arrangements will be made whereby the various departments will lunch at hours that do not conflict. The kitchen equipment will be up to the minute. Sanitary dry food bins will be installed; air-tight canisters for teas and coffees, dishwashing machinery, and fine table ware will be used. The whole room will be finished in ivory white, and the entire kitchen will be done in white.

Rogers on Second Production

Lee Kiddies, Under Tefft Johnson's Direction, Completing "The Kids from Dixie"

THE second of the series of Jane and Katherine Lee comedy playlets produced by the Lou Rogers Film Corporation and directed by Tefft Johnson is rapidly approaching completion, according to a statement from Mr. Rogers this week. The balance of the exteriors are to be filmed during the current week in the neighborhood of New York City.

A feature unusual in the two-reel class of comedy offering will be provided in the forthcoming Lee playlet, in which scenes of unusual magnitude are called for, a particular instance of this being a pretentious set comprising a specially constructed village scene, and "class" is added to the set by the filming of church interiors, choristers, etc., for which a hundred or more supernumeraries were employed. Another scene shows trick animals, dogs, geese, etc., in antics with the Lee children.

This second of the two-reel series is titled "The Kids from Dixie," and in keeping with the atmosphere a special trip was made by the little principals and their company to Georgia for the filming of this part of the feature.

Prominent in the supporting cast selected by Mr. Rogers in conjunction with Director Tefft Johnson, are Mme. Marceau, Leslie Austin, and George Halpin. In addition, for the colored players necessary to the comedy a number of Southern artists were engaged locally. J. A. Titus, internationally famous as the author of "The Face on the Bar-room Floor," and locally yclept, "The Bard of Tarrytown," plays the role of the cleric in the church scenes. Mr. Titus numbers among his dramatic experiences appearances in support of Booth and Barrett. Leslie Austin, well known in supporting roles for Constance Talmadge and other screen stars plays, the part of "Billy" with the Lee Kids, while Alice Brundage is also seen in an important role.



A moment in the Hodkinson picture starring Billie Rhodes, "The Blue Bonnet"

Fine Reports on Late Fairbanks Film

First reports are coming through on the opening of Douglas Fairbanks' initial release through United Artists Corporation, "His Majesty, the American," and while but few theatres have so far been heard from, the reports come from a sufficiently wide territory to indicate that some startling facts and figures are going to be made public within the next few weeks.

The picture opened in numerous cities on Sept. 1 of this week. A wire from the Chicago territory reports that the Riviera, Central Park and Woodlawn theatres in Chicago opened to enormous crowds. The Garden theatre in Davenport, Iowa, and the Princess in Joliet, Illinois, report extraordinary business.

A telegram received from Sig Samuels, general manager of the Criterion Theatre Company in Atlanta, reports that "His Majesty, the American," broke all house records, both in attendance and in cash receipts.

"13th Chair" Drawing

Reports reaching the Pathe Home Office indicate that "The Thirteenth Chair," the "special" produced by the Acme Pictures Corporation starring Yvonne Delva and Creighton Hale, is proving one of the biggest features of the year.

A telegram received from the Washington Exchange of Pathe last week, quoted Harry Bernstein, of the Jake Wells interests in Richmond, Va., as reporting all records for the big Isis theatre in Richmond shattered by "The Thirteenth Chair."

Erich Stroheim



Gaze on this man

This man's ambition is to make himself the most hated man on the screen.

* * *

He will succeed with the men, but we don't know whether the women will hate him or not.

* * *

He has just done a most amazing thing.

* * *

He has just finished directing one of the greatest screen productions ever made, AND IT IS THE FIRST AND ONLY PICTURE HE EVER DIRECTED.

* * *

His name is Erich Stroheim.

* * *

He played the role of the villain in Allen Holubar's photodramatic sensation, "The Heart of Humanity," starring Dorothy Phillips.

* * *

When that picture was completed Mr. Stroheim went to Mr. Carl Laemmle, president of the Universal Film Manufacturing Company, and begged for the opportunity of directing a picture.

* * *

"Why man alive, you're crazy," was Mr. Laemmle's amused reply, "you never directed a picture in your life."

"I know it," was the response. "I know I never directed a picture. I know I'm crazy. But, I know something greater than all that. I KNOW I CAN MAKE A MASTER PICTURE."

* * *

Well, Mr. Laemmle has taken many a chance in his moving picture career. Most of them have been blessed with what is known as "Laemmle Luck." But the greatest chance he ever took was when, against the advice of the whole industry, he took a chance on giving an absolutely green, untried director a chance to make a huge production.

* * *

That's one part of the story. Now follow this:

* * *

Julian Johnson, editor of Photoplay Magazine, and motion picture editor of the New York Evening World, is known to moving picture producers as the Chief High Crab of the Critics' Union.

* * *

When Mr. Johnson sees a picture that he really likes, it almost makes him sick, because if there is one thing on earth he hates to do it is to praise a picture.

"The Pinnacle"



Julian Johnson

And then on this

On the other hand, he takes a fiendish delight in biting holes in hundreds of pictures that he doesn't like. It is claimed that he has almost worn his teeth down to nothing biting bad pictures and good ones, too.

* * *

Now then, bear in mind that Mr. Stroheim has just made the first picture he ever produced in his life. Then bear in mind that Mr. Johnson loathes the very idea of saying that any picture is great. With this carefully planted in your mind, please read what the most criticalest critic in captivity says of the greenest director and the man who wants to be the most hated man on the screen.

* * *

Mr. Johnson writes in the New York Evening World:

* * *

"Remember Erich Stroheim, the irreproachable young German Lieutenant of Mr. Griffith's 'Hearts of the World'?

* * *

"Well—Stroheim wrote a story of the Austrian Tyrol—entitled 'THE PINNACLE'—and he not only sold the story to Carl Laemmle of Universal but he also sold himself with it, as Director, notwithstanding that he had never directed a scene in his life!

* * *

"The result is one of those miraculous things which often occur in novels, but seldom in real life.

* * *

"'THE PINNACLE' is a flawless picture—an absorbingly interesting one—a powerful one.

* * *

"I know, because I have just seen it, and certainly I was as much surprised as any. Directors no more spring full-armed from their mere intentions than do writers, or composers, or playwrights.

* * *

"But Stroheim did—proving that nothing is so contradictory as life.

* * *

"I forgot to say that Stroheim also acts the principal part."

"The Pinnacle"



Close-up of Emile Chautard, whose productions will be handled by Realart

Wistaria Company is on Location

Burton King, vice-president and director general, Wistaria Productions, Inc., with a company of fifty players headed by Anne Luther and George Larken, co-stars of Wistaria's new serial production, "The Lurking Peril," left New York this week for Stroudsburgh, Pa., and Delaware Water Gap, where he will shoot several of the thrillers of the serial. The script calls for a fall over a cliff and Director King after scouting the East for suitable location, decided upon the high palisades along the Delaware Water Gap.

Pathe's French Star Back from Paris

Yvonne Delva, star of "The Thirteenth Chair," which Pathe is releasing as a "Special," returned last week from Paris, where she went following the completion of the screen version of Bayard Veiller's million dollar stage success. Miss Delva brought back with her a dozen gowns, which set back her exchequer in the neighborhood of 20,000 francs.

The young French star also returned with some wonderful stories of life in Paris which, following the armistice, assumed much of its former gayety.

Minter Film Probably Realart's First

Although no official statement has yet been issued regarding what will be the first release of the new Realart Pictures Corporation, reports which are available of the progress of work indicate that one of the productions which will appear on the schedule for the opening month is "Anne of Green Gables," Mary Miles Minter's initial Realart release. Miss Minter's company has been for several weeks at Dedham, Mass., engaged in the work of taking exteriors and the understanding is these will be completed in time to give the picture an early place on the Realart calendar.

Through the C. B. Price Company, Inc., twelve Charles Chaplin comedy features were sold to Allen Brothers for the entire Dominion of Canada, for the Clarke-Cornelius Corporation, owners of the Chaplin's, which were made for Mutual and have been revised for further release.

New Hayakawa Series Due

Robertson-Cole Announces First, from Well-Known Novel, for October Release

THE first of the new series of Hayakawa Superior Pictures produced by Haworth, will be released in October through Exhibitors' Mutual according to an announcement made by Robertson-Cole. This series is being awaited by exhibitors for the reason that the entire series will be Superior Pictures, a higher standard than that demanded for the initial series which have established this famous actor as one of the foremost box-office attractions. Figures based on advance reports and contracts received from Exhibitors Mutual show that the series of eight Hayakawa productions will start in over four thousand houses and Robertson-Cole expects this to be increased at nearly the same ratio that gave the initial series starting with a few hundred and having four thousand bookings at the end of the season.

A picturization of R. Phillips Oppenheim's novel, "The Illustrious Prince," will be the first release of the series. It is declared by those who have seen it to be one of the strongest pictures that Sessue Hayakawa has ever played in. The story itself has mystery, high dramatic value and a strong human appeal. It concerns a Japanese who travels with the one purpose, finding the man who had stained his father's honor. In England where he meets the one girl, he also meets the man he has been searching for. He does not falter in his avenging mission, and the man is murdered. The mystery is solved by the confession of a servant and the Japanese is acquitted and he returns to his own people with a name no longer under the reflection of dishonor. The production has been given the care and lavish detail that has marked the Hayakawa pictures.

The second of the series will also be a picturization of a novel, an entirely different type of story, however. The book, somewhat of a tragic romance has had wide circulation.

Houdini Signs for Long Term

Famous-Lasky, Following Reports on "The Grim Game" to Exploit Liberator

SO great has been the success scored by Houdini, self liberator and monarch of magic, in "The Grim Game," his Paramount-Artcraft picture which is now filling an advance engagement at the Broadway theatre, New York, that the Famous Players-Lasky Corporation has signed him to a long-term contract to appear in feature films. This announcement was made at the Famous Players-Lasky offices Friday by Jesse L. Lasky, First Vice-President, in charge of production.

It is understood that Houdini's first appearance under the new contract will be in a five-reel mystery feature to be written by A. B. Reeve and John W. Gray, who wrote "The Grim Game," and that the authors have already started work on the story. Houdini, it is stated, will leave within a short time for California where the new picture will be filmed. It is further stated that while the story will have a mystery plot, giving Houdini an opportunity to do original stunts such as have made him famous throughout the world, it will in no way resemble "The Grim Game" except that it will be a thriller of the first magnitude.

Houdini's original contract with the Famous Players-Lasky Corporation called for only one picture, for although his ability in his potential value as screen entertainment was a more or less uncertain quantity, especially so on account of the fact that his motion picture experience had been limited to one serial.

When "The Grim Game" was finished and was seen on the screen by the Famous Players-Lasky executives, the fact was recognized that he was not merely a stunt man but was an accomplished actor. The unanimous praise which has been bestowed upon his picture by the critics and the general public has confirmed this judgment. Moreover, the decision to have Mr. Reeve and Mr. Gray again collaborate on a story for him is considered, in the light of the success scored by "The Grim Game," to be a most happy one.



George R. Allison, Southern District Manager for Fox

Mystery Play Attracts

"The Man Who Stayed at Home," Metro's mystery melodrama, has been doing big business. Not only did it do a tremendous business in its Los Angeles premiere, at Clune's big Broadway theatre, but evoked the following testimonial from W. H. Clune:

"Just concluded a week's run of your Classic, 'The Man Who Stayed at Home.' We don't often comment upon the productons we run, but so satisfactory were the results of this engagement we feel justified in this instance. It had a happy combination of thrills, heart interest, action, and suspense, giving it a broad appeal. Audiences were enthusiastic and pronounced it a splendid production. Congratulations.



Edith Storey, now with Robertson-Cole

Will Rogers "Gets Across"

Samuel Goldwyn, Rex Beach, president of the Eminent Authors, Rupert Hughes and others in the Goldwyn organization now located at Culver City, viewed a completed print of Will Rogers' first Goldwyn Picture "Almost a Husband," last week.

Here is an extract from a wire sent by Mr. Goldwyn to Gabriel L. Hess at the home office, the day following the showing:

"Saw Rogers picture to-day and am certain he will create a sensation. Everyone including Beach very enthusiastic. He is absolutely in a class by himself."

The promise of a screen triumph for the comedian of "The Follies" is particularly gratifying to Goldwyn executives. Motion picture history contains many instances of celebrated stage stars who have failed to register when removed from the medium of expression in which they have been trained, and wise picture men know that they always run the risk of picking an actor or an actress whose personality fails to "get over" on the screen.

According to the report from the coast, Will Rogers has fulfilled the highest hopes of Mr. Goldwyn when he engaged the comedian. It was felt that the next real comedy star must represent something "different" and that if Rogers could bring his comedy genius to bear on his studio work, he would occupy a unique place in current picture entertainment.

The chief question was whether the comedian could "get across" when robbed of his clever monologues. The most critical audience of directors and writers that Mr. Goldwyn could assemble on the coast was unanimous in its declaration that the "actor that doesn't act" has solved the problem of screen comedy without the loss of any of his laugh-getting power.

Constance Talmadge has almost completed her second First National picture, "The Bachelor," by Clyde Fitch. Like "The Temperamental Wife," this story is a John Emerson-Anita Loos adaptation and is being directed by David Kirkland.

Gertrude Claire and Wallace MacDonald have been engaged to support Frank Keenan in his next picture, "The Lite Test."

This week will probably see the concluding of Eugene O'Brien's second Selznick picture, "Sealed Hearts." Director Ralph Ince along with O'Brien, Edeson and Lucille Stewart have been sticking close to the grindstone to finish the last scenes.

Special Service Section on

E. K. Lincoln in "Desert Gold"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared atfer studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here, and the original ideas that you have used in putting over this picture?

GENERAL SUMMARY OF FILM

ANY exhibitor who books "Desert Gold" may sit back with the assurance that he has secured a picture which will make money for him if his crowd like Western stuff and also feel that the feature will get by as entertainment.

We don't mind telling you that reduced to plot "Desert Gold" goes the limit with the long arm of coincidence but that is the fault of Zane Grey who wrote the story and the producers are to be credited with sense enough to have followed the story in fiction form regardless of the fact that as photoplay material it is as old as Western stories are old. Therefore inasmuch as the producers have an alibi, you as exhibitor have one if any patron is to question the plot. In fact if a continuity writer had attempted to take liberties with the story as has been done in many cases where a picture has been produced from a popular novel, your audience would be a good deal more apt to resent it even if as a picture the changed version was a great improvement.

We of course know that the very first thing you considered when booking "Desert Gold" was the fame of the novel added to that of Zane Grey as a writer of Western melodramatic stories which have kept many a man awake nights to see just how the villain was going to be defeated in his nefarious purpose.

"Desert Gold" was melodrama in novel form, and it is melodrama still, as it is pictured with enough fights and gun battles to satisfy the most blood thirsty. The picture has action of the kind which really convinces, and it is in this department that you can depend on its pleasing patrons.

The producers are advertising it for an all-star cast production and it really comes pretty closely to the claim for a fine cast of great types has been provided with not a "super" or camera conscious character being presented.

Besides Mr. Lincoln who is well known as a leading man, other names which will mean something to your audiences are Margery Wilson, who will be remembered in several old Triangle-Ince productions, a number of times as leading woman for Hart, Eileen Percy, also an ex-Ince leading woman, who has appeared opposite both Fairbanks and Hart, Russell Simpson, a great character actor who your patrons will recognize even if they do not identify his name. All the rest of the cast are capable people, too, and the acting is of the very highest order. The direction is by T. Hayes Hunter who has a good reputation on stories of this kind.

Summed up, this picture recommends itself for the following reasons. Adapted from a very popular novel by an author of repute, a good star to feature and other players of note, a western story always of interest and some great scenic shots.

The picture is in seven reels, or rather six reels and a prologue, as the first reel is practically separate from the story proper and only serves to make more plausible the co-incidence of which we have spoken.

WHAT THE FEATURE IS ABOUT

THE first part of the story has to do with two men who meet in the American Desert and you'll learn that the older man is looking for his daughter's supposed betrayer and that the younger man is the person for whom he is searching.

The two men perish in a sand storm after the younger has found a lost gold mine, marked it with a monument and used his marriage certificate to announce his discovery of the lode.

The story then goes to another location where a young army officer is attempting to rescue his sweetheart from the attentions of a Mexican bandit. In this he is aided by E. K. Lincoln, the girl finally being taken to a ranch by Lincoln while the officer returns to his post.

The hero goes to work on the ranch after having fallen in love with the ranchman's daughter and while riding in the foothills rescues a Yaqui Indian from the bandit's gang and thereby gains his undying devotion.

The Mexican who is bending all his energies to securing possession of the officer's sweetheart learns that the girl is at the ranch and with his band comes to secure her. The ranchman thinking to outwit the bandit tells him to wait until morning and then most of the cowboys, including the hero, attempt to convoy the girl to safety, with the aid of the Yaqui as a guide. Their plan is frustrated, however, through the treachery of one of the ranchman's servants and the Mexicans are soon on the trail. High up in the mountains a fight is forced on the Americans which finally results in victory for the defenders, although many of them are badly wounded.

While the ranchmen are away, the period covering several weeks, a man has come into the valley where the cattleman has lived and established water rights and through a legal technicality succeeded in obtaining possession of the ranchman's holdings to such an extent that the property would be without water and therefore valueless.

The girl with whom Lincoln has fallen in love learns in the meantime that she is an adopted daughter and supposedly an illegitimate child. She therefore refuses to marry Lincoln when he returns. The young officer and his sweetheart, however, are married.

Preparations are made by the rancher and his family to leave for their home but before this has become necessary, the Yaqui guides Lincoln to the lost lode of gold which the two prospectors had staked and of which the Yaqui tribe had known. The Yaqui tells Lincoln that he is giving the gold mine to the girl.

In coming back from the trip, the Yaqui also shows Lincoln the source



An attractive newspaper ad



E. K. Lincoln and the all-star cast which appears in the picturizaiton of Zane Grey's novel, "Desert Gold"



One of the exciting scenes and one from the prologue in Zane Grey's "Desert Gold," which has been made into a seven-reel feature

Best Angle for Exploitation is the Story, Author and Cas

of the river whose waters are to be denied the rancher and therefore by right of discovery Lincoln is able to claim a water right above the place where the newcomer has legally proven a title. He also found the marriage certificate left by the miner as discoverer of the lode of gold and as it is proven that the ranchman's adopted daughter is the prospector's child and that he was legally married to the girl's mother, she therefore becomes the owner of the claim. The finding of the marriage certificate also removes the barrier which she had chosen to raise against marrying Lincoln and the film closes with a happy ending.

COMPARISONS AND OPINIONS

COMPARED to the other Zane Grey stories this ranks rather better than the most of them, especially so far as the production goes. It certainly has been well acted and the individual action registers in every scene. There is that rush and tempo to the action scenes which used to characterize the old Kay Be Westerns and in fact this picture is constructed a good deal along the same lines.

We would say that the pictures ranks along with "The Westerners," and much better than "The Border Legion" and if you made money with these productions and your people liked them, there is no reason why this story shouldn't go over quite as well.

Concerning the story, there isn't the slightest doubt in your mind as to its outcome from the time that you first see the two girls, although at first you will be in doubt as to which of the two, Margery Wilson or Eileen Percy is to turn out to be the prospector's long lost daughter. There is also little suspense except that which is secured in the individual sequences but the interest in these comes quick and fast and you are rushed from one bit of action to the next so quickly that the lack of this element will hardly be felt.

ADVERTISING ANGLES

THE first thing that you want to keep in mind in advertising this picture is the title and the author, with all other matters coming in for smaller mention. We should say for third, the cast as a whole rather than the singling of E. K. Lincoln as he really has a rather tame role compared to some of the others and smiles his way through it for lack of something better to do.

We would use all the cast in billing this picture with Lincoln, Miss Wilson, Miss Percy and Russell Simpson given a little extra attention.

This is another picture for big paper and a twenty-four sheet whose merits you may judge has been reproduced for your inspection, will be available when you are ready for it.

The publishers of the novel, Grosset and Dunlap, have been induced to cooperate in advertising both film and book and advantageous tie-ups can without doubt be arranged through them and your local book stores. You will also have no trouble if you go about it right to getting drug stores and other mercantile emporiums to work with you on a display. Especially is this true of the department stores which are always looking for something to bring their book departments into prominence.

A song has been written and is being marketed through Watterson, Berlin and Snyder and Co., titled "Desert Gold," and you can tie up your presentation of Desert Gold with this nationally advertised piece of music.

If we could get the material, meaning enough copies of the novel, or dummies we think that a lobby display made of books similar to that which the book stores will be using would be a mighty fine piece of exploitation.

For instance, suppose you were to place the books on sale for a week before your opening date, at a price less than regular and work with some of the stores on a selling campaign for the whole Zane Grey series. Not only would it attract attention for you but no doubt quite a neat sum could be realized in profits. Or if you don't want to bother with it, turn your lobby over to a book store and let them build a display and do the selling. The publicity is what you want and this would get it.

NEWSPAPER DISPLAY ADVICE

FOR catch lines for your newspaper advertising we would suggest something like this: "A romantic story of the great American Desert, visualizing Zane Grey's great novel in its entirety and with no additions to plot or action. One of the real Western stories which thrills and warms the blood."

"A story of love that endured enacted in the heart of the great American Desert. A film which is filled with dramatic action with brave men doing great deeds; with wonderful scenery and great mountain heights as a background."

"A tale of the desert, thrilling and romantic, with action and heart interest in every single sequence. A picture which visualizes Zane Grey's great dramatic novel as it should be presented. Enacted by a cast of unequaled prominence."

For selling talk, something like thi would be suitable:

"Into the desert of ever shifting sands walked two men to their death yet they did not give their lives in vain. From the result of their journey many who still lived were made happy, one near and dear to those who had found life dreary. It is a tale of strange destinies that Zane Grey has woven about his unusual characters in "Desert Gold," types who lived a generation past but whose exploits still thrill and enthrall. The story is ripe with action typical of the sort American audiences enjoy. It builds ever to its happy finale and you view it with the satisfaction of having lived through an experience of an ancestor, from whom you hope to have enherited the fighting blood and love for fair play which he displayed."

"Men lived and loved in a more primitive way a generation past in the country where the characters of Zane Grey's great novel, "Desert Gold," enact the scenes which sees the happy ending to a double romance and the defeat of the unworthy in the rough struggle for life in this far western country of ever shifting sand where death lurked always in the shadow. Wealth and happiness came to those who survived the unequal struggle with nature. Those who died, however, lived not in vain."





A tense moment from the Robertson-Cole offering through Exhibitors Mutual, "A Woman's Honor"

"Soldiers of Fortune" Cast Announced

TWO players who have been stars and one who has been prominent in dramatic art for a quarter-century are included in the cast of "Soldiers of Fortune," an Allan Dwan production, which is now being completed at Hollywood. The picture is based on the Richard Harding Davis story which Augustus Thomas dramatized and is being made by Mr. Dwan for Mayflower Photoplay Corporation, which will release it through Realart.

"In this production and the ones to follow, there will be no one player starred," said Mr. Dana. "I will devote my entire energies to presenting big stories in a big way and in engaging players, I will employ the best available actors who are fitted to interpret the various roles."

Norman Kerry will play "Clay." This was the part originated on the stage by Robert Edeson. Mr. Kerry was prominent in the support of Mary Pickford in several of her most successful productions, among them "Amarilly of Clothesline Alley" and "The Little Princess."

In the part of the Wall Street financier, "Mr. Langham," will be seen Melbourne MacDowell, who has a record of twenty-five years on the American stage and who has been a popular favorite with several generations of playgoers. Since transferring his art from the stage to the screen, Mr. MacDowell has been in a number of photoplays produced by the leading companies. He is well remembered for his delineation of "Black Jack" in "The Flame of the Yukon," in which Dorothy Dalton was starred.

Pauline Starke, star and leading lady in a number of Triangle pictures, plays "Hope Langham." Miss Starke was a member of the cast of "The Fall of Babylon," D. W. Griffith's production, which recently finshed a long run at George M. Cohan's theatre in New York. "Alice Langham" will be portrayed by Anna Q. Nilsson, one of the beautiful women of the screen and very popular with photoplay followers.

Wilfred Lucas, Wallace Beery, Ward Crane, Frank Wally, Fred Kohler, and others are also in the cast.

The Goldwyn Distributing Corporation announces the forthcoming release of the newest Ford Educational Weekly, "Going South," tor Sept. 14. The picture is a travelogue, which reveals some of the oldest spots in the oldest cities of the United States.

Leading Houses Book All Metros

Crandall Chain Takes Entire Output and Circuits Also

FURTHER confirmation of the soundness of Metro's policy and productions is contained in announcements issued last week of the wide bookings being given the service.

The Loew Circuit of theatres in New York and other cities has booked the whole Metro supply of releases. The new Capitol theatre on Broadway at Fifty-first street has booked "The Brat" and also the first three of the new Screen Classics, Inc., productions.

Besides the Capitol and the Loew Circuit, the other theatres which have taken all Nazimova Productions and all Screen Classics, Inc., specials, are the Merrill and Strand theatres, in Milwaukee, Wis., under the managership of E. O. Bostick; the Rialto, in Des Moines, Ia.; the California theatre, in Los Angeles; the Ziegfeld theatre, the Balaban and Katz houses, and Asher Brothers' Circuit, in Chicago; and Crandall's circuit of seven houses in Washington, D. C., including Crandall's theatre, the Metropolitan, the Avenue Grand, in Pennsylvania avenue; the Knickerbocker, the Savoy, the Apollo and the Meaders.

Houses which already have booked "The Brat" and have practically given assurance that they will fall in line with the foregoing theatres and contract for the entire Metro output are John H. Kunsky's houses in Detroit; Finkelstein and Ruben's theatres in Minneapolis and St. Paul; the Regent and Piccadilly, in Rochester, operated by the Rogerson Co., with William Callahan as manager; Shea's Hippodrome, in Buffalo, managed by Harold Franklin; the Colonial, in Indianapolis, Ind.; the Strand, in New Orleans, La., operated by the Sanger Amusement Company; the Stanley, in Philadelphia; the Grand Central, in St. Louis, Mo.; the Liberty, Kansas City, Mo.; the Queen, Dallas, Tex.; the Zoe theatre, Houston, Tex.; the Strand, Portland, Ore.; the Stillman and the Alhambra, Cleveland, O.; the Liberty, Pittsburgh; Loew's Dayton, in Dayton, O.; the Sun, Omaha, Neb.; the Forsythe, Atlanta, Ga.; the Wells Amusement Co. houses, including the Norfolk Circuit and the Richmond Circuit; the Rivoli and the Isis in Denver, Colo.; and James Clemmer's theatre, in Seattle, Wash.

The length of time of these bookings is not for a short run, but on the average for a week or more.

The entire output of the Metro service for 1919-20 has been booked by Harry M. Crandall, proprietor of the seven large and beautiful Crandall theatres in Washington, D. C. The contract will insure to the patrons of the Crandall theatres a continuous succession of Metro first-run productions.

This sweeping business deal, negotiated direct with Mr. Crandall by George W. Fuller, manager of the Metro Exchange in the national capital, means that for the coming season the Crandall theatres will show all of the thirty-six new Screen Classics, Inc., "fewer and better" productions, made from the works of celebrated authors and successful stage plays, as well as the Nazimova productions as they appear.

Mr. Crandall is the biggest exhibitor in Washington. His seven theatres are the best in their respective neighborhoods, and his Metropolitan, with a seating capacity of 1750, is the finest theatre in the capital city. It is there that Mr. Crandall makes his office, and it was there that Mr. Fuller, Metro's Washington representative, found him when he put through the transaction.

An Unusual List of Short Subjects

F. P.-Lasky Offer Varied Entertaining Productions

A PRETENTIOUS list of short subjects is scheduled for release on August 31 by the Famous Players-Lasky Corporation, including two comedies, a travel picture, a magazine reel, and a nature picture. In the case of two of the subjects the releases of this date mark their initial appearance on the Famous Players-Lasky schedule. These are "New Folks in Town," the first Paramount-Briggs comedy, and "Come Watch With Me the Passing Night," the first Paramount-Post Nature Picture.

"New Folks in Town," of one-reel length, carries an appeal, it is claimed, to people of all ages and should be welcomed with eagerness by the millions who have come to know and appreciate the quaint humor of Clare Briggs, the New York *Tribune* cartoonist. It should again be emphasized that these are not animated cartoons, but comedies based upon the Briggs cartoons. Here are "Skinny," "Buck," "Her," and all the other kid characters, interpreted by a splendid company of juvenile actors, including Stephen, John and Rosemary Carr. "New Folks in Town" is a little story of the desperate rivalry which springs up between two youngsters for the affections of a pretty little new arrival in the town. How "Buck" gets the best of "Skinny," even though he doesn't get the girl, forms an episode of delicious kid humor, it is said.



Ora Carew and Danell Loss in "Loot," a Universal attraction

"Come Watch With Me the Passing Night," the first Paramount-Post Nature Picture, marks the beginning of a series of one-reelers which are said to be, in subject and photography, of unexampled beauty. This particular picture, photographed by W. H. Van Scoy and H. C. Schimeld, won unusual commendation when shown at a special engagement some time ago at the Rivoli theatre, New York. It was made in the West, the scenes having been taken in Washington, California, Oregon, and British Columbia.

The same day is released a two-reel Paramount-Mack Sennett comedy, "Uncle Tom Without the Cabin," a burlesque on a barnstorming performance of "Uncle Tom." As such it is claimed to be just about the funniest thing Mack Sennett ever put across. Ben Turpin, Charlie Conklin, Marie Prevost, Ford Sterling, and Jim Finlayson are the leading funmakers.

The subject of the Paramount-Burton Holmes Travel Picture is "Ayudhya, the Siamese Venice." This is a little floating town in Siam, on the Menam River above Bangkok.

The Paramount-Bray Pictograph presents in "Angling for the Chinook," the excitement of a battle with big fish in the Columbia River, and not only should it appeal to sportsmen, but every lover of the outdoors is sure to enjoy its scenic views. "A People Without a History" picturizes the Hopi Indians of New Mexico in their primitive cave dwellings.

Seitz's New Serial Is Released Oct. 26

"Bound and Gagged," the ten episode serial now being produced by George B. Seitz Productions, Inc., of which Mr. Seitz is both director and co-star, will be released on October 26th, according to announcement yesterday by Pathe Exchange, Inc.

This serial is a novelty, in that it marks Mr. Seitz's first appearance as a screen actor.

Supporting Mr. Seitz is an excellent cast. Marguerite Courtot, his co-star, is well known in pictures and has a following all her own. Nellie Burt plays the second lead and Harry Senels the heavy. "Bound and Gagged" is by Frank Leon Smith.

Alice Joyce has completed "The Winchester Woman," work on which was interrupted by both rain and the vacation season, and has started work on a new feature.

An old-fashioned country school, such as most of the adults in the country attended, forms the setting for the second of the Paramount-Briggs comedies, "Skinny, School and Scandal," which is released September 7 by Famous Players-Lasky Corporation.

Now Supervising Editor of William Fox West Coast Productions



DENISON CLIFT

REPRESENTED ON THE SCREEN BY:

"WOLVES OF THE RAIL," with William S. Hart
"THE MIDNIGHT PATROL," Ince-Select Special
"HIS BIRTHRIGHT," with Sessue Hayakawa
"WEDLOCK," with Louise Glaum
"AND A STILL SMALL VOICE," with Henry B. Walthall
"THE COMING OF THE LAW," with Tom Mix
"THE CALL OF THE SOUL," with Gladys Brockwell
"THE DANGER ZONE," with Madlaine Traverse
"GAMBLING IN SOULS," with Madlaine Traverse
"THE DIVORCE TRAP," with Gladys Brockwell
"THE LOVE THAT DARES," with Madlaine Traverse
"WHEN FATE DECIDES," with Madlaine Traverse
"THE SPEED MANIAC," with Tom Mix
"THE GIRL WITH NO REGRETS," with Peggy Hyland
"ROSE OF THE WEST," with Madlaine Traverse
"THE SNARES OF PARIS," with Madlaine Traverse
"THE HERITAGE OF EDEN," with Madlaine Traverse
"THE SPLENDID SIN," with Madlaine Traverse
"THE SECRET HUSBAND," with Madlaine Traverse

UNIVERSITY CLUB, LOS ANGELES



CYRUS TOWNSEND BRADY

Brady Makes a Serial Record

CYRUS TOWNSEND BRADY, an author of international repute, is another American writer who has had his energies converted to the motion picture screen.

Dr. Brady, after making fame with many novels and short stories, associated himself with the Vitagraph Film Company, and in collaboration with Albert E. Smith, president of Vitagraph, has written every one of the nine thrilling serials produced by that company.

He has also turned out several five-reel features during breathing spells between serial scripts.

ALAN FORREST

Leading Man
Mary Miles Minter Features
For Three Years



Robert G. Vignola, who is now directing Ethel Clayton for the Famous Players-Lasky Corporation (Adv.)



Monte M. Katterjohn, the screen's first creator producer, whose initial release, "Love, Honor and Obey," starring House Peters, and directed by Al Green, is now in production and will shortly be presented by Harry Garson through Equity Pictures Corporation as one of the four Katterjohn Plays

(Adv.)

Professional Section

On the Sunny West Coast

JOHN P. McCARTHY, who was associated with D. W. Griffith in that producer's activities from the time of the old Biograph and Reliance days, is engaged as supervising director of McCarthy Picture Productions, an independent organization financed by a group of Los Angeles capitalists. First of the series of special features to be produced under McCarthy's direction in the coming year is "Out of the Dust," which, it is declared, contains much of the scenic beauty of the West such as Frederick Remington put on canvas, while the picture itself is said to be unusually effective with its story of early Western life.

Dorcas Matthews, who in private life is the wife of Robert McKim, screen "heavy," had the pleasure of playing opposite her husband in the recent production of "Out of the Dust," by McCarthy Picture Productions. Also prominent in the cast were Russell Simpson and Master Pat Moore, the youngster whose work in the Lasky picture, "The Squaw Man," received wide favorable comment.

Al Jennings, once noted bandit, has begun production of the first of the series of short subjects being made by the Capital Film Company depicting incidents in the association of Jennings and O. Henry, the author, in Central America. The first picture has the title, "Fugitives Who Came Back," and tells the story of the meeting of the bandit with the celebrated writer.

An unrehearsed cattle stampede which occurred at Hahn's Peak Basin, Colorado, while Otis B. Thayer, director, and Will E. Smith, cameraman, were filming scenes for "The Last of the Open Range," being produced by the Art-O-Graf Film Company of Denver, was incorporated into the picture when the producer happened by good fortune to be near the scene of the stampede. Several thousand head of cattle were caught by the lens and according to Mr. Thayer, the resulting film shows one of the biggest stampedes ever filmed. The company was at Steamboat Springs, Colorado, making exteriors of a bank robbery.



Bert Lytell in his new Screen Classics Production, "Lombardi, Ltd.," to be released by Metro exchanges

Two score members of the staff of the Francis Ford Studio were guests at a birthday anniversary banquet given in honor of Francis Ford, at Christophers, the night of August 23rd, with Louis Burston, president of the Burston Film Company, acting as toastmaster. The evening was devoted to felicities extended to Mr. Ford on the completion of his latest serial, "The Mystery of 13," and the whole affair was in the matter of a surprise to the director and star. Among those who took part in the festivities were Rosemary Theby, King Baggot, Harry Ellis Dean, Jack Ford, Pete Gerald, Phil Ford, Nigel de Brullier, Mark Fenton, Mark Thwaites, Scotty Young, and Pat O'Brian.

William Parke is to direct Pauline Frederick in her next Goldwyn picture, the story of which is by Edgar Saltus, the noted satirist. Parke's direction of previous Goldwyn starring vehicles has been so highly satisfactory that his latest task is expected to show keen insight into subtle irony contained in the author's story.

Hazel Daly, who in private life is the wife of Harry Beaumont, Goldwyn director, returns to the screen in Tom Moore's newly completed picture at the Goldwyn studio. In it Miss Daly plays one of the finest roles, it is said, ever written by Sir Arthur Wing Pinero. She is remembered for her capital work with Tom Moore in "Brown of Harvard."

John Bowers, Goldwyn leading man, is temporarily incapacitated for screen work as the result of the necessity of wearing a "rube" make-up in everyday life. Bowers is wearing what at first glance appears to be a snow-white beard, but in reality is a bandage placed there to protect a painful carbuncle on his chin.

Director Clarence Badger is in Randsburg with his cowboy-humorist-star, Will Rogers, where they are making some wild and woolly exterior scenes for Roger's third Goldwyn picture.

Harvey F. Thew, whose scenarios have proved exceptionally fine vehicles for the work of many motion picture stars during the last two years under the Lasky, Paralto, Universal and other trade marks, is deep in the task of preparing continuity for the first of the forthcoming Eminent Authors Productions of the Goldwyn studio, in which the material of Basil King, the noted author, is being used as a foundation.

William Duncan, together with his supporting players and production staff, at last has returned to civilization again, after a sojourn of more than two months at Lake Huntington, where most of the episodes of the Duncan serial, "Smashing Barriers," practically have been completed. All that remain to be made are a few studio scenes.

When barefoot dancing was first introduced back in the stone age, and when jazz orchestras made music with rude instruments of stone and wood, motion picture comedies were not known, but Montgomery and Rock, Vitagraph comedians, have succeeded in reverting into the prehistoric period. In their newest comedy just begun, they are making a burlesque of the high life that existed in the days of our remote ancestors, and in consequence, most of the members of their company are going barefoot and tenderly nursing stone bruises on their feet unaccustomed to exposure to the weather.

Back alley life in a New York East Side tenement district with its quota of the atmosphere familiar to the Bowery before that thoroughfare was reformed, has been visualized by Noel Smith in his direction of his latest Vitagraph comedy, featuring Jimmy Aubrey, which has just been completed. Conspicuous in the picture is an old-fashioned horsecar with its dilapidated vehicle and run-down motive power—something which has not been seen since Charlie Edison was a boy.

BURTON KING
Vice-President and Director General Wistaria Productions, Inc.
Now Producing "The Lurking Peril" Serial in 15 Episodes

GLADYS VALERIE
EMOTIONAL INGENUE LEADS
Current Releases
"Mrs. Wiggs of the Cabbage Patch" J. Stuart Blackton's "DAWN"

Marguerite Courtot Soon Back on Screen : : : :

"WHAT'S become of Marguerite Courtot? We haven't seen her for ages, and she used to be one of our most favorite stars."

Never mind, all ye movie fans, the little brown-haired, black-eyed girl will soon be very much in evidence, for she has been working overtime and has finished three feature pictures since the first of the year, and is now well on towards the end of the Pathe serial in which she is co-starring with George Seitz.

"It's my first experience as a serial actress," she explained, after we had been kept waiting over half an hour by a doorman who insisted that, although Miss Courtot was in the building, it was quite useless to look for her, and that she would turn up sooner or later. We felt, disgustedly, that *we* could discover her whereabouts if he would give us a chance, and sat, raging inwardly, resolving each moment that we wouldn't wait another second, while realizing that if we did go, she would immediately choose that moment in which to "turn up." Then she appeared, and we learned incidentally that she had been watching some film run off in the projection room. No wonder she couldn't have been found!

"I didn't think I was going to like playing in a serial," Miss Courtot went on, "and I never could be a 'stunt' actress, but there's very little melodrama in this story, and each episode is like a separate little feature. I like it immensely, also my part. I'm a Spanish princess, and so far this is the only costume I've worn," patting the smart riding coat that reached almost to the top of her leather boots.

"Do Spanish girls wear riding suits just like ours?" we questioned in surprise.

"Surely. The upper classes get their fashions from Paris just as we do."

We sighed. Mantillas, it seems, and black lace veils have been relegated to by-gone movies, and we'll no longer be able to glance carelessly at clicking castanets and affirm, without fear of contradiction, that their possessor has an immediate connection with the land of the Alhambra. Why must these things be?

"And what have you been doing all these months that the screen has missed you?" asked the interviewer.

"War work," came the quick response, "that's old stuff, I know, but I really would like to let the public know just why I've been out of pictures for over a year. The war 'got me,' somehow, and I couldn't take an interest in anything else while it was going on. I'm sure I shouldn't have been successful if I had tried to keep on acting when my thoughts were so far away. I started recruiting for the marines, and then they used some of the boys in the First Division, who were stationed at Camp Merritt, in a picture I did, 'The Unbeliever,' and the men asked me to be their godmother while they were on the other side. Of course I adopted them on the spot, and then what do you think happened?"

"What?"

"The Government wouldn't accept any more parcels in the overseas mail. And how *can* one be the right sort of a godmother, I should like to know, if one can't send parcels? But I wrote letters, by the hundred, and did canteen work in the stations and talked to the boys on their way through, and tried to cheer them up. I did so want to go across, but I simply *couldn't* get around that twenty-five years of age rule."

Just here a member of the company joined us, and began talking to Miss Courtot in his native language, French, forgetful of everything in his evident delight at knowing someone who could understand him and make him feel at home, and his listener replied with a truly Parisian accent.

"No, I'm not a French girl," she told us. "I was born right over in Jersey, near where I'm living now, but my parents are French, and I went to school for two years in Lucerne. My hobbies? Oh, everything a normal girl likes—tennis and driving and all the rest. And I love to bake. They don't believe I can, here at the studio, so I'm going to make them a big cake for our luncheon some day soon, and prove that I'm not boasting without reason. Yes, coming——"

And she hastened away to watch Mr. Seitz, with terror-stricken eyes, leap from a twenty-foot wall on to the villain's neck just in time to rescue her.—*Marguerite Jones.*

Stunt Lure Led Helen Holmes to Serials : : :

HELEN HOLMES, who is starring in "The Fatal Fortune" for the S. L. K. Serial Corporation, was lounging between scenes in the Grantwood studios, when she was asked how she happened to start making serials—rather hazardous work for a woman.

"Well," she replied to the question, "I don't exactly know, except that when I was a kid, I was always doing stunts. I was called the Tom Boy of our town. No boy could stump me. If anyone did a certain dangerous stunt, or jump or anything like that, I was always going him one better. I was always athletic from the first I can remember. As I grew older, I found a world of health in athletics and out-of-door exercise, and I followed it. As I came into young womanhood, I still continued to do so. When I decided to go into pictures I figured that the serial work would give me the best scope for my talents in athletics."

"But have you never had any fear of being injured or perhaps killed while doing these death-defying things?" asked the interviewer. "Not in the least," replied the young woman with a careless smile. "You see, I am a fatalist. I figure that what will happen will happen, and you cannot avoid it. The next minute ahead is a blank to us all. For instance, one man walks down the street and as he is about to turn a certain corner something attracts his attention, someone calls him across the street. Directly behind him is another man, and as he passes the same corner a brick falls on his head and kills him. So there you are. How did the first man come to miss the brick? That's the way I look at things. But athletic stunts are not all that I can do," continued the star, sitting up straight in the chair. "I can cook; and when I say cook, I mean cook. I don't mean boil an egg, or fry a piece of steak. I can make pastry, and biscuits and pies, and cakes and all sorts of goodies. I love to knit and sew, and I am really quite human when I get away from the atmosphere of the studio and into my home. I can milk a cow, ride a horse, and chop down a tree if necessary. I just love the country. That is why I have a farm in California and why I spend my time off there. It gives me the greatest pleasure of my life and I always look forward to it when my work gets exceptionally hard while working in a picture."

Miss Holmes is fond of children. She has adopted a little Belgium orphan whose father, mother and a brother and two sisters lost their lives in that ill fated country.

"I love kiddies," she said smiling, "and when I went to an orphans' home and saw all the wide little wondering eyes staring up at me, I wanted to take the whole bunch home with me. It took me a long time to decide on which one to take, but I finally took the little one I have adopted. She looked so lonely and forlorn, and those big, brown eyes just won me over, so I took her. I am going to give her the finest education in the country. At present I consider her my mascot and often bring her to the studio with me. I tried to do a small part during the war to help. It wasn't much, but what I did, I did with my whole heart."

There are two things in the line of sports in which Miss Holmes is exceptionally interested. One is golf and the other is motoring.

Only a Working Title

J. Stuart Blackton announces that "Sunset" is simply the working title of the third production of his new organization which is now under way. This film which is an original story from the pen of Stanley Olmsted who also wrote the continuity, features Sylvia Breamer, to whom it is said to give a particularly good emotional role, and Robert Gordon.

HERBERT E. HANCOCK
DIRECTOR-IN-CHIEF
FOX NEWS

LUCY COTTON
Co-Starring in "THE MIRACLE OF LOVE" *Management* EDWARD SMALL
INTERNATIONAL

Here and There with Players



A Century Bathing Girl and some of the gang Century Comedies

ANN LUTHER, who proved herself such a very "good bet" in "The Great Gamble," the Pathe serial, is now about to begin work on "The Lurking Peril" for Wisteria Productions. Burton King is to be director, coming straight from Houdini's superhuman feats, and George Larkin will be leading man. Serials are certainly in vogue these days.

Jean Paige is having the most beautiful time this summer. When she isn't vacationing herself in the North or the West or the South, her director decides that new locations are essential to the forthcoming production, and away go Miss Paige and company to other climes. At present her destination is South Carolina, where she is to play lead for Harry Morey in Vitagraph's "The Man Who Might Have Been" Edwin L. Hollywood will direct.

Lillian Hall finished her second comedy with John Dooley, under William Haigh's direction, in record time, and has gone home for a real vacation. Miss Hall has a family, and from local newspaper reports, an entire home town, who have been impatiently waiting to welcome her with open arms, as one of the greatest living American actresses. They *knew* she was going to be a success, and its very nice to go home feeling that you have completely justified other people's faith in you.

Rumors are quite sure that Kay Laurel is soon to commence work on her first starring vehicle at the Reliance studio in Yonkers. Jack O'Brien, who has directed Mary Pickford, and more recently Virginia Pearson in her two latest pictures, will be responsible for Miss Laurel's success.

Thomas F. Fallon claims no credit for his histronic ability. It's all inherited, he says, to prove which he reminded us that his father appeared in the original production of "Mazzepa" at the old Bowery theatre, the east of which included the late Mrs. W. G. Jones, J. B. Davenport, Eddy, Whalley, and the late Fannie Herring. "So you see," he added, "there's nothing recent about my connection with the profession," and we had to admit that there was not.

Speaking of scenario writers, Crane Wilbur is about to join the ranks. A former picture star, now a successful author, he has been commissioned by Joseph M. Schenck to write an original story for Normal Talmadge. Mr. Wilbur has been so prolific and so successful as a writer for the stage that Mr. Schenck became interested and arranged for him to write something for Miss Talmadge. It will be his first attempt at writing for the screen.

Baby Ivy Ward has returned from Toronto and Trenton, where she has spent the last seven weeks with Director Harley Knowles and company at work on a special Canadian production. She brought with her a little black Cocker spaniel, aged three months, who has become her adoring slave along with the rest of her acquaintances.

A well known Chicago firm have started the production of some new Norma Talmadge toilet preparations which they claim to be the finest line of toilet preparations ever placed on the market. Samples are now on the way to our office, they write us, and if they are anything like Norma's pictures, we'll volunteer our testimonial.

J. Robert Pauline has a remedy to suggest to the managers of the various motion picture theatres if the actors projected on the screen suddenly hear the call to strike and walk off the silver sheet. "Undoubtedly," Mr. Pauline states, "the most effective method of protection the exhibitors could take would be to see that no walking delegate slipped into the metal containers wherein the shadow thespians recline in celluloid ease."

The Beck Serial, "The Isle of Jewels," now in course of production at the Crystal studio, required the use of several scorpions for one specially thrilling scene. Director Perry Vekroff sent to Wyoming for the dangerous little reptiles, and then was quite annoyed to find that they were delayed in transit, and only three of them reached their destination alive. The survivors, however, will be quite enough, Wilfred Lytell declares, to provide the necessary torture for him.



Bert Lytell recently entertained sailors at the Metro studios on the Coast, during the making of "Lombardi, Ltd."



Gladys Brockwell in the Fox picture, "Broken Commandments"

Richard Bathelmess and Olga Petrova assisted in the film test production in which appeared several score of beautiful girls from all parts of the country who came here as entries in a contest conducted by Motion Picture magazine, Classic and Shadowland. D. W. Griffith, Cecil B. de Mille, Mary Pickford and other expert judges of screen ability and pulchritude will act as judges. The film test was made at the country place of Eugene V. Brewster, owner of the publications, at Rosyln, L. I. The film will be shipped West for review by the judges, after which announcement will be made of the chosen winner.

Betty Blythe and Myrtle Stedman, playing the leads in Rex Beach's "The Silver Horde" have been assigned a beautiful country place on Puget Sound as their residence while the exteriors of the picture are being filmed. Later they will return to the Goldwyn studios in Culver City for interiors. Miss Blythe, who by special arrangement with Samuel Goldwyn agreed to appear in this production, is so attracted by the beauties of the West Coast that she may remain there instead of returning to the East as she had planned. It has not been announced whether or not she will remain with Goldwyn, as another company is known to have made a strong bid for her services.

MARGUERITE COURTOT

Co-Star in New Serial "BOUND *and* GAGGED" *Management* EDWARD SMALL

RELEASED THROUGH PATHE

PERRY VEKROFF

Now Directing DIRECTOR

"THE ISLE OF JEWELS" *Serial*

RELEASED THROUGH PATHE

Management

EDWARD SMALL

Katterjohn—from the State of Indiana : :

IT is said that when a baby is born in the literary State of Indiana, the first words it learns to lisp are: "Please pass the dictionary."

Then the census taker adds another figure to the ever-increasing number of authors that the Hoosier State has given the world.

Indiana, which produced James Whitcomb Riley and Gen. Lew Wallace, as well as hundreds of others whose handiwork is emblazoned as the beacon lights of literary history, is the birthplace of Monte M. Katterjohn, creator of plays for the land of the silver-sheet.

Mr. Katterjohn, to be exact, was born in the little city of Boonville, his home being immediately opposite to the city library.

While still in high school Katterjohn became Boonville correspondent for all the big town papers. He had all the news in the town sewed up. In other words, he never scooped himself, nor was he ever scooped in return, being the only correspondent.

During this period Mr. Katterjohn wrote stories and articles for "Collier's," "Cosmopolitan," "Blue Book," "Green Book," and other well-known publications.

But the call of the land of make-believe was more potent than that of the book or magazine, and he began writing for the screen. His maiden efforts were successful, and his first play was produced by Vitagraph.

Soon after reaching New York he became editor and publisher of a motor magazine. Later he edited a magazine for aspiring photoplay authors. (Securing this data from Katterjohn is not the easiest task in the world. He prefers to talk about what the great future of the motion picture holds forth as an educator. What it will do for humanity, rather than what his individual efforts have been in the past.)

When poverty and want strike a man of letters, as it always appears to do at some period in his life, it likewise seems to fan into a brighter flame, the spark of genius that is but extinguished. Dame Fortune first frowns upon those she has chosen for her smiles, and one day Mr. Katterjohn was chosen as manuscript editor for the Eastern Universal Company.

It was while with the Universal that he wrote the screen play, "The Toll of War," in which the character of President Lincoln appeared on the screen for the first time in any motion picture. "The Toll of War" was produced in three reels approximately two years prior to the showing of "The Birth of a Nation."

During the San Francisco World's Fair in 1915, Katterjohn went out to the Pacific Coast to forget films and enjoy the historical festival. Instead he met Thomas H. Ince, and became a member of the original Kay-Bee scenario organization which at that time was considered to be the most efficient in filmdom.

There he wrote, among many other screen dramas, "The Clodhopper," "The Flame of the Yukon," and "The Apostle of Vengeance," which served as vehicles for Charles Ray, Dorothy Dalton, and William S. Hart when they were just coming into prominence. He later created stories for the Paralta including "Carmen of the Klondike and was next associated with Jesse Lasky.

He has written more than one hundred stories for the shadow drama and is now launched forth as an independent creator-producer with his own organization filming Katterjohn plays. These are to be arranged wholly by Mr. Katterjohn, and presented by Harry Garson through the distribution channels of the Equity Pictures Corporation. They will be made at the new Garson studio in Edendale, Cal., a suburb of Los Angeles.

Although Mr. Katterjohn has barely reached his twenty-sixth birthday, he has a wonderful vision as to the future of the photographic art in the pantomime. He claims that the screen plays of to-morrow will be shown in amphitheatres seating a hundred thousand persons.

A Glimpse of Sennett and His Methods : :

LOOK over the sorrowful faces of any crowd in any street car and it would seem to be a precarous job to try to make a living selling laughs; for the faces of an American crowd are not merry faces.

Mack Sennett has probably succeeded in bringing as many grins and snickers to these faces as any other man. After all, the wits and jesters of the past only had to make one king laugh; Sennett has a billion that must be tickled. His task is to make high brows and low brows, giggly girls and college professors all laugh at the same joke. No small task!

No doubt every one has wondered what sort of man it must be to turn out laughs for the public in wholesale quantities as other men have turned out automobiles. What sort of a man who can send out laughs in one glittering never-ending stream, week after week, year after year. Is he funny to talk to? Is he a cut-up or a grouch in private life.

So here is a close-up of Mack Sennett, the laugh king.

Mr. Sennett is still a young man on the right side of forty. He is a successful actor, but he never acts any more. The growth of the business of making laughs has turned him into a big executive. The Sennett studio in Los Angeles is like a young city.

Among other things it includes a planing mill, a zoo that any city park would be glad to have, a big art department, a wardrobe department that employs more dressmakers than the average famous modist, counting rooms, lumber yards, not to mention a young forest and a big automobile repair garage.

The management of this big institution requires executive ability; and first of all Mr. Sennett is an executive.

Every department knows his personal touch. One minute you will see him discussing the climax of a new comedy with a scenario writer; the next minute he will be instructing the superintendent of construction about building a bowling alley for a comedy set.



The man who has probably created more laughs than any other—and who rivals Ziegfeld in his eye for beauty—Mack Sennett

As is the case with most successful men, his memory is amazing. And, with most extraordinary memories, his grasp of details is due to an unusual power of instantly concentrating his attention. When the stage carpenter interrupts a discussion of a comedy gag to ask how many pictures should be hung in an artist's studio set, he gets the boss's instant and absolute undivided attention.

Mr. Sennett personally follows every detail of every comedy and usually about four are constantly in the course of production. Out of a very fertile imagination he builds most of the plots himself. He closely follows the rehearsals which precede the scenes and often directs many of the difficult scenes himself. Lastly he gets together with the scenario department in writing subtitles.

Every Sennett comedy is literally hand-picked.

Scheduled for release on World program at an early date is "Arizona Cat Claw," five-reel Western drama starring Edyth Sterling. The scenes of this picture are laid in Arizona.

WILFRED LYTELL

Playing Lead in "The Isle of Jewels" Serial

Management Edward Small

RELEASED THROUGH PATHE

ROY DEL RUTH

Directing

Fox Sunshine Comedies

Under the Supervision of Hampton Del Ruth

In and Out of West Coast Studios

By J. C. Jessen

bout Metro Players

ETRO productions have been hampered by three accidents in past week. The series began when May, playing a leading part in mbardi, Ltd.", was riding horse- in Beverly Hills when the polo took fright and ran away. After ase of more than a mile Miss May the horse into a fence and before reached her she had fallen from horse in a faint. In the film Miss injured her head, bringing on a nt attack of concussion, and she delirious for several days. The es to be made for "Lombardi, ", practically all required the ap- ance of Miss May, and conse- ntly this production was held up more than a week. She has now rned to the studio.

he second accident was that of the -passenger stage being struck by acific electric train at a Cahuenge crossing. Sixteen of the forty le aboard were injured, and all re- ed attention at the Receiving and versal City Hospital. Eight of sixteen were taken to the Method- Hospital, where several are still ined. With the exception of Lieut. shall Taylor, all the injured peo- were employed as extras for the imova production, "The Hermit tor of Gaya," and at the time of accident were on their way to loca- at the Lasky ranch which lies be- n the foothills of Hollywood and versal City. Lieutenant Taylor is teran of the Boar and World War, was news editor for the Los An- s *Examiner*, from which position was borrowed by the Nazimova pany to serve as technical director he Hindoo scenes because of his wledge of that country, gained in ral years of travel. The injury to lor, it is feared, will prove perma- , for he has a slight fracture of skull which physicians believe will ys effect him.



nse moment from "Hell's Half Acre," of the Lone Star Westerns featuring Meyers and June Keith. Released through Arrow

The third of the series of accidents was more slight than the others, and consisted of the cameraman for the Lytell company dropping the hood of an automobile on his hand and fracturing the bones of several fingers of his right or camera hand.

Alice Lake is to be starred in a screen version of "Tess of the D'Urbervilles," by Thomas Hardy, for which the working title has been chosen, "Should a Girl Tell"? The direction is to be by John Ince, who has just completed "Please Get Married," featuring Viola Dana, and the continuity is by Finis Fox.

Ray C. Smallwood has begun production of "The Best of Luck," the first of the Drury Lane melodramas which Metro is to produce.

Fox Studio Doings

THE casting department at the Fox studio has been busy the week of August 25th engaging several actors and actresses of prominence for newly started productions. Three of these are under way as stellar vehicles.

Frank R. Deal is directing Gladys Brockwell in "The Devil's Riddle," a western picture with an ending in New York City's Bohemia. In support of Miss Brockwell are William Scott, Richard Cummings, Claire McDowell, Easter Walters, Nicholas Duncan and Kate Price.

Jack Rollens, John Cossar, William Rynor and Lloyd Bacon have been engaged by Scott Dunlap for his new production, "A Little Prayer for Rain," starring Albert Ray and Elinor Fair.

Edmund Lawrence began production of "The Heritage of Eden," with Madlaine Traverse as his star and George McDaniel, Henry Hebert and Edwin Booth Tilton in support.

Peggy Hyland will begin work the first week of September on a society and Bohemian feature, the title of which has not been chosen, under the direction of Howard M. Mitchell.

Universal Newsettes

UNIVERSAL CITY is much like a deserted village at the present time because of the absence of most of the producing units from the studio to work on location. Three of these producing units are at San Francisco. Allen Holubar, with Dorothy Phillips and a company that includes Robert Anderson, George Hackathorn, Frank Elliot, Elinor Fields, Margaret Mann and a number of others, are at work on exterior scenes for "Ambition" at Pleasanton, a small town suburb of San Francisco, which still maintains its wild west gold mining atmosphere and appearance.

The company filming "The Beach Comber," which has Elmo Lincoln as star, in the role of ship captain, is working in Golden Gate harbor taking sea scenes under the direction of Rex Ingraham. Players who went north with this company are Mabel Ballin, Harry Van Meter, Ethelyn Irving, Frank Brownlee, Dick La Reno and Paul Weigel.

Rollin Sturgeon is in charge of the third unit making "The Breath of the Gods," with Tsuru Aoki. This is an adaptation from the Sidney McCall novel of the same name and the principals in this cast are Stanhope Wheatcroft, Pat O'Malley, Barney Sherry, Arthur Carewe and Ethel Shannon.

Jacques Jaccard is continuing on the melodrama, "Cassidy of the Air Lanes," with Lieut. O. L. Locklear. Francelia Billington, Carmen Phillips, Ray Ripley and Alan Forrest have the principal roles in support. Many scenes in this photodrama require spectacular stunts in the air, and one of the players has changed from one machine to another airplane below him, while three or four thousand feet above de Mille field, where the flying scenes have been made. Several narrow accidents have been narrowly averted, and the aviators taking part have had miraculous escapes. In one instance two machines came to the ground together, but fortunately no one was hurt, while the airplanes were badly damaged.

The many convict uniforms being worn at Universal City this week for "The Gift of the Desert," which stars Harry Carey, under the direction of Jack Ford, gives the place the appearance of a California prison. This film is adapted from the Peter B. Kyne story titled "The Three Godfathers." Continuity was prepared by H. Tipton Steck.

Two other five-reel subjects in the making, "No Experience Required," starring Mary MacLaren, and "Lasca," co-starring Frank Mayo and Edith Roberts. Ed Morrissey is directing the former under the supervision of Tod Browning, and Norman Dawn is the director of "Lasca."

An all-star cast production which will have as principals Una Trevelyn, Lilie Leslie, Sam de Grasse and Clyde Fillmore, is shortly to be made under the title of "Clothes and Treachery." Eric Von Stroheim is to direct this Parisian life picture adapted from a foreign story.

Harvey Gates has written "Shameless Salverson," a two-reel western melodrama which is now being made under Eddie Kull's direction and featuring Hoot Gibson and Joephine Hill.

Another two-reel western just being finished is "Tempest Cody, Kidnapper," being filmed by Henry McRae, with Marie Walcamp as the featured player.

Jack Wells, who is making the serial, "The Strange Case of Cavendish," with Kathleen O'Conner and Jack Perrin, is at work on the second episode.

Three comedy companies are now at work at Universal City. Lyons and Moran are continuing with their one-reel Star Comedies, and Al Santell is making a one-reel picture with Chris Rub and Margaret Allen as principals. This comedy is entitled "Thirty Minutes in Havana." The Florence Turner company has just finished "Old Dials for New," which was written by Phil Hubbard.

Vitagraph News Bits

ANTONIO MORENO has arrived at the West Coast Vitagraph studio and is working night and day on his stellar role of the new serial called "Secret Service." Preceding scenes had been made of this serial and Moreno is engaged in filling in the action to dovetail with those scenes already made.

Studio production has been started of the remaining five episodes of "Smashing Barriers," in which William Duncan is starred. Duncan and his company have returned from location at Lake Huntington, where the first ten episodes of the serial were made.

Another comedy company has been added to Vitagraph forces, which already number the Montgomery and Rock, Noel Smith and Larry Semon units. Harry Mann is to be the new star under the direction of Ben Cohen.

At the Ince Plant

FIFTEEN HUNDRED extra people were used this week on the beach near Inceville for scenes in the Thomas H. Ince special production, "Americanism vs. Bolshevism," being directed by Fred Niblo. The great number of extras required for these scenes caused many to recall the days when the mob and military review scenes were staged at this big ranch for "Civilization."

Director Irvin Willat is home from San Francisco with a company which has Hobart Bosworth as the featured player, and Jane Novak as his leading woman. In this northern city many submarine, battleship and merchant marine scenes were filmed for this picture of the sea which is another of the Ince special productions.

Charles Ray is at work under the direction of Jerome Storm on what is termed a stuttering story, written by Agnes Johnson, and the filming of "Mary's Ankle" has been started by Director Lloyd Ingraham, with Douglas MacLean and Doris May as co-stars.

The J. Parker Reid producing organization working at the Ince studio has completed the filming of "The Lone Wolf's Daughter," starring Louise Glaum, from the Louis Joseph Vance novel, "The Daughter of the Wolf." William P. S. Earle was the director of this subject.

The F.P.-Lasky Studio

THE Famous Players-Lasky Studio at present have more producing activity than at any time for the past several months, it so happening that practically all organizations are at work, or at least this is the case with respect to the technical organization.

William C. de Mille this week filmed the prologue for his coming production, "The Tree of Knowledge." The prologue is based on the fable of "Adam and Lilih," with Theodore Kosloff taking the role of the first man and Yvonne Gardelle appearing as the first evil woman.

Singer's midget elephants, who were held in Los Angeles this week because of discontinuance of trains as the result of strike, were pressed into service by Director Donald Crisp, who is filming "It Pays to Advertise," starring Bryant Washburn. The animals were used in a parade advertising "Thirteen Soap, Unlucky for Dirt." Practically all members of the producing organization took part in the parade in one way or another, and the event made a holiday for Hollywood firms whose people insisted upon seeing the celebration.

The Federal mint at San Francisco was called upon this week to furnish props for scenes for "Hawthorne of the U. S. A.," starring Wallace Reid, which is now in the making under the direction of James Cruze. The scenes taken were those showing Monte Carlo and 2000 heretofore untouched half dollars from the San Francisco mint were the important props. Lila Lee is Reid's leading woman for this picture, and the principals in the cast are Edwin Stevens, Charles Ogle and Tully Marshall.

Robert G. Vignola took Ethel Clayton and company to Big Bear Valley this week for scenes in the melodrama "More Deadly Than the Male." Edward Coxen is the leading man, and the others in the cast are Herbert Hayes, Hallin Cooley and Miss Peggy Pearce.

Houdini returned this week from his trip in the east, where he went after the completing of "The Grim Game," and with the scenario staff is working on the next picture, which will be started by Director James Cruze about September 22nd.

The film version of "Everywoman," now completed by Director George H. Melford, and in the hands of the editing department, is considered at the Lasky studio as the most spectacular production ever made at this big plant, which is indeed a very high compliment to the technical staff of the studio, the cast which has Violet Heming as star; Will M. Ritchey, author of the screen version, and especially so to Director Melford. Miss Heming is returning to New York to resume her work on the speaking stage, and Director Melford is supervising the preparation of work for the filming of the revised version of "The Sea Wolf," for which no cast has been selected.

Marguerite Clark, accompanied by her husband, Lieutenant Williams, is leaving this week for New York, where future productions are to be made for the present. Because of the success of Director Walter Edwards in the filming of Miss Clark's several pictures in Los Angeles, he will go to New York to direct future productions there. Director Edwards will take with him his assistant, Fred J. Robinson.

Sets are being erected for C. B. de Mille's coming production, "Why Change Your Wife," and work on filming this production will be started in a few days. Elliot Dexter, who has been very ill, is now almost totally recovered, and it is understood he will play an important part in this de Mille picture.

Harry Garson News

THE Clara Kimball Young production unit is nearing completion of "The Eyes of Youth," and all scenes will be made within the next week. This picture has required the use many sets, but one of exceptio beauty is the reproduction of the fr of a San Francisco millionaire's ho The reason for its reproduction that many of the exteriors were m in San Francisco, but the script quired others that could not be m in the Bay City because several of members of the cast were not th When these scenes are shown on screen they will very emphatic point out the efficiency of the tech cal organization General Mana Harry Garson has perfected for stu work.

In the filming of the first Katterjo picture it became known this week t Mary Alden is to play opposite Ho Peters in the initial release of t brand through the Equity Pictu Corporation, which is titled "Lo Honor and Obey." Actual product of this picture started a few days a with Director Al Green in char The filming of all scenes is being pervised by Mr. Katterjohn.

Marah Alice Ryan, the author whose best known works perhaps "Told in the Hills" and "The S of Rafael," has been engaged by M ager Harry Garson to write a st for Clara Kimball Young, and authoress is now in Los Angeles work on this story. It will not produced for several months.

Hollywood Hokum

September 13, 1919 NEWS MORE NEWS

Earthquake this week.
House Peters is in town.
Rumors are scarce this week.
Carl Laemmle has gone east.
Colonel W. H. Selig plans to see New York shortly.

Clara Horton has been so busy all year she scarcely has had time to breathe.

Dick Le Strange has flitted eastward to be casting director for Myron Selznick.

Bessie Barriscale is frequently referred to as the best gowned star in pictures.

Emerson Hough is in town to see that Ben Hampton makes "The Sage Brusher" correctly.

Gale Henry has moved her make-up box and false hair to a studio at 5813 Santa Monica Boulevard.

Wally Reid has been at work three days, and makes the claim he has forgotten he had a vacation.

Hobart Bosworth is to be seen in a sea picture Tom Ince is having made. Rather rough stuff we are told.

D. W. Griffith, at the latest report, has not accepted the Methodist Church proposition to make Bibical films.

ZaSu Pitts is more or less temperamental because fans have asked her what the title "The Other Half" really meant.

Old Doc. Crane avers that heaven and the angel wings will be nothing new to him for he's been a bird all his life.

Bill Hart had his western hat pressed this week preparatory to becoming a bad man again after several weeks' vacation.

Maurice Tourneur has an automobile with a Victoria top, which has nothing to do with the production of "Treasure Island."

Louise Glaum did an extra part in an atmosphere scene for her own picture which proves the girl is not stuck on herself.

Tom Geraghty has bought a new automobile. He also claims to have a new Ford joke, but the machine is not of that brand.

Bert Lytell having stepped out of "Lombardi, Ltd." clothes, was given an opportunity to get a hair cut this week—yes, and a shave.

Ben Cohn, who thinks comedy plots in his sleep, was located by HOKUM this week at the Vitagraph studio where he's writing and directing.

Bill Keefe is authority for the tatement that Monte Katterjohn pictures are to be made on rubber film so the footage tax will not be so great.

Ham Beal is going to lead the simple life beginning September 12th, after a year as publicity chief at U City. Ham allows a rest will do him good.

Eddie Lyons and Lee Moran, the boys, are reported to have made a big deal this week w they traded their respective collection of neckties, sight unseen.

Al Jennings claims that a real westerner, of the type he was most familiar, didn't know what it was to have silver trimmings on their saddles and bridles.

Handsomely embossed announcement cards tell us the Realart Pictures Corporation. Exchange has been located at 839 Merchants National Bank Building, Los Angeles.

Bert Glassmire confides to us that Sennett Comedies of the future are going to have a theme, which leads to the prediction that comedy may have become a serious business.

Since Montgomery and Rock got into the burlesque comedy game, they don't see any use of making any other kind of comedies, all of which may or may not be a compliment to the girls.

May Allison has had a flood of letters in which the fans want to know if she's married, and so she asks HOKUM to deny any reports of this character. Nothing was said about Barkis being willing.

Bert Bracken 'pears to be an ordinary individual, for he hasn't gotten chesty since they sold his latest picture "The Confession" for a record breaking price, which is certainly a test for temperament.

Isidore Bernstein denies the rumor that National is going out of business because Henry Walthall's contract expired, and from what we've seen of Bernie and Bill Parsons, they're both up and at 'em.

Nazimova went down to see her picture run off at the California in s week, and she had an awful time getting out of the theatre because the fan worshippers wanted o ask her what kind of face powder and cream she used.

Bill Duncan brought the "Smashing Barriers" gang home rom Lake Huntington this week, nd Bill says if anybody thinks e was on a vacation for ten eeks they have thirteen guesses coming. Bill only made exteriors or ten episodes.

Ben Hampton is authority for the statement that motion pictures are made in Los Angeles, but declines to be further quoted. This statement, he vows, is meant for all members of the News staff, nd one in particular.

When it was learned this week that Charley Ray was making a stuttering story picture, the question was asked as to just what Charley stuttered on, an F or an S, and then the information came that he stuttered on Z's, to make it easy.

Bob G. Vignola has a letter this week from the editor of an Italian paper in Albany which says "my son won't work, he don't like work, and so I want to make an actor of him. Can you do anything to help me." Bob hasn't decided upon what answer he'll make.

No one has taken Tom Ince's fifty thousand away from him by a flight across the placid Pacific. There have been rumors that C. B. deMille was going to relieve Tom of this money in order to keep it in the F. P.-Lasky family, but no verification of this rumor s at hand.

Dick Willis walked passed HOKUM office the other day carrying a music or brief case, and there is much speculation in the vicinity as to whether he is going to be a musician or an attorney. Inasmuch as Dick didn't have his hat on, it was said he is educating his hair for a musician's role.

Bill Wing has been re-discovered. He is now hibernating at the Selig Zoo where he is writing psychological screen plays. It will be remembered that Bill originated the psychological play, and he has gone a step farther in preparing such photodramas as give a psychological twist to the capers of the jungle beasts.

S. P. Trood of Brentwood Publicity department comes at us this week with a mistaken identity story of an old man helping ZaSu Pitts through the tumultuous traffic. The old man was a tourist from Iowa and didn't know the way of a wild film city, Trood says, and we guess he didn't know Miss Pitts' first name or he'd never attempt the heroic stuff.

SOCIAL NOTE

Forty Francis Ford filmsters gave the chief a birthday party in celebration of the completion of "The Mystery of Thirteen," at a down town cafe. Louis Burston was the toast master and everybody made speeches. "The Wearing of the Green" was played by the band as Ford was led into the room blindfolded. Everybody danced, and a good time was had by all.

EXTRA!

As we ramble off to press the report reaches HOKUM office that Pauline Frederick bobbed her hair. Investigation brought out the fact that this was but a report, and that many society women of Los Angeles had followed Miss Frederick's supposed example and bobbed their hair. Pauline wore a wig in the picture she just finished, and a lot of society folks who worked in scenes with her thought they'd look fetching and had the scissors applied. What will they think when they see Miss Frederick with all her hair.

Editorial Announcement: In view of the fact that the entire editorial staff of Hollywood HOKUM is preparing to make a most important migration, notice is hereby served to subscribers that this news journal will discontinue publication temporarily until all the sights of Broadway have been viewed, and a more definite understanding of the film world in general is ascertained by a walk through the Pennsylvania station, the lobby of the Astor, and Mrs. Rector's place.

Here and Ther

THE third of the Eminent Auth Series of pictures has been put production at the Goldwyn plant, most recent one started being Gertr Atherton's "The Perch of the De which will be filmed under the di tion of Rupert Julian. Barbara Cas ton, Lawson Butt and Willard Lo together with Ethel Grey Terry, was brought to the coast from N York especially for this product are the principals.

The second of this series to be in production is "The Street Ca Straight," from the Basil King st which will be made by Wallace W ley. Production of this emi authors' picture has been slightly layed because actors en route to Angeles from New York have b delayed by railroad strikes on coast. Naomi Childers and Irene F are the principal women who will pear in the picture.

Samuel Goldwyn has engaged W liam Parke, late director in the to make the next Pauline Frede story, and likewise has secured D Pawn to be leading woman for T Moore in his next picture, which i be started shortly by Director H: Beaumont. Other professionals ac to the Goldwyn organization are Ja Neill and Edythe Chapman, who l for the past several years played l ing character parts in Paramount Artcraft productions at the L studio.

Director Reginald Barker and Geraldine Farrar company are h from spending a week on the de near Oxnard.

Mabel Normand, who is to cont under the direction of Victor Sch zinger, is prepared to leave for zona, where this star's next pic will be made.

Jack Pickford arrived in Los geles Saturday, August 23.



Three scenes from the Wistaria Productions Serial, "The Lurking Peril," in which George Larkin, one of the daredevils of the screen, and Anne Luther are co-starred

National Campaign for Facts and Follies

When the Facts and Follies series of short photo-plays are released to the public early in October, by the Pioneer, the pictures will have had the benefit of one of the most extensive publicity and advertising campaign that has ever been given to the one-reel productions.

These pictures are little stories of the facts and follies of life, are being produced by the Physical Culture Photo-plays, under the personal supervision of Bernarr MacFadden and a large staff of production experts. Mr. MacFadden is editor of the Physical Culture Magazine and also the True Story Magazine, the combined circulation of these two publications totaling over half a million copies a month.

Beginning in the next issues of these magazines, publicity articles dealing with the Fact and Follies series will be featured monthly. As a preliminary to the magazine publicity, the Pioneer-MacFadden staff are placing large adds in fifty-two of the leading daily newspapers in United States and Canada, which will bring these productions directly before the public. At the same time that these large advertisements appear, the first installments of the Pioneer publicity will be published in the reading columns of the newspapers running the ads.

Story by Scott Next Eminent Author

The fourth production for Eminent Authors Pictures—"Partners of the Night," by Leroy Scott—will be made in New York as soon as the Goldwyn organization completes arrangements for an eastern studio. The scenario prepared by Charles S. Whittaker is now in the hands of Mr. Scott, who is now writing his own titles. It is said that so much material was available in his novel that another picture will be made from a second set of scenes. A new kind of detective story is promised in which New York figures prominently.

Leroy Scott points out that Rex Beach has made the back ground a very interesting part of all his pictures, and taking his cue from that he has played up New York scenes for his first picture.

Pioneer's New Season Prospects

Policy for Year Will Continue Co-operative Exchanges

THE Pioneer Film Corporation, through its general manager, M. H. Hoffman, has issued the following announcement to the trade at large, in which is outlined the policy of that concern for the season of 1919-20.

The announcement reads in part as follows: "After a period of careful study and consideration of the film market for the past six months, the executives of the Pioneer Film Corporation have arrived at definite decisions, which will govern the policy of their concern for the season of 1919-20."

"We have learned with great satisfaction that our attractions have met with the unqualified approval of the exhibitor; that they have been pictures which have met favor with the public, and have made money for the exchange and theatre manager. It shall continue to be our practice to secure the best pictures produced, and to offer them to the independent exchangemen throughout the country at a price which will insure him a big return for his investment."

"We shall continue to extend our chain of co-operative Pioneer exchanges, which will handle all of our releases in their given territory. This policy will cut down our exploitation expenses on each picture, and the saving will be deducted from the price of our releases to the exchanges handling them."

"Our entire purchasing committee which views every independent production of merit placed upon the market reports that we will be able to maintain a schedule of one production a month or twelve a year, and will add to this four to six big special productions. This is a conservative estimate, and in making it, we feel that our actual performance for the next year will greatly exceed it.

"In addition to the big productions which we will handle, we will offer, beginning early in October, the Facts and Follies series of one-reel photo-plays which are now being produced by the Physical Culture Photo-plays, Inc., under the supervision of Bernarr MacFadden. These are to be smart and snappy satires, dealing as their title suggests, with the lighter side of life, in a delightfully humorous and human manner.

"Our long established practice of prompt and efficient service will be continued, and it is our intention to enlarge our special service departments, so that the work of the exhibitor playing our productions will be reduced to a minimum."



A still from "Love Is Love," a Fox picture, in which Albert Ray is the subject of commiseration from Elinor Fair

Advance Bookings Are Heavy on "The Wolf"

It is only a short time now before Vitagraph releases "The Wolf," the screen version of the drama by Eugene Walter, which has been made into picture form for Earle Williams. The picture was finished some time ago. Confident that it had something that would interest and thrill every lover of good pictures, and bring resulting financial returns to exhibitors. Vitagraph took time to get out special twenty-four sheet stands, and unusually elaborate special printed matter, and its action is said to have brought the desired results. Seldom has a picture brought them many advance bookings.

Houdini on Broadway

Houdini has again conquered Broadway—this time in his five-reel Paramount-Artcraft picture, "The Grim Game," which is packing in audiences daily during a special engagement at B. S. Moss' Broadway theatre, which opened Monday, August 25.

Dooley Exchange Now Broadens Activities

Dooley Exchange Inc. has purchased through the Victor Kremer Film Co. a series of five five-part features starring Shorty Hamilton. In addition they have secured from the Arrow Film Corporation "The Profiteer" with Alma Hanlon, "When the Desert Smiled" featuring Neil Hart and "Miss Arizona" with Gertrude Bondhill.

Two features have also been purchased from the Aywon Film Corporation through Nathan Hirsch.

The Dooley Exchange has also established and will open one of the best equipped exchanges in the state at 338 Pearl street, Buffalo, and will be ready for business not later than Sept. 1.

The business of the Dooley Exchange has increased to such an extent during the past year that they are compelled to handle more prints, and in order to render the exhibitors in the western part of the state 100 per cent. service, are opening the above exchange. Plans and preparations are being rapidly worked out for the establishing and opening of various other exchanges in other states.

"Everybody's Business" Offered to Buyers

Although "Everybody's Business" touches on the subject of Americanism and Bolshevism, primarily it is said to be an interesting melodrama with a love story that will appeal to motion picture fans. Many angles of exploitation have been devised for the State Rights buyer and exhibitor by W. H. Productions Company and in addition, H. C. Witwer, the prominent author, has written a novelization of the story which will be published both serially and in supplement magazine form in all of the leading newspapers in the country. Requests for territorial rights are now being considered by W. H. Productions Company.

Edwin Hollywood Will Direct Morey

Edwin L. Hollywood has just been added to the staff of Vitagraph directors at the Brooklyn studio and will direct Harry T. Morey in his next picture.



One of the best known Fox directors, Richard Stanton, who recently made "Checkers"



Helen Holmes and the cast in the S. L. K. serial, "The Fatal Fortune" waiting for the director's call.

The Paramount-Artcraft Girl

Mystery of Identity Disclosed; She Is a Composite of Many Noted Beauties

NOW that National Paramount-Artcraft Week has arrived, the Famous Players-Lasky Corporation has disclosed the identity of "The Paramount-Artcraft Girl." For this girl, whose picture has been used in advertising the big week in newspapers all over the country for the past few weeks, with the caption, "Who Is She?" really has an identity, and Henry Hutt, the artist who drew her likeness, carefully executed the portrait not simply as a picture of a pretty girl, but with detailed regard for her every feature.

Now the solution of the puzzle: Take, as the doctor would say, in preparing a prescription—take the aristocratic nose of Elsie Ferguson, the dancing eyes of Ethel Clayton, the symmetrical teeth of Gloria Swanson, the peach-bloom cheeks of Wanda Hawley, the waving hair of Irene Castle, the beautiful neck and shoulders of Marguerite Clark, the expressive eyebrows of Vivian Martin, and the winsome mouth of Billie Burke—and you have "The Paramount-Artcraft Girl."

This girl has done a remarkably fine piece of work for exhibitors of Paramount-Artcraft pictures, especially in connection with the advertising of National Paramount-Artcraft Week. She has set the people talking about her and about the pictures she represents. She has aroused their interest and their curiosity, and consequently the pictures and the week have been advertised by word of mouth—the kind of advertising that gets the biggest results.

Universal Companies Active

Dorothy Phillips, Harry Carey and Elmo Lincoln Work on New Features

THE starting of production on "Ambition," Allen Holubar's next super-feature to follow "The Right to Happiness," the beginning of a serial and a program feature were the biggest events of the current week's activities at Universal. Holubar wrote the story himself and Dorothy Phillips is to be the star, surrounded by a notable cast. The story concerns a small town girl's ambition to become a great opera singer.

Harry Carey has started work on a new six-reel feature entitled "The Gift of the Desert." Jack Ford directing. The story was written by Peter B. Kyne and appeared in the Saturday Evening Post under the title "The Three Godfathers."

The first episode of "The Strange Case of Cavendish," the new Universal serial, has been completed under Jack Well's direction. Jack Perrin and Kathleen O'Connor are playing the featured roles, with a large supporting cast including Barney Sherry, Robert Walker, Henry Barrows, Gertrude Astor and Phil Gastrock.

"Betty Reforms," a six-reel special feature, starring Ora Carew, Forrest Stanley and Charles Clary, is well under way under William C. Dowlan's direction. Other players in the cast are Frank MacQuarrie, Blanche Rose, Frank Thompson, Burwell Hamrick, Andrew Waldron and Cora Drew.

Dircetor Rex Ingram has taken his company of players, headed by Elmo Lincoln, to San Francisco, where they will film scenes for "The Beach Comber." Mabel Ballin is playing opposite Lincoln, while other important roles are in the hands of Frank Brownlee, Paul Weigel, Dick La Reno and Ethelyn Irving

Director Norman Dawn and his company have left Universal City for Victorville, Calif., where they will shoot the round-up and stampede scenes for "Lasca," a six-reel feature starring Frank Mayo and Edith Roberts.

Stevenson's "Treasure Island" for Screen

With all the motley crew of characters evolved by the imaginative mind of that beloved and lamented author Robert Louis Stevenson, "Treasure Island" will shortly be produced by one of the masters of the screen world—none other, in fact, than Maurice Tourner, whose work has brought him into the very foreground of motion picture producers and stamped him as one of the most artistic of those who devote their time to the creation of entertainment for the screen.

As Mr. Tourner himself describes it, this production of "Treasure Island," which will be a Paramount Artcraft special, will be characterized by a combination of realism and beauty. Mr. Tourneur hopes to make it as artistic in one sense as "The Bluebird," yet with all the bigness and romantic thrill of days which were characterized by their freedom from all that in modern times we regard as conventional.

A Social Theory is Basis of Feature

"Dangerous Waters," the Robertson-Cole feature distributed by Exhibitors Mutual, in which Jesse L. Hampton presents William Desmond offers a combination of mythology and modern society. The characters are all modern, people of high social position and to test out the belief that it is not what people do but what is said about it, they assume the roles of characters of the Pantheon. In order to prove the theory, one of the members gives a Baccahanalian revel at the Ritz.

In the guise of various mythological gods the guests assume the freedom and license that was supposed to have been their privilege.

Events that follow the revel prove to the girl and to others that society commandment "Thou shalt not be found out" is not all that is demanded for happiness.

"The Photoplay Jazz"

"Jazzland," an animated cartoon in which the characters in a jazz band and the dancers synchronize their movements with the time of the theatre's orchestra, is one of the novel subjects to be seen in a forthcoming number of Paramount Magazine.



Elliott Dexter, Paramount-Artcraft playe



Type of window card prepared for "The Midnight Girl," Adolf Philipp Film Corporation production

Adolf Philipp Names Three Pictures

The Adolf Philipp Film Corporation under direction of Adolf Philipp announces the first three musical film comedies.

The comedies which have been adapted of Adolf Philipp's Broadway successes are: "My Girl Suzanne," "The Midnight Girl" and "Oh, Louise," which is an adaption of Adolf Philipp's success, "Auction Pinochle." Mr. Adolf Philipp, who is appearing himself in these comedies, is supported by an excellent cast of players, as Patsy De Forrest, George Henry, Marie Fagano, Joseph P. Marquis, Gladys King MacClure, Pauline de Palla, Edward Elkas, Will. H. Sloane, Harold Peel, Anita Brown, Philip Sanford, Marie Louise Buckley, Lucia B. Segar, Louise Marceau, and other well known players, as well as a lot of pretty Bathing and Dancing Girls.

"Sahara" Continues to Be Drawing Card

The W. W. Hodkinson organization reports, with steadfast regularity, the sustained and increasing popularity of J. Parker Read, Jr.'s, big Louise Glaum production, "Sahara." This Allan Dwan production, first released in June, has since that date entered into virtually every big theatre in the larger cities of the country till now there are but few big cities left in which it has not been booked.

Following the success of "Sahara" in William Sievers' new Grand Central theatre, St. Louis, Harry Koplar has booked this production for the entire Koplar circuit of theatres.

George Walsh Has New Leading Woman

When "From Now On," the new George Walsh starring vehicle, is released by William Fox on September 8th, the picture audience will behold opposite the heroic figure of Mr. Walsh the diminutive person of Miss Regina Quinn, an actress of decided charm and talents.

Farrar Opens New Goldwyn Year

In "The World and Its Woman," Diva Scores with Critics

ENTHUSIASTIC reviews in all the Philadelphoa daily newspapers followed the premier showing of Geraldine Farrar in "The World and Its Woman," the Goldwyn production presented to the public for the first time at the Chestnut Street Opera House. This pre-release display of Miss Farrar's latest picture, directed by Frank Lloyd, marks the launching of Goldwyn's fall series productions, which are being handled according to the new "see them before you book them" policy. The demand for "The World and Its Woman" has been so urgent that Goldwyn decided to permit a number of showings a few days in advance of the release date, starting with Philadelphia and following with Brooklyn, where the picture opened last Friday night at the Strand theatre.

How well the drama of modern Russia was received at the Chestnut Street Opera House is indicated by the enthusiasm of the Philadelphia critics who reviewed the production at length. Some of the headlines in large type read: "Geraldine Farrar in Striking Film—Wartime Chaos in Russia Portrayed in 'The World and Its Woman,'" *Evening Public Ledger;* "New Farrar Picture is Thrilling Drama—Stirring Scenes in Russia Depicted in Film at Chestnut Street Opera House," *Philadelphia Inquirer;* "Strife and Kisses in Russian Film—Fights and Love Affairs of Miss Farrar Make Chestnut Feature Brisk," *Philadelphia Press;* "'The World and Its Woman' Pretentious Russian Film Presented," *Philadelphia North American.*

In addition to marking the opening of Goldwyn's new year, the Philadelphia presentation of the Farrar production is significant in that it introduces a season of motion pictures at the Chestnut Street Opera House, where the management made every effort to secure the strongest possible attraction as the premier feature. S. L. Rothapfel, famed for his success in arranging artistic presentations, visited Philadelphia to superintend the opening performance.

After praising the picture as a whole, the critic of the *North American* contributes the following tribute to Miss Farrar: "The star's acting is a delight. She fulfills all the requirements of her role and looks the part to perfection. She engages in a fight at one time with another woman that rivals the most famous male scrappers of the screen and recalls her performance of 'Carmen,' and she acts throughout in a spontaneous and artistic way that pleases thoroughly."

The critic of the *Philadelphia Press* writes: "The presentation of the feature has been marked by careful attention to decorative detail in the theatre proper, in the assembling of a very good orchestra and lighting effects. But it is safe to venture that the average spectator goes to a photoplay for its sake first. 'The World and Its Woman' would not disappoint him if it were displayed on a sheet with a piano for accompaniment."

Another Universal Group Abroad

Marie Walcamp Is Head of Fifth Foreign Expedition

ONE of the most interesting trade announcements of the week is contained in the statement from the Universal Company which tells of the sending of the fifth of its foreign producing units abroad, and the fact that four new serial productions are under way with stars of the first magnitude in the leading roles.

The Universal Company has at the present time four separate producing units out of this country. They are: the Eddie Polo company now in Scotland making the serial, "The Thirteenth Hour," the Smithsonian African Expedition in conjunction with the Universal Film Co., the Alder-Laemmle expedition into the Orient, and the industrial expedition headed by Roswell B. Johnson.

The fifth producing company is to sail from San Francisco for Japan on September 16, according to the present plans. The company will be headed by Marie Walcamp, serial star. The production or serial which will be made in Japan is titled "The Petals of Lao-Tze," taken from a story by J. Allen Dunn. The production will be directed by Henry McRae.

This is the second company Universal will have sent abroad to produce a serial. It is a fact worthy of note that the Universal company is keeping abreast of the demands of the public and the exhibitor for some new and novel productions of the better class. It is through such procedure that the Universal company expects to lead in the upbuilding of the screen art.



Robert Anderson is star in the Universal Special "Common Property"

Marie Walcamp, the star of the serial, is known as a fearless actress. Her latest serial success is "The Red Glove," and she has recently completed a series of special short Western subjects under the title of "The Spur and Saddle Series."

Thomas Gubbins, will be assistant director and interpreter, and Joe Waddell, formerly an American aviator who accounted for two German planes overseas in the recent war, will be chief cameraman. Waddell will not only enoy the trip as cameraman but will make a honeymoon of it, his bride of a few weeks accompanying him.

Supporting Miss Walcamp will be Harlan Tucker, former leading man for the Morosco stock company. Wadsworth Harris will have the villianous role, and Otto Lederer will have the character roles to portray. Others in the group of twelve who will make the trip to the island of Japan are George Hively, a well known scenarist, who will act as continuity writer; Miss Elinor Fried, business manager and film editor; Earl R. Hinds, developer; Charles Monroe, electrician, and Stockton Quincy, technical director and property chief.

Some idea of the size of this producing unit may be obtained from the fact that it will be equipped with a complete portable film laboratory, including film tanks, drying drums, and a printing machine. Besides several hundred trunks of costumes and clothes, the ship on which the company will sail will carry 225,000 feet of film for the use of the producing company.

Seen in Many Serials

Neva Gerber, leading woman for Ben Wilson in Hallmark Picture Corporation's serial release, "The Trail of the Octopus," is accredited with being one of the screen's best known leading women of the serial drama.

Fictionized Version of Pathe Serials Wanted

A gradual return to the serial exploitation methods of a few years ago is evidenced by the recent demand from exhibitors for novelized forms of Pathe serials to be run in local newspapers in connection with the first run of the serials in the various theatres throughout the country.

Thirty or forty newspapers ran the fictionized version of Ruth Roland's latest Pathe serial, "The Tiger's Trail," and the exhibitors through whose influence this was brought about have reported vastly increased attendances which they trace directly to this method of bringing the story before readers.

Within the last three days the Serial Publicity Department of Pathe Exchange, Inc., has received a request from the Manchester Mirror of Manchester, N. H., for the fictionization of the Western Photoplays-Pathe serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison.

The Serial Publicity Department of Pathe Exchange, Inc., announces that fictionized versions of all Pathe serials are always available to such exhibitors or newspapers as care to write for them.

Big Names Feature a Dwan Production

Allan Dwan—Richard Harding Davis—Augustus Thomas — Ferdinand Phinney Earle—these are some of the names which Realart Pictures Corporation announces will be strongly featured in its advertising of the special features, "Soldiers of Fortune."

A special exploitation department has just been organized under the direction of Bert Adler, a well-known publicity and advertising man, and his first work will be in connection with "Soldiers of Fortune."

This production has just been completed at the Pacific Coast studios of Allan Dwan. Mr. Dwan made the picture for Mayflower Photoplay Corporation which will release it through Realart. The story is based on a popular novel of Richard Harding Davis and there has been a nationally known dramatization, that made by Augustus Thomas for the stage.



Schomer-Ross Productions announce that Emily Stevens will star in "The Sacred Flame"

Interviewing "The Red Viper"

Linking Title of a Picture with Its Theme Appeals to Tom Hamlin

IN some restaurants the bill of fare plainly states "Roast Beef," but in all the higher-priced places they insert many superfluous sub-titles. This is now generally recognized as camouflage.

And in the motion picture industry many pictures are running amuck throughout the country bearing titles entirely foreign to their theme. Undoubtedly these have not intentionally been camouflaged, but simply get by through downright carelessness.

The opinion of the writer is that a short title which embraces the exact theme of the picture is a great asset for any exhibitor in his exploitation. Such a title for instance as "The Red Viper."

On previous assignments emanating from the editorial chair we were ordered to interview a star or review a picture. But this is the first time in our young-old life we were assigned to interview a title. And "The Red Viper" was the title.

When I first saw the title I mused; "Well, here's a film that is not a western, nor a comedy, and certainly is not a society drama. I must see the film first and actually see whether its striking title is in keeping with the theme."

And I found that it was a timely drama picturing the present day unrest, and still without a mention of Bolshevism or I. W. W.'s. A sort of propaganda that should give pleasure to members of the American Federation of Labor instead of offense.

A purely American story set in the working men's section of Manhattan, and with all the natural human elements at work, embracing love, hate, dissatisfaction and contentment.

"The Red Viper" was symbolized by certain radical agitators of foreign birth who urged a war of violence instead of the free use of the peaceful ballot box, which still remains every citizen's perquisite.

This is certainly one notable example of linking a striking title to the topical theme of a picture. Every person whose eyes are caught by this unusually striking title will immediately know the theme and know that it is a timely one.

Thus fully half the value of the exploitation is realized in the mere title alone. And you will consequently have an audience that is sympathetic to the theme and prepared to applaud the simon pure Americanism displayed and quick to appreciate the dramatic action and entertaining values injected by the director and his cast.

Of course an exhibitor wants to get them coming into the theatre in great and overwhelming numbers without the necessity of his spending a barrel of money in exploitation.

After getting them in it is generally acknowledged that a picture does not have to be a knockout. But it must satisfy and not send them away disappointed.

In regards to the pulling possibilities of "The Red Viper," the title and theme so snugly linked and so self-explanatory would naturally insure a big audience on so topical a theme,and as to the pleasing qualities it should entirely satisfy the exact sort of audience it draws.

Before the interview with a title is concluded it may be well to insert a declaration from a live exhibitor; Joseph La Rose, production manager of Rialto-Rivoli Theatres, New York City.

"I am glad to say that 'The Red Viper' is a good wholesome photoplay," said Mr. La Rose. "The cast selected did remarkable work, the scenes were very realistic, well directed and true to life. It has a tremendously big thought and big business possibilities. The timeliness of the subject will especially appeal to all. There can be no mistake for any exhibitor to book this picture."

The short snappy title that links up with the actual theme of any photoplay is much to be desired by the exhibitor in preference to the long title that happens to be entirely foreign to the real theme.—*Tom Hamlin.*

"The Gamblers" Soon Offered

Vitagraph About Ready to Release Screen Version of Chas. Klein Play

"THE GAMBLERS," Vitagraph's screen version of the drama by the late Charles Klein, is soon to be released. This play of love and jealousy, high finance and political ambition, bids fair to be one of the most popular ever offered with Harry T. Morey as the star. Entirely different from the two other of the Klein plays presented by Vitagraph on the screen, "The Lion and the Mouse" and "The Third Degree," it is said to be just as virile, and even more timely in its theme than its predecessors.

"The Gamblers" was adapted for the screen by Sam Taylor and Lucien Hubbard, who adhered closely to the story but injected several situations that were only hinted at in the original play. It offers a splendid example of how the screen play easily may be made better than the spoken drama in that strong scenes that are only intimated in the stage production are visualized on the screen.

Then, too, the adapters have changed the motif of the play. An originally produced it was political ambition that led the Assistant Attorney General to prosecute, if not persecute, the alleged gamblers with bank funds. In the present production jealousy of his wife brings about this result. Vitagraph believes that this change is a great improvement as it offers a more logical way of showing love interest.

Paul Scardon directed "The Gamblers" and Vitagraph provided an excellent cast and beautiful settings. Among the well known players in the cast are Charles Kent, Agnes Ayres, Helen Ferguson, Erie Mayne, George Majeroni and George Backus.



Albert S. LeVino, Metro scenario writer, who will turn the recently purchased Drury Lane plays into script form

Semon's Comedies Are Hits in Canada

The popularity of the Larry Semon comedies is further evidenced by a frank and somewhat humorous letter just received by Vitagraph from M. R. Humble, proprietor of the Family Theatre at Walkerville, Canada. Walkerville is a pretty big town and Mr. Humble should know whereof he speaks. He wrote to the manager of Vitagraph's Toronto branch as follows:

"In my time I have written a great many letters to exchanges kicking about service, and they were usually justified, too. About the only time I write a letter is when I have something to 'holler' about. When the service is satisfactory, everything is as it should be, and there is no necessity of wasting good letter heads.

"This letter is one grand exception, though. After the way your Larry Semon comedies have gone over with my patrons, I feel that it is my duty to let you know that they have got it over the rest of them like a tent."

Production Started on Kay Laurel's Vehicle

J. M. Shear, executive head of the newly formed J. M. Shear Company, producing a series of special features, starring Kay Laurel, former Ziegfeld Follies beauty and recently seen in Rex Beach's "The Brand," announces that Jack O'Brien, director general of the new Laurel company started the first production last week at the Reliance Studio, Yonkers. The story deals with the Texas-Oklahoma oil fields.

The three principal members of Miss Laurel's supporting cast are Robert Elliott, leading man; E. Fernandez, who will portray the role of an Indian chief, and Olive West, who has the part of the Indian squaw. Mr. Shear announces that he expects to have the first picture ready for a review showing in October.

A Continued Success

"Oh, Boy!" the Albert Capellani special being distributed by Pathe, which had the distinction of being the first musical comedy ever filmed, continues to meet with the whole-hearted applause approval of exhibitors in every section of the country, according to reports from Pathe.

Fox Lists Twelve for September



Dorothy Phillips in one of her two characterizations in "The Right to Happiness," her newest Universal

Racing Drama Scores a Solid Hit

Crowded houses greeted William ox's production of Henry Blossom's amous story of the turf, "Checkers," ith an all-star cast, at Teller's Shu-rt Theatre in Brooklyn, August 30, hen that production, which is pack-g also the Central Theatre on roadway, Manhattan, opened for an definite run.

The management of Teller's Shu-rt had followed the plan of exploita-on suggested by the producer, and e well advertised opening attracted he of the largest audiences that ever acked the popular house. Many men f race track fame were on hand. hey had come down from Saratoga or the opening of the fall season at elmont Park, and the motion pic-re dealing with the sport which they ad made a life study was just the ort of tonic they needed.

Many Aids for Pearl White's Serial

Exhibitors booking Pearl White's test and greatest Pathe serial, "The lack Secret," which will be released n November 9, will find that Pathe xchange, Inc., has gone to unusual ngths to help them exploit it on a cale equal to its importance.

One of the big exploitation helps rranged by Pathe is the series of pecial window displays in every big ity in which local book dealers and xhibitors will be brought into co-peration with the publishers of Mr. hambers' novel, the George H. oran Co., Inc., of New York.

Another exploitation scheme that ill be put into operation is the issu-ng by Pathe of a high art booklet, ght pages and cover, carrying en-ravings of the star and players, cenes from the serial and appropriate ading matter.

ack Lait to Write for Selznick Films

Jack Lait, Chicago newspaper man, hort story writer and dramatist, has gned his name to a contract which ill give to the Selznick Pictures Cor-oration for one year the exclusive ght to all his stories and plays and riginal contributions to the screen, ccording to an announcement by lyron Selznick.

THE month of September will see the release for the new year of presentative assortment of William Fox screen productions, including a wide range of stories having an appeal for all classes of theatres and all classes of audiences.

These pictures are forerunners in the greatly expanded program announced by Fox for the season 1919-20—which include among the stars William Farnum, Pearl White, Tom Mix, Theda Bara, Gladys Brockwell, George Walsh, William Russell, Madlaine Traverse, Albert Ray, Elinor Fair and Peggy Hyland. Besides the stellar vehicles of these favorites, the program for the forthcoming season comprises a generous sprinkling of the humorous Fox Sunshine Comedies and the Mutt and Jeff Animated Cartoons by "Bud" Fisher.

In the order of September releases Madlaine Traverse heads the long list of productions in an Excel picture entitled "The Splendid Sin." This story, according to trade journal reviewers who have seen it, is a forceful dramatic tale.

On the same date, the first of the September, "Mutt and Jeff" series will be released. It is entitled "Mutt and Jeff" in Switzerland."

"Evangeline" Is Among the Bigger Films Offered

September 14 is the release date for three Fox productions. Among them is one of Gladys Brockwell's best vehicles, a story of a woman's love and her code of honor. This picture is "Broken Commandments." It is one of the Victory series and typical of the standard set by Fox for this brand.

Another September 14 release—one of the new series of Sunshine Comedies—is a two-reel picture, "Dabbling in Society."

The third of the releases for this date is a "Mutt and Jeff" entitled, "All That Glitters is Not."

September 21 is a date of especial importance in the Fox schedule. This is the day set for the release of the William Fox special production—"Evangeline," Henry Wadsworth Longfellow's immortal poem adapted to the silent drama by R. A. Walsh. Miriam Cooper is featured.

The second of the releases for September 21 is one of the Theda Bara series, an adaptation of David Belasco's stage story play, "La Belle Russe." Miss Bara in this enacts a dual role.

The piquant and popular Peggy Hyland plays the part in the third Fox release for the twenty-first, a comedy-drama felicitously named "The Merry-Go-Round," in which she appears an an enchanting gypsy maiden

"Everybody's Doing It" is the name of the Mutt and Jeff Animated Cartoon for the week of September 21.

The last three releases from Fox Film Corporation for the month of September are scheduled for the twenty-eighth, and comprise one Excel picture, one Sunshine comedy and one "Mutt and Jeff" cartoon.

The Excel is a vehicle for George Walsh. It is classed as a melodrama dealing with the half-world, and is called "From Now On."

"His Naughty Wife" suggests many humorous possibilities contained in the Fox Sunshine Comedy listed for the twenty-eighth. A "Mutt and Jeff" cartoon, "In Spain," completes the releases of Fox Film Corporation for September.

Pictures Fit Best as Educationals

Such Is Expressed Belief of Samuel Goldwyn

EDUCATORS and social service experts, as well as motion picture producers themselves, have still to realize the educational opportunity provided by the motion picture, according to a recent statement by Samuel Goldwyn. The affiliation of the Bray Pictograph with the Goldwyn Company was the occasion for a statement by Mr. Goldwyn upon the function of a motion picture film which explains complicated technical processes by picturizing them.

"It is bromadic, of course, to say that this is an age of pictures," writes Mr. Goldwyn from the Goldwyn Studios at Culver City, "but it is one of those obvious truisms that are unrecognized because they are so obvious. We do not have any illusions or dreams about the future of the educational film and we are not claiming that it will immediately surplant the newspaper, but any observer who watches audiences when pictures such as the Bray Company presents are shown on the screen, does not have to be convinced that a picture is the speediest method for introducing knowledge into a man's brain.

"In some ways this is actually the field for which the motion picture is best suited, and I often think how amazing it is that we should have developed the dramatic side of the screen so intensively before a thought was given to its informational and educational side.

"The war was an eye-opener in this regard, in the instant need for training great groups of men in new technics and new ways of action, and the great necessity for teaching them uniformity of action. The value of the screen as an instrument for producing this result was seen at once. The great armies that we threw into Europe would never have been trained without the aid of the motion picture. But that is only half the story.

"Consider if you can the tremendous auxiliary organization which accompanied our fighting men, the need for feeding, housing, clothing, training, entertaining and transporting millions of men in a brief time, and maintaining their health. Human knowledge alone would never have been adequate to such a task if it had not had at its command a means of simply and quickly conveying information as to methods for producing these results.

"Factory executives, organizers, leaders of men of every kind have returned from the ranks to the various activities which make up modern civilization and have carried back with them the lesson of the motion picture. Predictions are dangerous, and yet I venture to say that in ten years there will not be a great commercial institution anywhere in any of our large cities as well as any great educational institution that will not have facilities for enlarging the scope and the horizon of its workers by means of the educational film.

"It is for these reasons that the Goldwyn Company has put some of this energy into the distribution of such educational features as the Ford Weekly and the Goldwyn-Bray Pictograph. Motion picture exhibitors are beginning to learn everywhere that people find amusement as often in knowledge as they do in dramatic art. This is a field which has been hardly touched and I fully anticipate great developments in it in the future."



W. F. Griffing, vice-president and general manager of Independent Prod. Co.

Hallmark Serials Follow One on Another

Hallmark Picture Corporation's serial production, "The Trail of the Octopus," produced under the personal supervision of and starring Ben Wilson, had its premiere the first week in September, when Episode 1 was released throughout the country by Hallmark exchanges, excepting the Southern territory which is covered for Hallmark product by S. A. Lynch, Enterprises, Inc.

"The Trail of the Octopus" is in fifteen episodes of two reels each.

Frank G. Hall, president of Hallmark Picture Corporation, in announcing the initial release of this episodic drama, states that following close upon the showing of the first episodes, Hallmark will release the first episode of a second serial, now under production and scheduled for completion in the late fall.



Helen Weer, one of the leads in "The House Without Children," distributed through the Film Market, Inc.

Animated Cartoons in the Making Shown

The place of feature importance in the Goldwyn-Bray Pictograph scheduled for release the week of September 21st, is given to answering a question that photoplay fans have been asking ever since J. R. Bray began issuing his animated cartoons several years ago. The mystery surrounding the making of the cartoons has aroused no end of speculation, and now, for the first time, the intricacies of the process by which the countless drawings are given the movement of life, are to be revealed to the public under the title, "How Animated Cartoons Are Made."

This film, following the development of the drawings in every detail, and affording an idea of the tremendous amount of work involved in producing even a few hundred feet of negative, has an educational as well as an entertainment value of the highest order.

Will Oversee Production of "Determination"

Captain F. F. Stoll, president of the United States Photoplay Corporation, and author of the photoplay "Determination," has appointed J. J. Livingston his personal representative to take entire charge of all production details.

Captain Stoll has just returned from England, where he spent six months photographing types of the White Chapel district, assisted by the Scotland Yard detective force. While abroad, he spent some time in Paris, making a careful study of high society and underworld life over there.

It is estimated that the production of "Determination" will cost in the neighborhood of half a million dollars. The story, taken from life, covers all phases, from royal society down to the lowest dives of London, Paris and New York.

Intrepid Cameraman on Big Venture

Word has been received from Jack R. Young, one of the youngest cameramen in the business, that he has reached the Grand Falls, Labrador, being the seventh white person known to reach there. He is returning to New York with scenes of Eskimo life.

D. Farnum Again at Work

Gasnier Studios Scene of Production of Newest for United Picture Theatres

PRODUCTION is to start immediately upon Dustin Farnum's next United Picture Theatres feature drama at the Gasnier studios, Glendale Cal., president J. A. Berst announces. It is stated that the new Farnum offering is to be the most pretentious production that star has as yet been starred in, both as regards story, cast and magnitude and magnificence of settings, included in which last are to be some remarkable street sets already in course of construction and in which five hundred "extra" people are called for.

The news that Louis J. Gasnier will superintend the production of the forthcoming United feature carries more than ordinary interest in that Mr. Berst and Mr. Gasnier have long been identified together in a number of remarkable and pretentious productions. Both were for a considerable time associated with Pathe of which organization Mr. Berst was for eighteen years vice-president and general manager and was succeeded by Mr. Gasnier as the guiding head of the organization on the former's resigning to become vice-president and general manager of the Selig company. Later when Mr. Berst resumed his office with Pathe Mr. Gasnier headed the serial production department for that concern.

When Mr. Berst became president of United Picture Theatres Mr. Gasnier branched out from serial production into feature offerings starring Lew Cody and other well known artists. With the present arrangement whereby United productions are to be made under the Gasnier direction the long time association of the two executives is thus resumed.

This initial Astra studio United production is from the pen of a noted author, whose name, however, is temporarily withheld. The continuity was written by Catherine Carr, well known as a Los Angeles scenario writer and successful magazine contributor. Winifred Kingston is to be seen in Mr. Farnum's leading support.

To Change Cuckoo Titles

Mr. Dintenfass Announces Variations; Producer Has Had Wealth of Experience

TO differentiate his two-reel comedy offerings from a recently announced feature drama by another producer, Mark M. Dintenfass announces a slight change of title in the second of his series of Cuckoo Comedies, the first three of which are now named "All Out of Luck," "Starting Out In Life," and "Ball-Bearing But Hard Running," featuring Bobby Burns with a cast including Jobyna Ralston, May Louis, "Fatty" Filbert, "Skinneh" Renfro, Will Louis, and others.

Recognizing the important place the two-reel comedy is accorded in the program of exhibitors today Mr. Dintenfass is bringing to the production of the Cuckoo Comedies, it is reported, large fund of experience and technical skill which that pioneer of the industry has been wont to devote to the feature productions made under his direction, of which "My Four Years In Germany" was a typical example.

Mr. Dintenfass is well known as ranking among those producers whose efficiency and technical skill have been gained by actual experience in the many departments of the industry. The producer of the Cuckoo Comedies takes pride in the fact that he has graduated through the various grades of moving picture knowledge, including those of licensed operator, exhibitor, owner and producer. To his present activity Mr. Dintenfass brings, too, experience gained as organizer of the Champion Film Corporation, the Vim Corporation, and other producing companies, in association with whom he gained the confidence and appreciation of a large body of exhibitors throughout the country.

"The Lost Battalion" In Cities

Larger Centers to See It Prior to Sale of State Rights on Subject

ARRANGEMENTS are now being made by W. H. Productions Company to give "The Lost Battalion" a showing in some of the principal cities of the United States as preliminary exploitation to selling state rights.

In this connection it is to be noted that "The Lost Battalion" is the first moving picture ever produced with a subject that made history and will be historical as long as libraries last, and which has been re-enacted for posterity with all of the original characters that participated in the events, picturized by the heroes themselves. It is the greatest achievement in the history of American battles, if not among the battles of the world. None was fought in history where the endurance of men was put to such a test as that which the heroic Whittlesey contingent endured during the five days and nights they were hemmed in by an entire German army corps in a ravine through which no body of men ever penetrated before, and which was declared impossible by Roman generals in the time of Julius caesar's invasion of Gaul; by Attila, and later by Napoleon.

A great achievement, which has been recorded in letters of blood and accomplished by men of whom it has been said that if the Great Wa proved anything, it is that men of al races who made up this wonderfu battalion of American heroes ar brave to a fault, for the place wher they carried the Stars and Stripes t victory was a place where death be came almost too familiar to th American soldier.



The appealing little actress, ZaSu Pitts, in Robertson-Cole presentations

Producing Speedily an at Low Cost

The speed with which Aubrey M Kennedy is making pictures and th low cost at which he is turning the out is said to strike new levels i film-craft. During the past seve months he has made sixty-two reels c finished production. He has writte the original story in each and ever instance, made the respective continu ities, directed the pictures, cut an titled them. And all this he accomp lished without the aid of a workin staff or even an assistant. It is a outdoor work. The average cost pe foot has been one dollar.

During the past winter William Steiner, of the Jester Comedy Company and Aubrey M. Kennedy formed a co partnership, the former bringing hi salesmanship into conjunction with th rapid, economical picture-making o the latter. And these Kennedy produc tions have all been sold at a profit o over one hundred per cent.

"The Masked Rider" serial, "Sk Eye," or "Pirates of the Air" an twelve two-reel dramas are among th subjects quickly and economically pro duced and successfully marketed b the men.

"Her Game" Features Florence Reed

A forthcoming United Picture The atres release will be Florence Reed' new feature drama, "Her Game, which will mark the third of tha star's United series. The story, whic is reported to be of unusual calibre deals with the experiences of a reso lute young Southern girl on whon devolves the difficult task of restorin her aristocratic family's fortune whic has been sadly impaired by inroad made upon it through litigation an "the law's delay." The adventure and experiences of the courageou girl in New York are said to be o thrilling, not to say startling, nature and to give Miss Reed's histrioni ability full scope. Frank Crane di rected.

Ebony Film Resuming Its Activities

Bob Horner, writing from Chicago, announces that the Ebony Film Corporation, whose comedy subjects, enacted by an all-Negro cast, formerly released through the General Film Company, has resumed regular production. Their producing policy, however, has undergone a radical change, for, instead of featuring an all-Negro cast as hitherto, they are starring only their two black-faced comedians, Sam Jacks and E. G. Tatum, supported by a white cast.

They will produce a two-reel comedy every other week, the first subject having already been started. L. J. Pollard, who will personally supervise the making of these new laugh-makers, announces that an advertising and exploitation campaign will soon be started.

Arbuckle in an Old Time Slap-Sticker

In response, he says, to hundreds of letters asking him to make a good old slap-stick picture, "Fatty" Arbuckle has come through with "Back Stage," which is scheduled for release as a Paramount-Arbuckle comedy September 7th.

"I'm not apologizing for 'Back Stage'—I'm proud of it," writes "Fatty" in an open letter to exhibitors. "I used to think there wasn't anything new in roughhouse comedy, but when I started to make this picture I came across idea after idea, all perfectly new and screamingly funny. What's the result? I've got a brand new nonsense picture that is a riot and just what your patrons have been longing for."

Two Writers Added to Goldwyn Staff

Two well known writers, Charles Kenyon and Harry F. Thew, have been added to the editorial staff of the Goldwyn Studios. Mr. Thew, after graduating from the University of Minnesota had a varied experience as a newspaper man.

Charles Kenyon is a graduate of Stanford University. Since his student days he has become a well known playwright.



Tom Moore in a scene from his latest Goldwyn vehicle, "Lord and Lady Algy"

State Right and Foreign Sales

"BROWN of Harvard" has been sold by Film Specials, Inc., for New York and Northern New Jersey, Southern Illinois, Eastern Missouri, and Florida and Alabama.

Samuel Ludwig has bought from Jules Burnstein "Broken Barriers" for Illinois, Indiana, Wisconsin, Minnesota, North and South Dakota, Iowa, Nebraska, Kansas and Missouri.

Tyrad Pictures have disposed of Indiana, Wisconsin and North and South Dakota for "And the Children Pay." "Your Wife and Mine" has been sold by the same firm to Samuel Ludwig for North and South Dakota, Nebraska and Iowa.

R. C. Cropper, President and General Manager of the Bee Hive Film Exchange Company, has just secured "The Mysterious Mr. Browning," featuring Paul Panzer and Walter Miller as the second five-reel feature to be released through his Exchanges in Indianapolis and Milwaukee.

New England rights for "Colonel Bridau" have been bought from the Entente Film Corporation by the Eastern Feature Film Co. of Boston.

Elk photoplays, Inc., has secured the selling rights for the United States and Canada to the 15 two-reel Western Dramas featuring Shorty Hamilton.

The Photo Products Export Co., through their General Manager, Harry S. Stone, reports having done a record business during the month of August.

Among the sales made were 44 features and 65 comedies for the United Kingdom; 32 features for Norway; the entire series of Flagg Comedies and the Ebony Comedies for Argentine; 7 features, the Ebony Comedies and 3 two-reel comedies for Spain and Portugal; 20 comedies for Japan and 3 two-reel comedies and 2 features for Mexico.

The foreign department of the Arrow Film Corporation, which was recently installed, has concluded sales for twelve features for entire Continental Europe. This department has also concluded a deal, whereby thirty 1-reel comedies have been sold for entire Continental Europe. In addition to these sales a number of features have been sold for the United Kingdom.

Hallmark Releases Scheduled

Campaign Opened with Two New Films, "Wit Wins" and "Love, Honor and (?)"

HALLMARK PICTURE CORPORATION announces two new feature productions ready for fall release, "Wit Wins," a Burton King production with Florence Billings, Hugh Thompson, John Nichols, E. J. Ratcliffe, Eugene Strong and Joseph Smiley in the principal roles, and "Love, Honor and (?)," a Charles Miller production with Stuart Holmes and Ellen Cassidy in the featured roles.

"Wit Wins" is a screen version of Leander De Cordova's story and "Love, Honor and (?)" is from a story by Julia Burnham. The first is a mystery story with love and romance running through the plot. The Miller production is a domestic drama dealing with the unhappiness that comes to a young couple when the wife is carried away with the attentions of an unprincipled suitor and her mania for society.

Frank G. Hall, president of the Hallmark Picture Corporation, announces that he has prints of these two features in the Hallmark exchanges and with the S. A. Lynch Enterprises, Inc., handling the distribution of the Hallmark product in the South.

In addition to these two new features, Hallmark opened its first serial campaign this month with the release of the first episode of the Ben Wilson serial. "The Trail of the Octopus," with Ben Wilson and Neva Gerber in the featured roles. "The Devil's Trademark" is the title of the first episode, released the first week in September. In support of Mr. Wilson and Miss Gerber are Marie Pavis, who has the vampire role; William Carroll, character man; Howard Crampton and Allen Garcia. The story tells of the adventures of a noted criminologist in solving a mystery that has defied the greatest detectives of the world.

With the recent merger of the Frank G. Hall interests in Hallmark Picture Corporation, the releases of Independent Sales Corporation, Film Clearing House, Rothapfel Picture Corporation, Charles Miller Productions, Inc., Hobart Henley Productions, Inc., and British-American Picture Finance Corporation, will come under the one head—Hallmark Picture Corporation.

Now a Cigar Tie-Up

A tie-up has been arranged with the United Cigar Stores Co., whereby a cigar will be introduced named "Bennison Smiles," after the Goldwyn star, Louis Bennison.



William Russell, featured in the American picture, "Six Feet Four"

Exchange System for Church and School

Exchanges handling features, comedies and educationals solely for Churches, Schools, Community Centers and other institutions will be established in the principal cities of the United States by the recently organized Screen Entertainment Distributors, Inc., of 67 West 90th street, New York, of which John McAleer, formerly of Universal and other companies, is president.

The constantly increasing demand for programs for churches and other institutions outside of theatres has prompted the organization of this new company and it is managed with the belief born of actual knowledge and experience that the church and institutional field, to be successful, must be handled entirely independent and separate from the theatre field. Screen Entertainment Distributors, Inc., Exchanges will consequently have no business dealings with theatres, or regular exhibitors, but will contract for regular service to churches, schools and similar institutions handling only new prints of specially selected and approved films.

Branch managers in principal cities of the country are now being appointed by President McAleer.

Paramount Week March Scores in New York

"The Paramount-Artcraft March," written by George W. Beynon as an added means for exhibitors to celebrate Paramount-Artcraft Week, and published by Waterson, Berlin & Snyder, is said to have proven a great success in the various houses where it has already been played, notably in the Rivoli and Strand theatres in New York City. Both Dr. Hugo Rosenfeld of the Rivoli and Carl Edouarde of the Strand thought so highly of it that it was given a prominent position in the medley of music arranged to accompany the animated weekly during the week of August 17th.

Keenan Back at Studio

Following a ten weeks' tour of the United States, during which he visited every large city between New York and the coast, for the purpose of addressing labor organizations, Frank Keenan has returned to his studios in Los Angeles, Calif., where he has started production on his latest picture, "The Life Test."

Named District Head in South for Fox

George R. Allison, the man who is said to have brought the first five-reel photoplay to the Southern exhibitors six years ago, has been appointed Southern District Manager of Fox Film Corporation, with main offices in Atlanta, known throughout the South as the "dean of filmdom." Mr. Allison long since has established with the Southern exhibitor a reputation for integrity, and he holds the confidence of his clients wherever the given word is necessary.

The selection of Atlanta as the headquarters of the Southern district was made at the earnest solicitation of Mr. Allison. While he will be in charge of the offices in New Orleans, Washington and other Southern cities, he will make Atlanta his home office and will personally conduct the management of that branch.

Great Setting Wrecked

At the Fischer studios in New Rochelle, N. Y., workmen are removing from the stage the wreckage of a magnificent representation of the main room of the Sagamore Club, the setting of a large number of interior scenes in "The Amazing Lovers," B. A. Rolfe's first production to be presented through A. H. Fischer Features, Inc. The setting, which entirely covered the area of the largest stage at the plant, was deliberately demolished for the fight scenes between the "Shining Band" and the members of the club.

Star Is to Appear in Person

Helen Holmes Will Be Seen in Bigger Cities at Showing of "Fatal Fortune"

S. S. KRELLBERG, president and general manager of the S. L. K. Serial Corporation, announces that Helen Holmes will appear in person in all the big cities of the United States, during the run of the new S. L. K. Serial, "The Fatal Fortune." It has been the custom of one or two of the big exhibitors in the larger cities to have serial stars make a personal appearance while the serial, in which they are starring, is being run. But, no producer or star, it is said, has attempted to make personal appearances all over the United States and Canada.

At present Mr. Krellberg is working out the itenary of the trip. Miss Holmes will first appear in New York City. She will then go to Philadelphia, Pittsburgh, Washington, Atlanta and other large Southern cities. She will also take in Detroit, Cleveland, Toledo and Chicago, Minneapolis, Des Moines, Kansas City, Dallas, Los Angeles, San Francisco and Portland and Denver. On her return she will then go to Canada, appearing in the first run houses in Montreal, Toronto, and Quebec.

It will be a big undertaking, but Miss Holmes says after the trying work of twenty weeks in the studios, it will be a great relief and that she enjoys travelling immensely. It is expected that several song "boosters" will accompany her and that the song "Pretty Helen," written for her, will become famous before she has returned to her home in New York again. While millions have seen Miss Holmes in her daring and breath taking stunts on the screen, few, except her personal friends have ever seen her in person. She says that she will enjoy meeting her legion of followers throughout the United States, and that it will be a great treat to her.

South American Sale on Griffith Film

Following closely upon the announcement made last week by Guy Croswell Smith, Ltd., of the purchase of the foreign rights of D. W. Griffith's "Broken Blossoms," came many offers from the American representatives of European films eager to secure the Griffith piece for their territory. The first negotiation closed was for South America.

The countries involved in the deal included Argentina, Uruguay, Paraguay, Chili, Peru, Bolivia and Equador. The price received by Guy Croswell Smith, Ltd., for this territory is said to be the largest figure ever paid for a motion picture production in South America—greatly exceeding the figures of the previous Griffith subjects, "The Birth of a Nation" and "Intolerance," which have held the record.

Another Morey Subje for Early Release

One of Vitagraph's early relea will be "In Honor's Web," a play life in high society, with Harry Morey in the leading role. Writt by Perry Vekroff. Mr. Morey's n feature is heralded as one of the fin in which he has yet appeared and c which will strengthen his already a sured position as one of the very lea ers of screen artists.

The cast selected by Vitagraph f "In Honor's Web" includes Agr Ayres, Myrtle Stedman, Geor Backus, Gladden James, George M jeroni, Bernard Seigel and Rob Gaillard. The play was directed Paul Scardon.

Progress on Selznick's "Country Cousin"

Elaine Hammerstein, her leadi man, Walter McGrail and Direct Alan Crosland of the Selznick forc have returned from Cooperstow N. Y., where they went to get t proper atmosphere and settings for t picture version of Booth Tarkingt and Julian Street's stage play, "T Country Cousin," in which Miss Ha merstein will make her debut as Selznick star.

Myron Selznick announces that has signed Director Crosland on long term contract to direct Selzni Pictures. Mr. Crosland, though co paratively young, has already carv an enviable record for himself in t motion picture business.

TO PRODUCERS

WHILE we appreciate the increased cost of production in film laboratories, the REPUBLIC has not and will not advance its price to trade at this time — current rumors to the contrary, notwithstanding. : : :

REPUBLIC LABORATORIES, Inc

NEW YORK

Phone—Bryant 7190

Central States

Seeing Shows Around Dubuque

VILLIAM HART was presented at the Blende heatre at Benton, Wis., in "Selfish Yates" on ugust 21. On August 22 "The Frozen Warn- g" was presented.

ARLE WILLIAMS was seen at the New rpheum theatre at Maquoketa, Ia., on August); in "A Rogue's Romance." This picture rew surprisingly large crowds all day.

"THE TESTING OF MILDRED VANE" ith May Allison, was shown at the Crystal heatre at Anamosa, Ia., on August 24. "Woman, Woman" with Evelyn Nesbit, was e Tuesday feature and on Wednesday, Tom ix was presented in "Fighting for Gold." he Thursday program was a Vitagraph play, "Hoarded Assets," with Harry Morey.

HE PALACE theatre at Waverly, Ia., had as s Thursday and Friday, August 21 and 22, rogram, "Spotlight Sadie," with Mae Marsh. n Saturday Constance Talmadge was featured "Happiness a la Mode." On Sunday and onday Mary Pickford appeared in "Captain idd, Jr." and on Tuesday and Wednesday "A ittle Sister of Everybody" with Bessie Love, as shown.

SOLD" with Pauline Frederick, and "Good ight, Nurse," a Fatty Arbuckle comedy, was e Saturday, August 22, feature at the Belknap heatre at Hopkinton, Ia.

OR THE FIRST time in the history of the rand theatre at Anamosa, Ia., a Rothapfel unit rogram was shown. The music was furnished y the Grand orchestra under the direction of Villiam Donnelly.

Three Dubuque Managers Comply with Demands of Musicians

THREE Dubuque, Ia., motion picture man- agers have complied with the demands of ie musicians made on them early in August for ncreased wages, larger orchestras and shorter ours. These theatres are the Family, the Star nd the Liberty. The management of the Star omplied with the demands when presented by ie musicians and the Family and Liberty the- res conceded to them at a conference on Sun- ay, August 24.

The Grand, the Strand and the Princess have efused to give in and the Dreamland and the Majestic remain to be heard from. Just what ction these theatres will take is uncertain, but ie fact remains that the attendance is as good before the musicians walked out. There is current rumor that the Strand is to install a pe organ.

Balaban & Katz Will Invade the Loop

BALABAN & KATZ, the well known photo-play impresarios, will build a new theatre in the center of Chicago's downtown district, which it is claimed will eclipse any house devoted to the silent drama in this country.

Chicago's newest photoplay palace will be located on the southeast corner of Lake & State streets and will have a seating capacity of 5,000 people.

The building will be erected at a cost of $1,300,000 and will be devoted in its entirety to theatre purposes. There will be no stores or offices in the building to mar the artistic effect. The ground on which it will stand represents an outlay of $1,500,000 making a grand total of $2,800,000.

A. W. and G. L. Rapp are the architects. The old buildings now on the site will be torn down for the beginning of construction May the 1st, 1920.

Gathered in Green Bay

"THE END OF THE ROAD," a feature film, showing the physical ravages of ignorant unfortunates of both sexes, drew capacity houses to the Orpheum theatre when presented August 25-26-27.

BILLIE RHODES was seen in an Exhibitors' Mutual film, "Love Call," at the Colonial theatre August 27-28.

THE Paramount picture, "Vicky Van," featuring Ethel Clayton, was screened August 29-30 in the Colonial theatre.

WILLIAM S. HART was presented August 25-26-27 in the Artcraft film, "Money Corral," in the Grand theatre.

CHARLIE CHAPLIN played in the Royal theatre in "Sunnyside," August 25-26. Despite the fact that the picture had been shown a few months ago here, it drew well.

LOUIS GLAUM appeared in the Pathe picture, "Godess of Lost Lake," August 24 in the Colonial theatre.

CHARLOTTE WALKER played in the William Fox picture, "Every Mother's Son," in the Royal theatre August 27-28.

"INNOCENT ADVENTURESS," with Vivian Martin in the leading role, was produced in the Colonial theatre August 25-26. The film is a Paramount.

ELSIE FERGUSON played in the Paramount film, "The Danger Mark," for four days, starting August 28, in the Orpheum theatre.

Detroit News and Views

GRAVE possibilities of an operators' strike faced Detroit managers on Labor Day. At this time the year's agreement expired and at this writing no possibility of settlement was seen. The operators ask for a straight 25 per cent increase in wages and have refused to compromise. The managers have completed arrangements for a new scale with the musicians and stage hands, giving each a slight increase. The operators, however, want more money than the musicians and this the managers refuse to grant.

THE MAJESTIC management has decided to hold off on its projected vaudeville policy for three weeks. The first two, Douglas Fairbanks will be presented in his first Big Four release and then will come "Sahara" for a week. After that vaudeville and pictures will comprise the program.

COMING attractions at the Broadway Strand consist of W. S. Hart in "Wagon Tracks," "Yankee Doodle in Berlin" with Bothwell Browne and the Sennett Girls, "The Eyes of the World," and Charles Ray in "The Egg-Crate Wallop."

DAVE BLYTHE, former booking director for cantonment theatres in the South, has joined the Metro sales force.

SIX first-run Detroit houses participated in Paramount-Artcraft week as well as about 100 neighborhood theatres.

ROBERT PERRY has taken charge of the Strand exchange for Dave Mundstock.

JOE HORWITZ, owner of the stage rights on "Mickey," and other pictures, has returned from a two months' vacation in the East.

HENRY SANTREY, formerly soloist at the Majestic theatre for three years, returned to Detroit several days ago. This week he is at the Detroit Opera House on the Campus and next week at the Ferry Field theatre. Then, under the management of Arthur S. Hyman, he will tour the state with a jazz band.

HELMAR GEORGE, formerly of Pontiac, has leased the Moore theatre in Monroe and will open it as the Central. It will be redecorated.

THE ADAMS theatre, Detroit, has a new manager in the person of Clyde Wixon, formerly of the Orpheum theatre.

GEORGE SPAETH, formerly of Majestic Gardens, Grand Rapids, and the Fuller theatre, Kalamazoo, has leased the Temple theatre in Grand Rapids as a picture house.

Central States Edition

News of Springfield Theatres

HEDDA NOVA in "The Spitfire of Seville," Mae MacLaren in "A Petal on the Current," and Bryant Washburn in "Love Insurance," were the attractions scheduled for the Vaudette for the week of August 24-30.

PATRONS thought Elsie Ferguson in "A Society Exile" was one of the best pictures that the Gaiety has ever shown. For the last half of the same week the attractions were Tom Moore in "Heartease," and a Goldwyn comedy.

PRISCILLA DEAN in "Pretty Smooth," enjoyed two days of prosperity at the Lyric on August 24 and 25. Emmy Wehlen followed for two more in "A Favor to a Friend," and Constance Talmadge and Harrison Ford finished out the week in "Happiness a la Mode."

THE PALACE and Pekin theatres are enjoying fine patronage.

"THE MAN WHO TURNED WHITE," featuring Henry B. Warner, is a coming attraction at the Princess.

KINOGRAMS are making a big hit at the Majestic.

THE GAIETY has booked the Carter De Haven comedies.

"HIDING IN HOLLAND," featuring the former Crown Prince, was an added attraction at the Vaudette on August 26 and 27.

MARY PICKFORD in "The Hoodlum," Douglas Fairbanks in "His Majesty, the American," and Mrs. Charlie Chaplin Harris in "Home," are booked for early showing at the Gaiety.

FRANK KEENAN pleased Princess crowds for three days in "The Master Man," August 24, 25 and 26. Bryant Washburn followed for two days in "All Wrong," a Pathe production.

THE PROGRAM for the Capitol the week of August 24-30 was: Sunday, Louise Huff and Jack Pickford in "Sandy," and Fatty Arbuckle in "Love"; Monday, Tom Moore in "A Man and His Money"; Tuesday, Charles Ray in "The Hired Man"; Wednesday, Billie Burke in "Peggy"; Thursday, Mary Pickford in "Hulda from Holland"; Friday, Triangle special, "Root of Evil," also Fatty Arbuckle in "Fickle Fatty's Fall"; Saturday, Enid Bennett in "The Biggest Show on Earth."

PICTURES which played to big business at Ben Rovin's Amuse-U lately, are: Douglas Fairbanks in "A Modern Musketeer"; Dustin Farnum in "Captain Courtesy" and William Farnum in "The Rainbow Trail."

SOME of the attractions at the Savoy for the week of August 23-30 were: Chapter 10 of "The Perils of Thunder Mountain," a two-reel L-Ko comedy and "Fighting Hearts"; Frank Keenan in "The Silver Girl," and Hale Hamilton in "After His Own."

"OH, BOY!" had a great week at the Princess, August 16-23, breaking all records for big business.

LOUIS KERASOTES made a ten strike with "The Heart of Humanity." Louis had the great picture on August 20 and 21.

E. H. SNYDER, former treasurer of the Orpheum theatre, Champaign, Ill., is the new treasurer of the Majestic here, succeeding Warren Harrison. The latter gentleman goes to Champaign.

GEORGE ECKLUND, leader of the Gaiety theatre orchestra, left August 24 for a trip out West.

W. W. WATTS, owner of the Gaiety and Vaudette theatres, is spending some time in Chicago looking after the new contracts for the season of 1919-1920.

MAJOR H. T. LOPER, owner of the Kimbark theatre, Chicago, and Lyric theatre of this city, is visiting his son, Harry Loper, who operates the local playhouse. Major Loper reports business as being very good in Chicago, and there certainly is no complaint to be made on things here.

MRS. DUER, who manages the cosy Empress theatre on South Grand Avenue is installing a balcony, which will help out greatly. Sometimes the lady is not able to accommodate the crowds, but will be better prepared when the balcony goes in. Gladys Brockwell in "The Forbidden Room" was the attraction for Sunday, August 24, and did very well.

LIEUTENANT ORMER LOCKLEAR was very much pleased to receive a clipping from Motion Picture News on "The Winged Trail," the picture he made for Universal. Locklear thrilled 60,000 people here on August 23, and did the same thing a week previous. None of the movie stars are stealing his stuff, you can bank on that.

THE ROYAL is making a great start with "Elmo the Mighty." The third chapter was shown on August 24, along with another feature, "The Captive Guide." The remaining attractions for the week were: Monday, E. K. Lincoln and Dolores Cassinelli in "La Fayette, We Come"; Tuesday, Margarita Fischer in "The Mantle of Charity"; Wednesday, "An Amateur Widow"; Thursday, "Fighting Destiny," with Harry Morey; Friday, Madlaine Traverse in "Rose of the West"; Saturday, Mary Miles Minter in "Up the Road with Sallie."

MOTION picture exhibitors of Springfield are pleased with the repeal of the Daylight Saving Bill. They figure that the measure was harmful to the show business, and that it lost them money while it was in force.

SEVERAL of the news weeklies had cameramen here taking shots of Locklear and his aerial circus, at the State Fair, August 23.

ONE OF THE cleverest operators in the city is Earl Skaggs, employed at the Gaiety. The young man is a born mechanic, electrician and photographer. Watch for his name among the big boys one of these days.

Booth Travels in Indiana

E. M. BOOTH, assistant manager of the Lenwood Amusement company has resigned and is travelling in Indiana for the Fox Film Corporation. C. H. Hughes, formerly with the Opera House at Bedford, Ind., takes Mr. Booth's position.

Here and There in Fond du L

ALICE BRADY in one of Fond du Lac's favorites, won new honors at the Idea We day and Thursday, August 27 and 28 whe was seen in one of her best pictures, ' World to Live In." Notwithstanding st counter attractions the Idea drew pa house on this picture. The program at Idea for Friday and Saturday, August 29 30 was also an attractive one—Bessie Barri Barriscale in "Josselyn's Wife."

THE Davidson theatre Waupun presente attractive program for the week ending Au 27. It included the following: Saturday Au 23, Norma Talmadge in "The Safety Curt supplemented by the Sunshine comedy, " Fatal Marriage;" Sunday August 24, Pa Frederick in "Out of the Shadows;" Wed day, August 27, Wm. S. Hart in "Bran Broadway."

ANITA STEWART in "A Midnight mance" has been booked for an early da the Davidson theatre, Waupun. The Dav theatre at Waupun has engaged Miss Lo Johnson as violinist, who will play at e performance until September 18.

THE Scenic theatre, Waupun, gave its pat a strong program for the week ending Wed day August 27. It included Edith Store "As the Sun Went Down" for Satu August 23; J. Walter Kerrigan in "Thre Gordon" for Sunday August 24; Bessie L in "The Yankee Princess" for Tuesday, Au 26 and Peggy Hyland in "The Rebel Bride" for Wednesday August 17.

MANAGER AINSWORTH of the Orph played one of his best cards when he bo Anita Stewart in "Mary Regan" for Mon Tuesday and Wednesday August 25, 26 an What is more, he realized it and gave the o ing the publicity to which it was enti Starting with half pages in the daily paper Monday he dropped to a double ten on second day and a three by four on the t Result—packed houses and a long waiting that extended out into the street.

WILLIAM S. HART in "Square Deal S erson" was the offering at the Orpheum Thursday, Friday and Saturday, August 28 and 30.

OWING to the uncertainties connected the probable walkout of musicians on Septer 1, and the strike of stage hands the manage the Fond du Lac moving picture houses lately been playing a waiting game. As a re few new bookings were made during the week in August.

CATHERINE CULVERT in "The Caree Katherine Bush," a Paramount-Artcraft spe presented at the Bijou Monday, Tuesday Wednesday, August 25, 26 and 27 was a g picture but somehow failed to draw the busi which the management had reason to ex The last three days of the week—Thurs Friday and Saturday, the Bijou offering sisted of Lila Lee in "Rose O' the Rive picture of fair merit, supplemented by a M Sennett comedy, "She Loved a Sailor."

FOND DU LAC moving picture houses w

ve given generous co-operation to every war-
me activity, swung into line the last week of
ugust to boost war bonus law. This law,
hich was enacted by the last legislature, sub-
ct to a referendum vote of the people on
eptember 2, provides a bonus of $10 a month
every Wisconsin man in service. The cam-
ign in its behalf was sponsored by the War
others of America and by the American
egion. The moving picture houses in Fond
Las lent their support by running slides on
e curtains at each performance urging the
ectors to vote for the law.

In Lansing Picture Houses

MONG the articles of incorporation filed with
e secretary of state in Lansing the last week
August were those whereby the Vaudette
heatre Company becomes an authorized cor-
ration. The theatre company corporates for
,000 "to own and operate theatrical and
usement enterprises." The incorporators are
illiam O'Donnell, Fern D. O'Donnell and
eros Perdickes. The Vaudette theatre is one
the pioneer movie houses of Lansing.

DOUGLAS FAIRBANK'S newest, "His Maj-
y, the American," the first under United
tists Corporation direction, has been booked
Manager Claude Cady of the Gladmer the-
e. "Doug's" popularity was never better
idenced in Lansing than when Manager Cady
a standing line with 1,500 seats filled August
when he was showing him in "Knicker-
cker Buckaroo."

HE EMPRESS theatre, a picture house
rough the summer, but for the past eight
eks showing musical comedy stock, again
anged its policy August 31 and a dramatic
ck company entered upon an engagement.
ws reels and short comedies will continue
be shown between the acts.

ILLIAM FARNUM was shown to record
uses in "Wolves of the Night" at the Plaza
atre August 25, 26 and 27. Manager Hall
shed in on the big advance play he gave the
raction.

MONG the attractions which Mr. Cady has
ked for the new Gladmer theatre at Lansing
Wallace Reid in "The Love Burglar," Tom
ore in "One of the Finest," Madge Kennedy
"Strictly Confidential."

HE FIRST Anita Stewart first-run to be
wn in Lansing outside of the Bijou theatre,
s "Shadows of the Past," shown August 28
l 29 at the Plaza theatre. Manager Hall
dently profited by the popularity of this star
de by the other house judging from the
endance.

What's New in Grand Rapids

IE IDLEHOUR is featuring Bryant Wash-
rn comedies once weekly, the latest being
Very Good Young Man," which proved a
with patrons of the house.

ARLES RAY in "Bill Henry," made his
al hit at the Strand, the bill bringing out the
y fans in large numbers.

TER two weeks of idleness, during which the
erior was redecorated, the Majestic Gardens
pened with Dorothy Gish in "Nugget Nell,"
ich did a good business.

LLIAM FARNUM in "The Lone Star
ger" had a good three days at the Isis.
hy I Would Not Marry," the Fox morality
, closed the week.

They Say in Chicago That—

R. C. CROPPER, president and general manager of the Beehive Exchange is rapidly getting his organization whipped into line to handle a number of five reel features, the rights for which he has just acquired. The first release will be September 15th, of Texas Guinan's five reel western feature "THE SHE WOLF." The Beehive exchange now has enough bookings on this picture in Chicago alone to keep five prints busy for one solid month.

SOL BLOOM of Philadelphia, who acquired the rights for that section to all of the Capital Film Company's productions, featuring Neal Hart and Al Jennings, has been in Chicago and closed with the Capital for all of the Helen Gibson railroad pictures, 24 in number.

L. M. BELLFIELD, P. A. for the American Film Company, is one of the busiest little ladies in the city of Chicago, working on the forthcoming releases of their picture, "SIX FOOT FOUR."

SAMUEL LUDWIG is now handling the Capital Film Company's releases in this territory from his new office located in the Film Exchange building, 207 Wabash Avenue.

C. N. KEPPLER, who recently returned from over seas, has been appointed in the sales department of the Triangle, Chicago office. Keppler carries wounds received at Soissons, July 19th for which he was decorated the 22nd of last December by General Petain, with the Croix de Guerre which carries a palm with seven citations.

REX LAWHEAD, manager of the Lincoln Square theatre, Decatur, Illinois, has been a Chicago visitor several different times recently. Rex is getting ready for a good splash of business for the coming season.

LUBLINER & TRINZ have just taken over the Crawford theatre and the Madison Square theatre, two of the largest west side picture houses, both of which are well established paying houses.

M. J. MINTZ for a number of years manager of the Unity Photoplay Company, of which Frank Zambreno is president, has just been appointed manager of Exhibitors' Mutual Chicago Office. The great number of beautiful floral pieces which decorated Mr. Mintz's new office, bore a silent testimony to the esteem in which he is held by exhibitors in Chicago and adjacent territory.

THE many friends of Frank Rogers, who has just been appointed district manager for Pathe, covering the central west territory, are keeping the wires busy with congratulations. Edward Eschmann was made manager of the Pathe, Chicago Exchange.

THERE was a time when Cress Smith would not have a picture taken—O, Well, time works wonders, only he is a better looking man than his latest picture shows him to be.

THE annual rumor is afloat that a new motion picture theatre will be located in the old Inter-Ocean building. The last report involved Ascher Brothers; now it's someone else. When this one goes to sleep someone will wake it up with a bottle of smelling salts.

ANOTHER dash into Chicago by Rex Lawhead culminated in his pulling down a contract to play the Jack Dempsey Company at his theatre, the Lincoln Square, Decatur, Illinois. Rex showed his sportmanship by paying them $5,000 outright for labor day in his town—Some red hot boy, and the little old town only has 40,000 inhabitants. This little trick will stand as a monument to game sportmanship.

C. W. STROH, president of the Arc Amusement Company, though absent from the theatre, located in Crawfordsville, Indiana due to illness, writes the Motion Picture News, Chicago office, that with the help of the News he is enabled to conduct the affairs of the house from a distance without trouble. Some distance between Crawfordsville, Indiana and Rochester, Minnesota and conclusive proof of the News value.

IKE VAN RONKEL, the genial manager of the Goldwyn Chicago Office, still dwells on the good old days of the film game—Right you are friend Van; those were the happy days. There are others who ruminate as well as you—but what's the use.

W. F. WARNEFAR, Gem theatre, Lawrenceberg, Indiana, who is accredited with being one of the oldest exhibitors in the state, is also making a reputation for the clever way he exploits the picture he plays.

SPRAGUE GREEN of the Beehive Exchange, who travels Indiana, has a penchant for writing stories about the dead ones among exhibitors—Never mind old top, there are quite a few live ones in Indiana and you seem to get them.

LINICK & JACOBY, who have just closed their most successful run of "YANKEE DOODLE IN BERLIN" report that the business at their Ziegfield theatre on Michigan Boulevard was the largest ever enjoyed by that house during any engagement, and that they are closing contracts rapidly throughout the territory controled by them on this picture.

IN spite of the excessive heat, Orchestra Hall has been showing Paramount Artcraft pictures to capacity houses at all performances.

HAS anyone noticed that white flannel suit that Joe Koppel, manager of the Balaban & Katz Riviera, has been wearing? Well, it is in thorough keeping with the beauty of that sumptuous theatre—Classy house, classy manager.

EDWARD B. GRAVES well known to Chicago exhibitors, is now with Lubliner & Trinz Pantheon theatre.

CHARLES BASS, president of the Bass Camera Company, Chicago, has just made a picture for the Summer Boys Camp at Crystal Lake, Illinois, for the social service department of the Independent Order of Bnai Brith. Mr. Bass turned the crank himself which undoubtedly means that the picture will be a success.

B. A. LUCAS, who will be remembered as the Illinois salesman for the Metro, under Cresson E. Smith and for the past two months manager of Realart, Omaha Office, has just been appointed assistant sales manager of the Chicago Office of The Big Four.

A. J. ABRAMS, the up-to-the-minute manager of the Bartola Musical Instrument Company, Chicago Office, is all aglow over their recent sale of the $25,000 Barton ball room organ, which is now being installed in the ball room of Dreamland, Chicago's select dancing pavilion. The instrument was made by the Bartola Musical Instrument Company and bears the name of the inventor, Mr. Dan Barton.

With Dubuque Exhibitors

WILLIAM RUSSELL was presented at the Liberty theatre, August 20, in an American feature, "All the World to Nothing." This pleasing picture attracted good-sized audiences.

MANAGER BOYLE of the Dreamland theatre secured a Mitchell Lewis play, "Life's Greatest Problem," for showing on Wednesday, August 20. Lewis is getting to be a big drawing card.

HAZEL DALY made her debut at the Star theatre on August 20 in "The Little Rowdy." Besides this feature a Tom Mix western play was shown.

THE PRINCESS theatre presented Anita Stewart in "Two Women" on the August 20 and 21 program. This picture had been shown in Dubuque some years ago, but the drawing power of Anita Stewart is so great that the picture drew as large houses as a first-run play.

THE DREAMLAND had Kathleen Clifford for the Thursday, August 21, star. Her play, "The Law that Divides," attracted fair-sized audiences.

"TWO MEN OF TINTED BUTTE" with Jack Perrin, and "The Farmerette" with Gale Henry, comprised the August 21 program at the Star theatre.

THE FIRST showing of the Screen Supplement proved to be a winner at the Dreamland theatre where it was shown on August 22 and 23.

THEDA BARA made a big hit in "Camille" at the Family theatre on August 21 and 22.

A WILLIAM S. HART picture, "The Primal Lure," was shown at the Star theatre on August 23, to extra large houses.

"FUSS AND FEATHERS," with Enid Bennett, was the August 23 feature at the Family theatre.

ANNA NILLSON and Franklyn Farnum were starred at the Liberty theatre on August 23, in "In Judgment of."

THE August 22 and 23 program at the Princess theatre drew record audiences both days. It consisted of "A Man and His Money," Tom Moore, and a Harold Lloyd comedy, "Billy Blazes, Esq."

"PERILS OF THUNDER MOUNTAIN," the Vitagraph serial starring Antonio Moreno and Carol Holloway, drew good houses at the Grand Saturday.

A FANNIE WARD production, "The Cry of the Weak," was shown at the Princess theatre on August 24.

SESSUE HAYAKAWA appeared at the Grand on August 24 in "The Courageous Coward."

THE August 24 program at the Star theatre drew the people out in fine shape. The feature, a western play starring G. M. Anderson, entitled "Shooting Mad," was very well received, but the comedy, "Fatty and the Bathing Beauties," with Fatty Arbuckle, elicited the most applause.

ALICE BRADY appeared at the Family theatre on August 24 in a Select feature, "Her Better Half." Miss Brady was well liked in this play.

THE LIBERTY theatre had two stars on its August 24 program—Bessie Barriscale and Tom Mix. Miss Barriscale was presented in "All of a Sudden Norma" and Tom Mix in a western, "The Sheriff's Blunder." This bill drew large houses.

"THE REBELLIOUS BRIDE" with Peggy Hyland, was shown at the Grand theatre at Galena, Ill., on August 22.

In Indianapolis and Indiana

THE Indiana State Fair opened Monday and Indianapolis movie houses secured extra attractions to draw their share of the crowds during the week.

COMPETITION in the theatrical field of Indianapolis became keener than ever this week with the opening of the rebuilt Lyric, vaudeville house, and Smith's new photoplay theatre.

THE Lyric was rebuilt completely at a cost of $250,000. It seats 2,000.

SMITH'S, which was built by Dan Smith, on the site of the restaurant which has borne his name for a quarter of a century, seats approximately 800. It is an artistic addition to Indianapolis' complement of amusement centers. It enjoys one of the best locations in the city, being one-half block from Illinois and Washington streets, the busiest corner in town. Illinois and Washington streets is the site of the Lincoln and Claypool hotels. Half a block in the other direction from Smith's is the largest interurban terminal station in the world and across the street from Smith's is the biggest department store in Indiana.

SMITH'S is the eighth first-class downtown photoplay house for Indianapolis, its predecessors being the Circle, Alhambra, Colonial, Isis, Crystal, Regent and Keystone. A ninth big house is to be completed in a few weeks when the new Ohio is completed.

UNDER the management of W. E. Kerns of New York City the policy of the Majestic was changed from burlesque to feature photoplays, Labor Day. The government play, "Fit to Win," was the initial attraction.

UNIVERSAL was represented in nearly every downtown house in Indianapolis during the week of August 25-30. Dorothy Phillips was seen in "Destiny" at the Crystal during the entire week; Hedda Nova was seen in "The Spitfire of Seville" at the Rialto the first four days of the week; "Riders of Vengeance," featuring Harry Carey, was shown at the Regent the first half of the week; a Lyons-Moran comedy was shown at the Isis; the Circle used a news reel; and an episode from the serial, "Elmo, the Mighty," was shown at the Palms.

"THE HEART OF HUMANITY," the Universal production featuring Dorothy Phillips, has been booked to play at the Washington theatre, Richmond, Ind., on September 17, 18, 19 and 20. Martin Gruenwald, manager of the theatre, is planning some novel exploitation stunts.

THE Universal Film Exchange of Indianapolis, will hold its first "get together" meeting sometime in September. H. M. Berman, of New York, general manager of Universal exchanges, will be the guest of honor and other New York representatives of the company may also attend the meeting, which will probably be held on September 12.

¶ Your ad in The Central States reaches every exhibitor in this territory at less cost than postage on your own circular matter and with considerably more strength.

¶ The circulars are often tossed into the waste-basket—Motion Picture News and The Central States are always saved for reference purposes.

The West Coast

San Francisco News

JOHN D. HOWARD, exploitation expert for the Famous Players-Lasky Corporation, has arrived in San Francisco to co-operate with exhibitors, newspapers and producers in making Paramount-Artcraft week a success here. It is understood that Howard is to be in the city permanently, and that he will study the picture situation from both exhibitors' and the public's standpoint. "These days a person wouldn't go across the street to see the kind of photoplay that was all the rage three or four years ago," states Howard. "As the public is educated we must give them better pictures. Many super productions are now in the studios and will be released shortly. 'The Miracle Man,' which is to be shown at the Imperial, will be the first of these super-pictures." Howard has had a wide experience in showmanship, and the eastern magnates considered him just the man to put San Francisco on the map as one of the leading motion picture centers of the United States.

WELLINGTON WALES, business manager of the Marshall Nielan pictures, has gone to Los Angeles after a brief stay in San Francisco. Before leaving he said: "My visit here has shown conclusively that San Francisco is far better fitted in many ways than Los Angeles to provide the requirements of the motion picture producers. We are not considering what the other concerns plan to do, but are going right ahead with our own proposition. Mr. Nielan some weeks ago definitely made up his mind that he would move to San Francisco, provided proper location could be secured. As soon as I make my report to him he intends to return here and open actual negotiations." This is the most definite piece of information that has been made public since the project of starting studios in this city was first broached.

"THE WORLD AFLAME" has been booked at the Strand theatre, for a run beginning September 7. A second preview of the picture was held at Photo Player hall during the week for the supervisors, officials and representatives of various labor unions, and the picture has been generally commended. Letters of endorsement have been received by the Pathe from Mayor James Rolph, Annette Adams, U. S. District Attorney, Wm. W. Morrow, U. S. Circuit Judge, and William T. Bonsor, president of the local Labor Trades Council.

THE Goldwyn has booked "The Girl from Outside" for a two weeks' run at the Tivoli. In order to make the two weeks' booking Mr. Parsons personally took a small projecting machine and the film to San Jose, where Mr. Dahnken, president of T. & D., is confined to his bed with rheumatism, and at the close of the private run the two weeks' booking was confirmed. The Tivoli has also booked "Lord and Lady Algy" and "Strictly Confidential," to be released later by Goldwyn.

THE Exhibitors' Mutual has signed with the Strand for the new Hayakawa, the H. B. Warner and Bessie Barriscale series of productions, the service starting in September. The Mutual has closed the same series of productions with every key city in the territory.

UNDER the able management of Martin Kurtzig, the "Frolic," formerly Alhambra, is making the best record in its history. Mr. Kurtzig is a pioneer in the film game in San Francisco. It is said he was the first man to use an orchestra here, the first to use "cut outs" and the first to use lithographs.

HARRY CARNEY, who recently resigned from assistant management of the Universal, now occupies a similar position with the Pathe. Pending the arrival of C. A. Nathan, who is to become assistant manager of the Universal, the position is being held down by D. S. Markowitz.

"THE ECHO OF YOUTH" is booked for September 21 at the Frolic. Some special advertisements are being prepared for its run.

"WIVES OF MEN," featuring Florence Reed, will be released through the Universal at the Strand theatre September 21. This is the first of the Pioneer releases.

In Butte and Vicinity

THE Peoples theatre, which was built a couple of years ago and which has since been run by Ackerman & Harris, playing Hippodrome vaudeville, will be operated as a moving picture house in the future. The playhouse has been taken over by the Jensen & Von Herberg interests, managers of the Rialto theatre. The house will be under the supervision of Ed. Myrick, manager of the Rialto, with Dan Kalen, assistant at the Rialto, as house manager. The Peoples is really one of the classiest little playhouses in the state. It was closed last spring when it failed to draw any considerable patronage. It will be entirely renovated and redecorated before the opening. The opening picture will be James Oliver Curwood's "Paid in Advance."

A. A. BRUCE, formerly assistant to the manager of the Rialto theatre, has been made manager of the Victoria theatre in Tacoma, according to word received here. Mr. Bruce left here about a month ago for San Francisco to be assistant to Ralph Ruffner, former manager of the Rialto in Butte.

FILMING of animated scenes at the state fair grounds at Helena, September 8 to 13, will be made, with special attention in the movies contest to decide the most perfect feminine movie type in attendance. A Spokane, Wash., firm will take the pictures. No part of the fair, including races and parades, will be overlooked.

THE Empress Stock Company, which played a successful season at the Empress, which closed last June, will reopen for business next Sunday. "Broadway Jones" will be the opening bill. Manager W. H. Belmont has announced that there will be some new faces in the company this fall, but that most of the old favorites will be on hand. Miss Mary Newton, who was very popular here last year, will again take the lead, while the leading man's part will be taken by Albert Patterson, of the Keith Stock Company of Washington, D. C. Rehearsals have been under way for the past week.

"THE WOMAN UNDER COVER" had a great run at the American theatre here this week. Changes recently made in the American orchestra make it one of the finest in the state.

THE new moving picture house which is being built at Bozeman, at a cost of $100,000, will be ready for business about October 1, Manager O. E. Schmidt has announced. The Pantages vaudeville will play there one night each week.

BUTTE moving picture operators and employees are out after more pay. The managers of the various theatres have been served with the new scale of wages, which is to take effect September 15. The new scale calls for an increase in all lines of work and will greatly increase the expense of operating theatres in Butte, the managers state. Class A theatres must pay operators 50 cents per half hour or fraction, for running a machine, with $1 for Sunday and holiday work. Maintenance and repair work will cost 75 cents per half hour. All time between 2 A. M. and 9 A. M. will be $2 per hour or fractions. Theatres running eight hours or less will pay $8. Theatres running five days or less are asked to pay $44 a week. The present rate is $36. Class A theatres are vaudeville, stock, and moving picture houses in the city. Class B theatres in the suburbs are asked to pay $6 a day with six hours to constitute a day's work. Overtime is $1 an hour.

West Coast Edition

What They Say in Seattle

HARRY LUSTIG, general representative for Metro was a welcome guest in Seattle for about a week. He was pleased to be in a community that was full of life and one where the climate was just right. Mr. Lustig inspected the Seattle office and the Northwest territory.

GEORGE COLLADAY, formerly representing Vitagraph in Montana is now representing Fox there.

AL BLOOM, formerly assistant manager of the Northwest office for Metro and recently starting "The Western Poseter Company," with offices in Portland, Ore., and in Seattle at 2005 First avenue, has been required to add help.

DEAN COLLINS of Portland, Ore., manager publicity and service departments of the Portland and Seattle offices of the Universal Film Exchange was a recent visitor in Seattle, and a guest of Mgr. Potter.

C. M. HILL of Portland was also a Seattle visitor from Portland last week.

"HARRY CAREY" Degler of the Mission, was in heaven again during the week the Mission was playing Harry Carey in "Riders of Vengence."

LEO POTTER, brother of Manager Potter of the Seattle office of Universal has been made Eastern Washington and part of Idaho and Montana manager for Universal, working out of the Seattle office. He has made an extraordinary success with the "Woman Thou Gavest Me."

LAURA WYKOFF, from the Butte office of Universal took her vacation trip to Seattle.

LAURA LAMBERT, secretary of the Stillwell Amusement Co., Spokane, Wash., was a recent visitor in Seattle on account of the death of her father.

EDDIE MILNE, having learned to know good things when he sees them, because he is good natured, advised that the Pantages theatres in Seattle, Tacoma and Portland, Ore., should book the Spir and Saddle series with Marie Walcany, and so of course they did.

THE Liberty theatre, Seattle made a hit when it showed "A Romance of Seattle" together with Charles Ray in "Bill Henry." "A Romance of Seattle" showed some of the big institutions and factories of Seattle as well as some of the larger parks.

HERMAN WABER, Western manager for The Famous-Player's Lasky Corporation was in Seattle a short time ago looking over the Northwest field and visiting district manager George Endert. Mr. Waber went away happy and smiling.

WEST COAST manager Aronson of the Goldwyn Company was in Seattle to investigate conditions in the Seattle house. He also came up with a crew of film stars who will act in a Rex Beach thriller, part of which will be acted on Seattle's booming harbor.

HERBERT BOSWORTH who is making a big special Thomas H. Ince production under the direction of Irvin Willatt, had a narrow escape from drowning in the Pacific Ocean during the filming of some of the startling submarine scenes. The action of the story called for Bosworth, as the hero, to be madly fighting for entrance to the conning tower as the ship submerged. The sea was unusually rough and as the submarine went under the suction drew Bosworth with it to a considerable distance. When he arose to the surface it was several minutes before boats could reach him and he was almost exhausted when they did. Only his remarkable physical condition saved him. Bosworth is turning the laugh on director Willatt. During the fight scene in which Bosworth was to whip a half a dozen men with his bare fists the director ordered his cameraman to set his gears to take the picture slower than projection speed. When the scene was taken Bosworth proved so active and fought so fast that the scene had to be retaken with the gears set at neutral. In making the submarine scenes a regular U. S. boat was used.

MANAGER COBBS of the Northwest Vitagraph system has sent W. Drummond to Portland.

With West Coast Exhibitors

WITH all inbound and outbound railroad movement in Southern California at a standstill, the motion picture industry of that section of the West Coast, with the exception of the production end, found itself at the beginning of the week of August 25, facing a temporary disorganization which made necessary unusual efforts to avert serious business losses, both for distributors and exhibitors.

PROMPT ACTION, however, on the part of the Los Angeles Film Board of Trade, made it possible for those exhibitors in Southern California, at least, to keep up with their programme of booking, and an auto delivery service of trucks was pressed into service by the Board of Trade, and daily deliveries were made throughout the territory of releases on schedule.

IN ARIZONA, however, many exhibitors found it necessary to close their houses for the time being, especially those in cities remote from other centers who could not exchange pictures informally among themselves in order to present new subjects to their audiences. Several who found it possible to do so managed to obtain runs for a period by making long distance auto trips across the desert to Los Angeles, returning with their automobiles loaded down with films. Among these were Johan Johansen, proprietor of the Casino theatre of Yuma, Arizona, and P. Muretti of the Liberty theatre of the same place, who made the grilling run without a mishap.

THE STRIKE of railroad switchmen which brought about the tie-up, caused many emergency shifts to be made. The booking schedules were maintained on the whole, satisfactorily. Efforts to ship films by parcel post were only partly successful for the reason that mail trains, even, were included in the railroad tie-up.

ROAD SALESMEN working out of the various Los Angeles exchanges, find themselves with time hanging heavily on their hands. As a result of the railroad tie-up, those working through Southern California are unable to leave the city until the situation clears.

FIELD CARMICHAEL, manager of the Los Angeles Pathe Exchange, has booked the new feature, "Oh, Boy" for two weeks' run at the Garrick theatre, a prominent Los Angeles first-run house, for the period beginning September 17.

L. D. PURDY has severed his connection with the Metro exchange to join the Fox forces, as road man.

INCREASED activity in the purchase of musical instruments is reported by H. F. Charles, manager of the Los Angeles office of the American Photoplayer Co. Instruments were sold to John Young, Hollywood theatre; Fred Green of Miami, Arizona; J. D. Johnson, Jerome, Arizona; Phil Pecharich, Jerome; H. C. Sturgis, and B. D. Loper, Jr., of theatres in Corona and Elsimore.

H. E. LOTZ, district manager of Select exchanges, has arranged for the transfer to the Los Angeles office of W. T. Wall, former salesman with Select forces, at Salt Lake.

SELECT first-run pictures have been booked in their entirety by Division Manager Lotz at the California theatre in Los Angeles. The first to be shown is "Upstairs and Down," the Olive Thomas version of the stage success, the week of September 22, and "The Perfect Lover" will be run the week of October 6. Special exploitation has been arranged by David Swing Ricker of Select forces.

ANNOUNCEMENT that "The Stage Woman's War Relief" series of twelve two-reel subjects in which the most prominent theatrical people in America have taken parts, has been booked by the Kinema theatre, was announced by David Bershon, Los Angeles manager of the Universal Film Company's office. The Plaza theatre, in San Diego, also has signed for the entire series according to Mr. Bershon.

MRS. OLIVE GROGG, wife of the president of the Grogg Amusement Company, broke ground at Bakersfield the week of August 25 for a new theatre, which is expected to open on January 1 with a seating capacity of about 1,200.

SOUTHERN CALIFORNIA exhibitors in Los Angeles to meet the emergency caused by the railroad strike, and to arrange for coming bookings, include C. Welstead, Garden theatre, La Jolla; S. Pourus, Rex theatre, Bakersfield; James Cooke, Palace theatre, El Centro; George Mauk, Columbia theatre, Phoenix; James Monahan, Liberty theatre. Brawley, and John Busch, son of G. E. Busch of the Broadway Amusement Company, San Diego.

JOE QUINN, salesman, working out of the Los Angeles office, has returned from a trip to the North as assistant to H. J. Roberts, Los Angeles manager, in a special drive to book "The Trail of the Octopus," the Ben Wilson and Neva Gerber serial, throughout Southern California. First release is scheduled for September 7, and a novel advertising stunt is said to have been arranged.

CHARLES GILMORE, formerly of United Theaters Exchange at Denver, is the new manager of the office of the W. W. Hodkinson corporation, in Los Angeles.

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Salt Lake and Vicinity

B. W. SIMPSON, who was formerly on the road for Vitagraph pictures, has purchased the Orpheum and Isis theatres in Blackfoot, Idaho. The price paid for the two was $15,000.

LOCAL exchanges have almost universally received instructions from headquarters to the effect that all bookings must be made direct. Mr. Clemmer, president of the Northwest Exhibitors' Circuit, with headquarters in Seattle, and H. Wright, general manager of the company, were in Salt Lake last week and addressed the local film board of trade. They outlined plans concerning the method which they proposed in handling pictures for the number of theatres which they control. Their views did not seem to meet with the approval of the film board of trade.

N. B. GROSSMAN, owner and manager of the Rex and American theatres in Pocatello, was in Salt Lake last week making bookings for the winter season. He secured "Elmo the Mighty" and "The Midnight Man" among other Universal pictures. He has purchased the Montpelier theatre in Montpelier, Idaho, for $15,000. He is planning on spending $5,000 in doubling the seating capacity and enlarging and improving the showhouse.

"THE OUTCASTS OF POKER FLAT," the picture taken from Bret Harte's story, proved a wonderful attraction at the American theatre in Salt Lake during the week commencing August 18. A western picture must be well staged to meet with the approval of westerners. This picture met with much praise.

W. A. CALKINS is the new manager of the First National Exhibitors' exchange. He has just returned from Denver where he met in conference with the exchange officials regarding the coming releases of the Mary Pickford, Chaplin, Stewart, and other coming releases. "The Hoodlum," a Mary Pickford picture, will be shown at the American theatre September 9-10-11-12.

THERE have been more exhibitors in Salt Lake during the past week than during the past year. The coming winter season may explain in part the unusual number of moving picture men who are visiting the local exchanges and pictures houses.

JOE GOSS, manager of the Orpheum theatre in Ogden, Utah, has bought "Paid in Advance." It will be shown the first week in October. Joe Madsen, formerly on the road for Universal exchange, is to manage the Elk's theatre in Rexberg, Idaho, which was recently purchased by the Swanson theatre circuit.

J. T. MORAN, faithful booker at the Universal office, has returned from a two weeks' vacation, spent in Yellowstone Park. L. E. Stallings, who controls the Richfield, Mt. Pleasant, Elsinore and Monroe theatres was in Salt Lake for several days recently and secured several bookings of Universal pictures.

J. H. VON HERBERG, of the Jensen & Von Herberg Company of Seattle and Portland, visited Salt Lake last week while on his way home from New York where he attended a meeting of the First National Exhibitors' Circuit.

IT IS strongly rumored that the Fox corporation is negotiating toward the purchase of the Swanson theatres in Salt Lake.

THE Paramount-Empress theatre is soon to announce a raise in prices of five cents on all tickets. It is understood that other leading picture houses of the city will increase their prices for the winter season. The Paramount-Empress orchestra has been increased by five pieces.

THE new Rialto theatre is progressing rapidly in construction and will open sometime between November 1 and 15.

They all Book 'Em

EVERY first run theatre but one and every large downtown Portland motion picture house has booked a Paramount-Artcraft release for the week of August 31. C. M. Hill, branch manager for Famous Players-Lasky is jubilant. The one exception is the Star theatre which had already arranged to show "Open Your Eyes," the film supervised by the United States Health bureau, for its second week of continuous run. The state outside of Portland lined up equally well according to Mr. Hill.

In Portland Film Circles

V. M. SCHUBACH, representative of the Universal Film company, returned to Portland Monday from a trip into Eastern Oregon.

C. H. SLACK, of the Marcola theatre, Marcola, Oregon, Ross Nelson of the Isis theatre, Independence, and C. C. Ferguson, of the Baker theatre, Newberg, were visitors in Portland on film row Monday and Tuesday.

TED JOHNSON, manager of the Mutual film exchange, left Portland this week for Amery, Wisconsin, for a visit of several weeks with his parents. Mr. Johnson was in the theatrical business in Boise for several years before coming to Portland, and has represented most of the leading film exchanges in the past few years.

JESS TALBERT, formerly bookkeeper in t Universal film exchange in Portland, returr Monday from two years' service in the na during which he was stationed on ships bo on the Pacific Coast and in the war zone. is a brother of Frank Talbert, formerly with t Star theatre in this city and now travelling au tor for Universal.

C. D. BEALE, formerly with the film cleari house in Seattle, has joined the sales force the Universal office in Portland and came this city this week to take up his work. M Beale was in Salt Lake City and went to Seat with Kleine and afterward with Fox exchan He went with the clearing house the first this year finally leaving that work to come his present position.

Miscellaneous News

THE T. & D. have a contract for the buildi of a new theatre at Turlock, Cal. This w make the tenth on their circuit.

HARRY LUSTIG, special representative of t Metro, stopped off in San Francisco this we en route from Los Angeles to Seattle.

BILLY CITRON of the United Picture The tres of America reports that his company now 100 per cent. in California, being in eve city of importance in California.

LEE A. OCHS, vice president of the Unit visited San Francisco this week, accompani by his son, and later left for Los Angel where he will meet J. A. Berst, the preside of the corporation.

C. A. NATHAN, representing the "War Wo en's War Relief," who is making a natior tour, visited San Francisco this week.

THE PEERLESS exchange reports that t Christie Commedies are going over fine. T Exchange has just contracted for the new Je ter Commedies.

H. F. MOORE, well known on the Row a most recently with the Film Clearing Hou has just made connections with the Conso dated Exchange.

FRED DAHNKIN, president of the T. & Circuit, leaves next week for New York, whe he will spend several weeks. He goes east look after the interests of the First National.

THE T. & D. theatre in Oakland reports th it is playing to the biggest business in its h tory in that city. The house seats 3800 and fills a goodly portion of these seats at all s shows every day.

Equipment Service

News and Gossip in the Equipment World

Although plans were laid and stage et for the premiere of Bob McLaughn's screen classic, "The House Without Children," the Argus Company omplied with the I. A. T. S. E. and lotion Picture Operators' Union and ithdrew the picture from the Globe. his theatre was one of those which ad previously been darkened by the ctors' strike.

It happened up at Rochester at the onvention held there a few weeks go. The party was being shown about ie mammoth plant. Coming to the ase of one of the high chimneys hich adorn the Kodak Works, Fred eecroft of the NEWS—this NEWS—eclaimed to the gathering as follows: Gentlemen, at exactly fifteen minutes fter two o'clock P. M. Mr. William Francke of the Presimplex Co. will ap from the top of that 200-ft. chimey into this garbage can."

After the applause had subsided Mr. rancke took the floor: "Gentlemen, thank you. But I also wish to say iat at 2:35 P. M., whether I succeed r not, Mr. Earl, President of the ichopower Co., will hop on one foot om the garbage can onto the chimey."

Late bulletin: At the time of going o press the meteological experts had ot come to an agreement as to eather conditions between chimney nd can, and the contestants were herefore still waiting eagerly for the op-off.

C. H. Fulton, or "Carl," as he is amiliarly known, and who just reently returned from overseas' service, as taken up active duties with his Dad" and other brothers of the E. E. ulton Co. as sales manager of the ell known "Fulco" moving picture ccessories, manufactured by that company. Carl is an up-to-date salesman nd full of "pep" so that his assistance o the supply dealers, on whom he will e calling, will find his visits both leasant and profitable. Dealers east of hicago may be on the lookout for im within the next two weeks.

Julian Speer, of the General Electric ompany, has returned to work after rather enforced vacation under medial supervision.

Joe Moulton, of the same firm and ffice, returns from his two weeks of shing and loafing (see above) on Sepember 2nd.

Last Week We Met—Dr. W. E. Story



IN a large, well-lighted room on the fifth floor of the Research Laboratory at Schenectady, Dr. Story holds forth, surrounded by a display of instruments of all kinds together with various experimental set-ups. Here it is that many radical improvements in the optical system of the projector are liable to get their start, for let it be said Dr. Story has been assigned by the General Electric Company to the study of projection optics.

All of those who were fortunate enough to be present at the Philadelphia meeting of the S. M. P. E. will remember Dr. Story as the quiet, unassuming gentleman who arose after several optical questions had been fervently discussed and proceeded to analyze many of the troublesome points in a businesslike and clearcut manner. He is the same way when engaged in conversation. I am of the opinion that he would have been a wonder at the art of teaching intricate theories to slow-going sophomores and freshmen, so sure is he of his explanations and analyses.

Dr. Story came from the South. His first meal was in Baltimore in 1883. After the usual more or less grade schooling he entered Harvard and graduated from there with a degree of A.B. Following that he entered Clark University in Worcester, Mass., and emerged with three more letters after his name, those of a Ph.D.

Unlike most of us he bade Old Man Business wait awhile after graduation and instead of going out into the world to show older and wiser men how little they knew he decided to remain at Clark University for awhile as research assistant to Dr. Webster, the world renowned physicist. Those who know of Dr. Webster are acquainted with the fact that he surrounds himself with those only who show aptitude in the line of work he carries on. For this reason Dr. Story must have felt considerable pride in thus being selected to act as an assistant to the head of the Research Department.

Having carried on at Clark for a period of time, Dr. Story left in 1911 and entered the employ of the General Electric Company in their Research Laboratory at Shenectady. Shortly after his arrival there Mr. J. A. Orange, who had been performing the experimental work on projection optics, resigned and went to England. Dr. Story was immediately assigned to the work left vacant by the departure of Mr. Orange.

In my talk with him he told of a number of very interesting problems on which he is now working, the results of which will most certainly be of the greatest interest to the motion picture industry. Dr. Story understands thoroughly the practical side of projection and his results will therefore be more than mere theories.

When he isn't chasing little rays and pencils of light through one lens after another, Dr. Story takes advantage of the country around Shenectady and goes camping. Photography is another side line with him and with his knowledge of the behavior of light and the characteristics of lenses it is to be assumed that his photographic results are considerably above the amateur class. But, being well versed in everything except that of "blowing his own horn," it is difficult to get him to talk about himself. However, the projection world is duty bound to hear more of the man before projection is 100 per cent. perfect.

Intimate Items About People You Know

Did you get one of those little engraved cards with the "Open Sesame" to the new Brooklyn Strand on its opening night? Most everybody who is anybody in the world of projection was there. We saw the Porters, both B. F. and Edwin S.—the latter designed and the former installed the two Simplex's in the projection room. Then there was J. E. Robin, who knows the "how" and "why" of good projection. From the Broadway Strand came Frank Hammond and John Richardson, sitting in judgement on the optical results achieved by their former brother projectionist, Lou Hammond, who has been made "chief" at the Brooklyn Strand. And, of course, there were others, many of them, too many to mention here.

After a rather satisfactory stay in New York, H. F. O'Brien, of the Westinghouse Co., has returned to his station on the Coast.

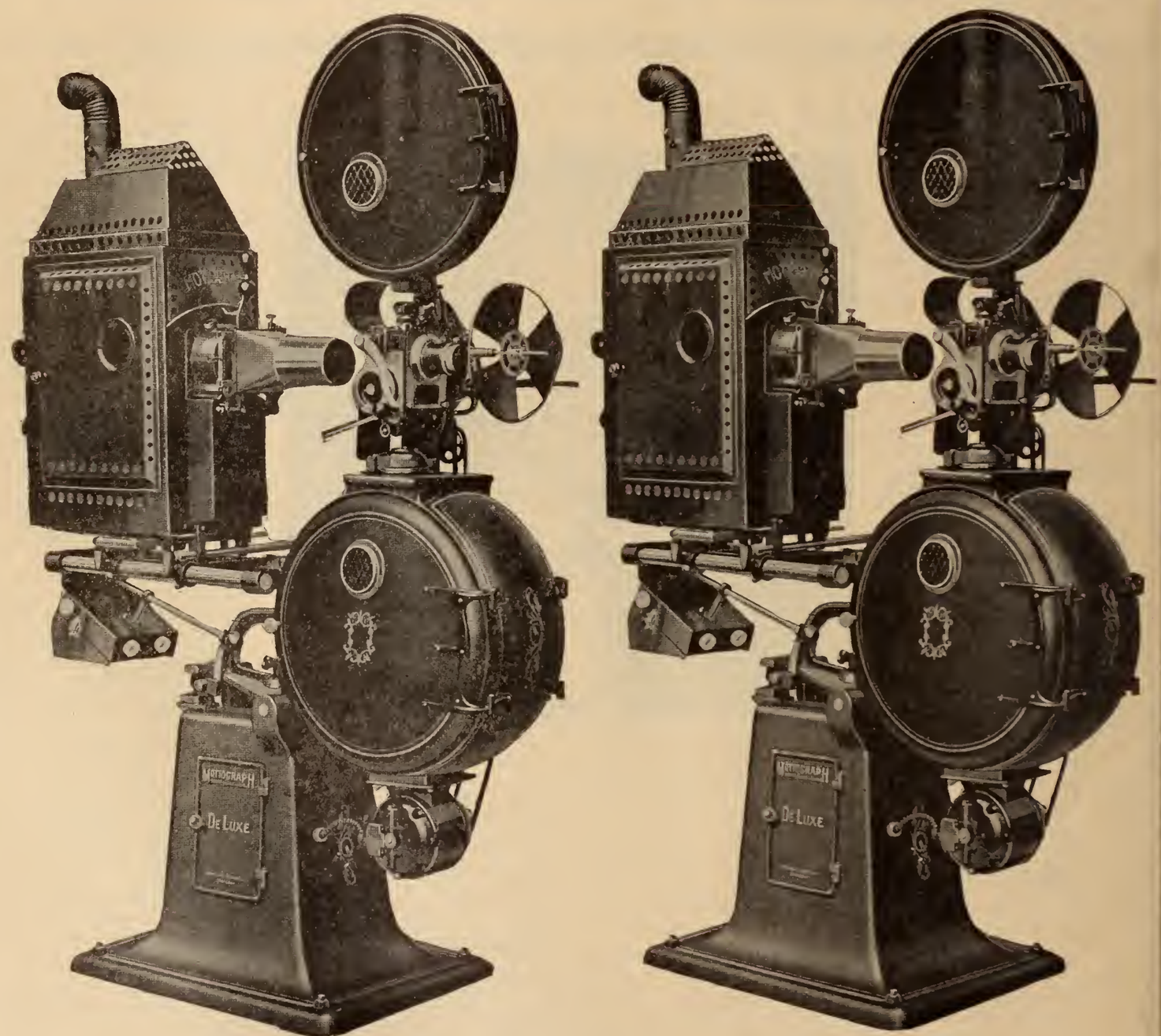
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Harry E. Waleron Bruce, S. Dak., Says—
I use the Motiograph; it's easy on film and your fire hazard is reduced to the minimum—I have had experience with several other makes.

Charles Storch Casino Theatre, Republic, Wash. Says—
I use the Motiograph and it has proven itself to be a wonder, practically no upkeep and easy to operate.

A Cleveland, Ohio, Exhibitor Says—I installed four-projectors three weeks ago. I have had trouble ever since, I made a big mistake, I should have bought Motiographs. We want speed at a steady picture.



WRITE FOR LITERATURE

THE ENTERPRISE OPTICAL CO.

CHICAGO, ILL.

Equipment Operating Projection Questions Answered

May I Smoke in Projection Rooms?

"A CONSCIENTIOUS projectionist who wishes his name withheld has written to the NEWS for our views on smoking in projection rooms. Somehow we have an idea the rank and file of men are with us in our stand on the subject. What do the rest of you think? Your letters of agreement or disagreement will be published in these columns.

"I am an operator and always get your magazine and several times I have seen in it where you think an operator should not smoke in the booth.

"Now I know of many union operators who do smoke in the booth, but am not saying that makes it safe for one to do so.

"I myself have smoked in the booth, but at the same time my port holes were always fixed so they would inclose the booth in case of fire, leaving no danger to the audience.

"Also I have had a bucket of water to throw my stubs into which would put them out right away.

"In smoking I sat or stood behind the lamphouse away from all films, and if I had a break or was to rewind I always stood over the bucket of water so I could drop the cigarette into it without any delay whatever, if I should happen to have to go to the machine on a second's notice.

"I have seen operators thread up and rewind while smoking, but anyone could see the danger in that, but I would like to have you publish some of the dangers of an operator smoking five feet from any film."

Comment: No man, projectionist or spectator, should smoke in the projection room. It is being done, to be sure, but those who are guilty of the practice should be educated to know better. Altogether too many times when visiting projection rooms, the projectionist is seen to lay the butt of a cigarette or cigar behind the machine or else he quickly drops it on the floor and steps on it with a sort of "Gee, you almost caught me that time" expression on his face. This action is proof enough that he realizes his guilt in smoking while on duty.

Even though a man shows the greatest care when smoking in the room, having at hand such appliances as you have mentioned—fireproof automatic shutters, convenient water buckets, etc.—his behaviour should still be severely criticised. A man's memory is far from perfect. He might keep in mind what he was doing 99 per cent of the time, but when that last 1 per cent comes around and finds him wanting is just when his offense will lead to a catastrophe.

There are any number of suppositions which could be pictured, any one of which might lead to the destruction of your room and possibly terribly injuring yourself. Because there is this possibility of trouble no matter how careful the individual projectionist may be, smoking in any projection room should never be allowed or practiced.

In addition to the above reason there is to be considered the effect of your action on other and younger projectionists who happened to see you smoking. Especially would this apply if you were a man well up in the estimation of your brother projectionists in your vicinity. The apprentice or the projectionist visiting your room from some other small town could easily draw the conclusions from seeing you smoking which later would lead to a conflagration in his smaller and less well protected theatre. Think of that when you light up your next "cig." Remember you have others to consider besides yourself, your room and your theatre.

Just one other point and then the sermon closes. While you are thinking about the answer to your letter and probably disagreeing with the NEWS, give a thought to this possibility: Suppose a man came to your projection room, a man who knew little about pictures, and he should see you smoking. Wouldn't he assume that he as well as you could smoke there, and would he be as careful where he snapped his ashes or laid his butt as you are. And if he laid it or dropped it on an open reel while you were occupied elsewhere, where would he be? Where would you be? And where would the room be?

Turn these suggestions over in your mind and tell us what your decision will be.

Sends Bill for Film Repair to Exchange

EDITOR, PROJECTION DEPARTMENT:

While taking my daily rest at home tonight I picked up an "old" NEWS and after reading Brother "Operator Mitchell's" letter of July 19th issue of the NEWS on more trouble with exchanges, I just had to send you enclosed pieces of film taken from Pathe's "The Mantle of Charity"—just to show you what we get in Texas. Now don't you think we have a right to make a kick?

I have been spending the biggest part of my time getting into the I. A., but now that I am there (I have been since March), I shall proceed, viz.: I quite agree with Brother Mitchell when he says: "The 'operator' (projectionist) should spend his 'pool-room' time in reading over the projectionist hints. I have only been in the projection game seven years, but I keep on learning every week (or rather day).

We are up against a rather bad opposition here, as you will notice by inclosed clipping taken from local papers. Isn't there some way we can stop this? In a short time it will be where we (three of us, all I .A. men) can't have our way at all with the managers—if we say something he does not like then all he will have to do is to go to this "four-year-old teacher" and get him a $10 *operator* and *boost us out* (we have no local here). Kindly let me hear something on this matter. *Thanks.*

I am already a member of the N. A. M. L. and have been for two years. (By the way, I would like to have a few labels, if possible to get them, and kindly look up my number as I lost all my credentials in moving from here last year.) I was working for the Saenger Amusement Company in Shreveport, La., at the time Bro. Smith of Houston, Texas, sent out the request for brother *"operators"* (projectionists) to join the N. A. M. L. and was sorry I could not join at his request (but I was already there).

I believe Brother Mitchell's statement about every state making it a violation of its laws to send out film that is liable to cause a fire by breaking or defective sprocket holes and sides.

I have sent in a number of complaints to the Southwestern Film Exchange of Dallas, Texas, warning them of bad film shipped to me to run, also saying that if it continued I would send them a bill for inspection and repairs on same, but I have never heard from them—"yes or no," but only last Tuesday I received film from them that could not be run without taking approximately 300 feet out of it, so I sent a great part of the film to them along with a bill for $2.25. Don't you think I was justified in doing so? Or do you? Have never heard from them yet, though.

Well, I am not going to take any more space, but hope you will find some way to get rid of this "College stuff." Would like to hear others' views on this "college student *operator*" bull by a "four-year-old teacher" (four years an operator).

Sincerely yours for better projection,

F. L. McKIEL.

I. A. T. S. E. Local 222.

P. S.—The college has one old style Powers 6A. Tell me how in h—— is this "four-year-old" going to prepare an operator to handle any equipment by teaching him on a Powers 6A. *Puzzled?* But of course a new one is born every day.

Operating Has Become a Recognized Profession

Practically every town in the states of Texas, Louisiana, Arkansas and Oklahoma has a picture show, where the services of a skilled operator is required. There are over fifteen hundred shows in the states mentioned. It would require the entire enrollment of the Blank Commercial College for one year if it prepared nothing but moving picture operators to take care of the number of shows because each of the fifteen hundred shows would require at least two operators. Therefore, you can readily see the opportunities awaiting the persons who can see it and grasp it. With the field as above mentioned offering such a demand, the Blank Commercial College has inaugurated a course in the operating and handling of the moving picture machine as well as the best methods of securing films, keeping the necessary records, in fact everything that pertains not only to the caring for and manipulating of the machine itself, but the entire management of a moving picture show. We have found from experience that it requires from four to six weeks' time to thoroughly qualify a person for this work. We find from investigation that the salaries paid professional moving picture operators are from twenty-five to thirty-five dollars per week. We are giving this course at a cost of $3000, which includes all material necessary for the completion of the course. We have in charge of this department an instructor of four years' experience in picture show business who will thoroughly prepare the student in all branches above outlined. One feature that should appeal to the young man who has been unfortunate by not getting a good literary education is that no literary experience or knowledge is required to take this course, in fact, no literary work is given in connection with it, and one's time will be devoted entirely to the moving picture work.

If you are interested in this work write us and state about when you can enroll.

Comment: Allowing for the possible fact that the man in charge of this course is a "wonder," how many four-year-projectionists who read this department think themselves qualified to take charge of a course in "motion picture operating."

The advertisement needs no comment or criticism. Every reader will form his opinion as he reads it. Theatre managers might hire a "graduate" in a crisis, but it is probable that they would be more than glad to get back their real projectionist as quickly as possible.

As for that bill of $2.25 sent to the exchange, we do feel that you were justified in sending it. We do not know what defects you found that caused you $2.25 of trouble, but it is assumed they were the kind that ought to be eliminated by exchange inspection. It is probable that you will never hear from them. It is a new sensation for the exchange to be charged for inspection and repair by outsiders, and we imagine the surprise will be so great the exchange manager will forget to remit the money.

Bad Travel Ghost

JOHN ROSECRANS of Sioux City, Iowa, writes: We have a De Luxe Model Motiograph which has been in use about four months. We use a Number One Manhattan-Gundalach lens of 5" front and 5" back E. F. combination, with an 8½ inch and a 6½ inch condenser with the 6½ nearest the arc. The condensers are 21 inches from the aperture plate. We project the picture 86 feet and upon a screen 12 x 14 feet and get a good clear picture when the machine is run moderately fast. We use direct current, 110 volts, through a rheostat with about 40 amps. at the arc.

Now when running rather slowly without De Luxe Motiograph (say about 40 per) the picture is not steady but appears to quiver up and down especially the titles and subtitles. When running still slower (say about 35 per) the picture is blurry and small objects seem to jump up and down enough to appear as two objects. But when running from 50 to 90 per the picture is perfectly clear and the titles are steady. The lenses are tight in their tube and the tube fits snugly in the jacket. The set screws in the cam shaft disc, the balance wheel and fly wheel are all tight. The shutter shaft is not sprung. There is no noticeable vibration of the machine. There is no more tension than is positively necessary. The machine rests level on a concrete floor. We are using the Motiograph shutters (aluminum 3 bladed) furnished by the factory but the metal hoop which connected the blades together became bent and was removed. The intermittent sprocket is not undercut and the cam is not too tight against the Geneva Star nor is there any too much play.

There are times when we have to run very slow stretching out a time schedule between vaudeville acts and as the projection is poor when running slow with our Motiograph I would like to learn how to meet the trouble and how to overcome it.

Reply: The above letter was received a good many weeks ago and should have been answered at that time but in some manner it was mislaid and has just come to light. Not having heard from the NEWS perhaps Mr. Rosecrans has solved his troubles from information obtained from another source. That is what we would have done had a letter of ours been apparently ignored as this one was. However, we will apologize here for the delay and answer the letter as if nothing had happened. Next time we hope to have much better luck with Rosecran's letters.

It looks is if his shutter was incorrectly designed. By his own statements Rosecrans has eliminated practically every other possibility of trouble so that the diagnosis points to a bad shutter. Of course there is a chance that when the metal hoop was removed the cut-off blade was displaced in some manner but this seems extremely doubtful. It is more probable that the width of the cut-off blade is slightly narrower than should have been supplied for that installation or that someone has been experimenting with the shutter and have trimmed the blades until travel ghost is appearing when the speed is considerably reduced.

We would advise Rosecrans to make a temporary shutter blade from thick pasteboard, making it wider than is necessary and then gradually cut it down until he reaches the point of minimum width without getting travel ghosts. From what he learns in this experiment he can have a regular shutter made and placed on his machine.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. BRAGDON.....*Technical Editor*

New Luminous Screen

THE Motion Picture Producing Company of America has secured control of the American output of a new motion picture screen made by the Vivilite Products Corporation, which is expected to bring about revolutionary improvements in the projection of films.

The new screen, which is luminous, and is said to contain ultra-violet ray principles in its construction, is reported able to give a three-dimensional perspective to any picture thrown upon it. Another heralded virtue of the screen is its ability to do away with the annoying distortions noticeable by motion picture audiences if they are not sitting approximately in front of the screen. A third property accredited to it is an ability to "absorb" the flicker of the projection machine to such an extent that the flicker is hardly distinguishable.

The screen was perfected in 1914, but its manufacture was held up during the war because of the British government's need of various materials entering into its composition. The production is now being started through the release of the control of these materials.



Write, sketch, or draw directly onto glass as if it were paper. Won't smear, blur or run. Dries at once.

Outfit contains 4 oz. Bottles, different colors, glasses, mats, binders, special pen and penholder.

PRICE COMPLETE, BOXED, $1.25

E. E. FULTON CO.
3204 Carroll Ave. Chicago

Manufacturers exclusively of Motion Picture Accessories

FULCO is the BRAND. Sold the world over. It is your guarantee of the best. Insist on them. If your dealer does not supply them WRITE US.

EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage that it never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Your Ad Should be in the Equipment Section

STRIKE

while the iron is hot, and add up the receipts of your wisdom this winter when a snug roll in the bank makes you feel better all over.

THE WAY TO DO IT

is to place your advertising in the Equipment Service Section of Motion Picture News. The new motion picture season is going to blossom more profitably this year than ever before—for the wise advertiser. Are you going to be in on the ground floor?

THIS IS THE TIME

to begin a vigorous campaign to make yourself and your product better known among the people who should know about you and what you can do for them.

Dominates the Field

National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1112) J. R. DeMeo.....Brooklyn, N. Y.
(1113) Guy C. Redmond.....Little Rock, Ark.
(1114) Myron E. York.....Cherokee, Okla.
(1115) Walter R. Simms.....New York, N. Y.
(1116) Henry McNamara.....Edgerton, Wis.
(1117) Fred A. Hiser.....Morgantown, W. Va.
(1118) Chas. A. Christopher.....Ambridge, Pa.
(1119) Leon S. Friedman.....Fort Worth, Texas.
(1120) Irving Makowsky.....Westerly, R. I.
(1121) Gerald A. Clark.....U. S. S. Utah
(1122) Ray Gailey.....Cooks Mill, Ill.
(1123) Virgil Harber.....Childress, Texas
(1124) Michael Svit.....Mahanoy City, Pa.
(1125) Rufus Leighty.....Washington, Ind.
(1126) Clyde E. Edmonson.....Aberdeen, S. D.

Wilson Projectionist at Simplex Factory

ALLEN M. THOMAS, electrician at the White House in Washington, D. C., paid a visit to the Simplex factory last week and incidentally got first-hand knowledge regarding some of the remarkable improvements which are in the making at this most interesting plant.

Mr. Thomas, accompanied by his young son and Mrs. Thomas, spent several days in New York City and also had Atlantic City listed upon their itinerary. A visit to the New York Projectionists' Union headquarters was also included in the New York City trip, Mr. Thomas being an active member of the Washington, D. C., local of projectionists.

It is not generally known that President Wilson, his family and guests are entertained through the medium of motion pictures at the White House, but the fact is that an up-to-date Simplex projector forms a part of the White House equipment. This machine is mounted upon a specially designed truck and is usually held in readiness for immediate use in the storeroom.

When pictures are to be shown the truck containing the projector is wheeled onto an elevator and brought directly into the East Room, where convenient switchboard connections are quickly made through the use of pin plugs and cable. It is in the East Room where the Presidential shows are usually given. It might be remarked here that all of the pictures shown the Presidential party on the several voyages aboard the U. S. S. *George Washington* were also shown on the Simplex.

Mr. Thomas, besides being the electrician and projectionist at the White House, presides over the projection room of the Princess theatre at Washington, D. C., where the quality of his projection is repeatedly remarked.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

.....

Follows His Chief

From Rufus Leighty of Washington, Ind., comes the following letter: Enclosed please find my application to the N. A. M. L. which I know is doing good work. I work at the Theato theatre which is owned by the same company that owns the Grand and which has Ernest Stellings as the man in charge of projection at both houses; he by the way is member No. 1060. I have noticed several N. A. M. L. labels on the film cases and upon finding that my "chief" was a member I decided to "enlist." I get the NEWS from him after he is through reading it and I find it of much interest in all ways—it's hard to beat.

Buttons Have Arrived

The manufacturers have at last filled and delivered our order for a new supply of buttons. They have already been sent out to those new members who had not received them at the time of joining.

Also, within the next few days all N. A. M. L. members should receive an important communication with return postal attached. When it is delivered please follow instructions and mail your answer immediately.

From Coast to Coast

IT STICKS FILM

Velvet Film Cement, a clear fast working cement for Pathe and Eastman Films.

NONE BETTER MADE

Buy direct from the manufacturers.

$4.25 gallon. $2.25 ½ gallon. $1.75 quart

Continental Drug and Chemical Works

251 West 42nd St., New York City

The EXHIBITOR SAYS



Complete Equipment for The MOTION PICTURE THEATRE

Send for Complete Catalogue

608 OLIVE ST ERKER'S ST. LOUIS, MO

LEWIS M. SWAAB

DISTRIBUTOR

SIMPLEX PROJECTORS
SUPERLITE SCREENS
SPEER CARBONS
MOTOR GENERATORS
BOYLAN EVEN TENSION REEL

AND ALL SUPPLIES 1327 Vine St., Philadelphia, Pa.

MINUSA Gold Fibre Screens

The crowning triumph of constructive excellence and maximum clear, soft-toned reproduction

The cardinal essential in attaining the full charm of ideal projection

Distributors from Coast to Coast. *Samples and information upon request.*

THE UTMOST IN SCREENS

MINUSA CINE SCREEN CO.

World's Largest Producers of Moving Picture Screens

Bomont and Morgan St. Louis, Mo.

SCREENS BUILT BY BRAINS

Plainly Seeing the Blink of an Eye Two Blocks Away from the Screen

At the Columbus Convention in which the world's largest moving picture screen was used, everybody voted the pictures as being *remarkably clear and sharp.* And the light rays were projected a distance of 350 feet on a surface 100 feet square.

To quote from a newspaper item: "The blinking of a man's eyes shown in a close-up was plainly discernible two blocks away." All of which goes to prove that the lighting effects are as much appreciated by film fans as the picture itself.

The carbons used in the above incident were the

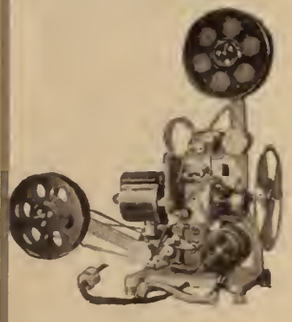
COLUMBIA (upper)

and

SILVERTIP (lower) Carbons

NATIONAL CARBON COMPANY, Inc., CLEVELAND, OHIO

NOTE: In our previous advertisement it was incorrectly stated that our White A. C. Special carbons were used at the Columbus Convention. The Columbia-Silvertip combination was used



National Cash Register Co.

selects and adopts

THE NEW PREMIER PATHÉSCOPE

Flickerless "Safety Standard" Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department, the *National Cash Register Co.* has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.



Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the *New York Board of Education* in selecting the NEW PREMIER PATHÉSCOPE after careful technical investigation of all other Projectors and Educational Film Service.

Send for 32-page convincing catalog

THE PATHÉSCOPE COMPANY OF AMERICA Inc,
Dept. N, Aeolian Hall, New York
Agencies and Service Stations in Principal Cities

"TIMEROL"

TRADE MARK

MONO-METHYL--PARAMINO --PHENOL--SULPHATE

100% PURE

Wire or Write for Quotations

MANUFACTURED BY

LOWENSTEIN RADIO CO., Inc.

CHEMICAL DEPT.

NEWARK, N. J. **BROOKLYN, N. Y.**

METEOR PRODUCTS CO., Inc.

15 Park Row, NEW YORK

SOLE SELLING AGENTS

Stage Equipment — Theatres Worth While — Auditorium Lobby

Evolution of Architectural and Other Features of Moving Pictute Theatres

By Edwin H. Flagg

(Continued from last week)

NOWADAYS if the drummer in one of our forty-piece cinema temple orchestras would so much as hit his bass drum when our favorite slap stick comedian did a hard fall—he would be severely criticised.

A couple of years ago they also used to have impossible niches or boxes at each side of the "stage," and in one of these, between pictures, a singer would appear and render a selection accompanied by the stunt organ, which same organ was also, when properly approached, qualified to imitate any of the sounds that would be supposed to emanate from the action on the screen. In the past two or three years all this has changed.

Recently great auditoriums have been built with large commodious stages and every conceivable accommodation for comfort and the witnessing, in addition to the best moving pictures, either the highest type of dramatic and operatic tabloid productions or spectacular scenic exhibitions not surpassed by the regular production theatres.

And they are meeting with such success that the old type of cinema theatre cannot be located anywhere near them and survive the competition. Many such competitors where conditions admit it, remodelled their buildings to meet the modern requirements and they reaped much greater returns than they had ever thought possible.

Leaving out the matter of auditorium and the comfort and operation phases, which are subjects worthy of fuller and detailed mention, the stage and orchestra pit is the really vital element in the success of these nearest to perfection theatres.

While the building of regular theatre stages and pits is along the lines of accepted rules, to be successful, each cinema theatre stage arrangement must be treated by itself—particularly if it is a remodelling job. So many overlapping problems must be worked out—the one possibly the most muleish being the location of different parts of the pipe organ apparatus to get the best results without sacrificing valuable space when other space is available. Another the necessity for precautions to keep rats away from the parts of the organ which are made from goat's skin and of which the rodents can destroy hundreds of dollars' worth in a short time, aside from the loss of the organ till the parts are replaced.

The reason the pretentious moving picture theatre stage is so sensitive and intricate of arrangement compared to the regulation theatre stage, is that with the latter the ever evident proscenium arch was the abrupt dividing line between the audience and the stage. Now what is striven for is to retain the intimacy of the small no-stage picture theatre in a big capacity theatre containing a commodious stage and full symphony orchestra pit.

This has been attained in the new California Theatre which was opened in Los Angeles the first of the year.

While there is in this theatre a proscenium arch, it is, through the ingenuity of the designers so cleverly arranged that, instead of the heretofore abrupt division between stage and auditorium, the spectator in the audience has the feeling of actually being in and a part of the stage portrayals. This feeling of cosiness and intimacy with the entertainment features of orchestra, pictures and productions, is accomplished by many innovations of which this proscenium arch is but a part, and its curtain on raising has the same relation to this theatre, that throwing open a curtain between two parts of a large drawing room would have in a home entertainment.

But instead of its being a silken portiere brushed aside, this is a thick curtain, thirty-six feet high and fifty feet wide, of pure asbestos fiber woven onto steel wires, reinforced with iron pipes, and it is lifted bodily thirty-six feet straight up into a specially provided loft of steel and concrete. It is so evenly counterbalanced that it can be operated by a child. It is suspended by five steel cables operating over ten 14-inch ball-bearing sheaves, and for a case of emergency five additional quarter-inch steel link chains allow it to descend only to the level of the orchestra floor. It slides in two 72-foot slots, each four by eight inches deep made of quarter-inch boiler plate.

Back of this curtain is the setting for the screen and the mechanical and scenic appliances with which the atmospheric, operatic, dramatic and spectacular productions will be staged.

A large orchestra pit is essential, elevated as high as possible just so as not to obstruct the picture, preferably back of the wide proscenium arch.

While this theatre incorporates most of the accepted meritorious innovations, it must be kept in mind, which same applies to all of even the latest theatres, that each of the advisers thereon had their own hobbies, that the size of the lot established; and that some things were started, which are later acknowledged incorrect, that it is impractical to change, but which the same people would not do over again.

The modern stage, semi-elliptical in shape, should be inverted back from one proscenium side to the other, instead of the oppositely converted old style stage apron.



Divide the stage some way, by either columns or drapery, into three parts—the central part a little larger for the picture screen and the right and left sections either for singing, dramatic or scenic effects, or as is now usually done, have it masked at the back entirely around the stage and back of the picture sheet with a cyclorama drop, painted decoratively and transparent for lighting effects.

The picture screen should "fly" straight up out of sight, and the stage should have a loft high enough to make this possible.

This is imperative to the owner, unless it is a very small community, or later someone will properly equip a new house and make worthless the first investment. With an adequate theatre satisfying a community, a newcomer would think twice before he would try to divide the patronage.

The underside of the roof over the stage should be equipped with a rigging loft sufficient to fulfill whatever demands it might be called upon to meet.

A little stock scenery should be installed—bu particularly the arrangement of the stage shoul be such that little atmospheric settings could b supplied practically and economically when desire

A front drop curtain fabricated to represen some heavy simple material with an elusive desig if any, worked upon it.

This is inexpensive, if properly executed, an correct. Three draperies of some other simple ma terial, mysterious of defining if possible, shoul curtain each of the large openings on the stage an they should be equipped to operate either separatel or altogether. The more different ways that the can be instantly draped the more chic the effect.

In laying out this entire stage and furnishing it the keynote of the whole is proper lighting. Al the auditorium and stage lights should be on dim mers.

An expert on stage lighting experienced in th latest effects should be engaged to install and ex plain the system and operation of same. Al though many and changeable colored rays ar necessary, in the latest theatres no colored lamp are now used. Instead, gelatine mediums are ar ranged that not only give better results but a a less first cost for installation and less cost o operation.

Some of the latest and most successful theatre have some of these advantages and lack those th others have. The promoters of the next that ar built will, as far as possible, try to incorporate al the proven points of perfection, but before thei houses are in operation a week, they will se where they can make further improvements. Bu it requires, sometimes, the observation of a year o two to know definitely the merits or demerits of a certain innovation.

However, a careful investigation of all th theatres that are built and constantly watching thei operation, when you know what you want an where to look for it, will give you as far as i possible the most successful theatre.

Staff Additions to Perkins Electric Co.

In keeping with the long established policy o protecting the progressive exhibitor in need of in terior equipment and expert service, The Perkin Electric Company have made additions to thei staff which will help improve the Moving Pictur Industry in Canada to very high standards.

The Perkins Electric Company has secured in th person of Mr. Geo. A. Rogers a man who is known throughout the central western portion of th United States as one of the most practical supply men in that section, having been identified with several of the leading supply concerns, where he gained a wide circle of friends, who have expressed their regrets at his leaving this territory.

The appointment of Mr. Rogers to the position of assistant general sales manager of the Perkins interest will increase the efficiency of their selling organization. Mr. Rogers is about to make a complete tour of Canada in the interests of the organization, afterwards keeping in touch with all parts.

The Perkins Electric Company have also secured the services of another American in the person of Mr. Geo. McArthur, Jr., who has devoted much time to the perfection of screens with leading American manufacturers, and the acme gold Fibre screen developed by the Perkins Electric Company is made under his personal supervision.

Mr. Perkins, general manager, states that the addition of these two American experts will fill a long apparent need.

STOP

at the Supply House where you get supplies and ask for a bundle of Directo (DC) Hold Ark (DC) or Alterno Carbons (AC)

LOOK

and make sure that the name SPEER is on the package

AND

try them right away. Enough said but—

LISTEN

We guarantee each and every package.

SPEER CARBON COMPANY

St. Marys, Pa. and 1270 Broadway, New York City



BUY TICKETS RIGHT— FROM HEADQUARTERS

Automaticket tickets are "right" in quality, right in price and right in accordance with government regulation.

Save time, worry and expense by ordering your tickets from ticket Headquarters.

If you don't know all about the PERFECTED AUTOMATIC REGISTER, write for literature today, sure.

THE AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1735 BROADWAY NEW YORK



Sixteen Papes at your Serivce in the Equipment Section This Week

DON'T GET LAZY BUT TAKE IT EASIER

The man who works to advantage can take it easier.

He isn't lazy.

He has good sense.

There's no better exhibition of GOOD SENSE than to seek GOOD SERVICE—

IMSCO SERVICE.

IMSCO service doesn't make men lazy, but they can take it easier, accomplish more with less work and less money and no worry.

Sounds nice, doesn't it?

Please doubt this just enough to say:

"By George, I'm going to make IMSCO prove that!"

Start right off now by saying on a postal card:

"IMSCO, I want your BOOK.

INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue New York

Camera Laboratory — Picture Making — Studio Technique

Hints on Making Motion Pictures

Copyrighted by Its Author and Published Originally in the Bass Camera Co. Catalog

THE accepted standard motion picture film is 35 mm. (1⅜ inches) wide. When exposed the film must contain 16 full pictures to the foot. A standard camera will make 8 pictures per turn. Two turns per second is the normal rate of cranking. The standard frame line for projection is between the perforations. The accuracy and sharpness of the finished picture depends—

First, on the absolute registration of the film as it passes through the film channel in unvarying uniformity and separation between each of the thousands of pictures constituting a reel.

Second, the exact focus. Third, correct exposure. Fourth, a rock steady tripod.

The accurate movements of the film, of course, depend on the camera, but the focusing and exposure depend entirely on the operator. While every lens mount has an engraved distance scale, focus through the reflecting finder every time, unless conditions make this impossible, then and only then use the scale including objects 25 feet away or farther. Focus on the most distant object. The most distant object is known photographically as infinity. Every lens has its infinity point, at which point all objects are sharp, including everything beyond. The greater the opening of the lens, the shallower depth of the picture. This is known as the "Depth of Focus." At F: 3.5 the depth of focus is very shallow, whereas at F: 8 everything from 12 feet and beyond is in focus. At F: 11 everything from 7½ feet is in focus on a 2-inch lens. The use of the small stops is always preferable in motion picture work, as greater depths is secured. However, conditions of light govern the aperture to use. A good rule to follow is to use the smallest aperture consistent with the subject and light conditions. The following scale is of immense value, as it gives nearest distance on every stop at which all points are sharp to infinity. Scale for 2-inch and 3-inch (50 and 75 mm.) lenses, showing the distant and beyond where all objects are sharp for any stops.

DISTANCES ARE GIVEN IN FEET.

Stop	3.5	4.5	5.6	6.3	8	11	16	22	32
50 mm. (2-in.)...	24	19	15	13	12	7½	5.3	3.8	2.7
75 mm. (3-in.)...	54	42	34	30	25	17	12	8.4	5.9

Exposure with motion picture cameras is comparatively easy, the film is fast, rated at 250 H. D., the standard of relative speed value in sensitized products. This fact, in conjunction with the high speed of motion picture lenses, makes it possible to take motion pictures on dark days. The motion picture shutter is adjustable by degrees, as follows:

Deg.	Speed two turns per second.	Deg.	Speed two turns per second.
170	1/34 of a second.	60	1/115 of a second.
140	1/41 of a second.	40	1/192 of a second.
120	1/52 of a second.	30	1/288 of a second.
100	1/64 of a second.	20	1/576 of a second.
90	1/72 of a second.	10	1/1152 of a second.

By noting the degrees of opening, you have a fixed speed. The writer has found that the speed most generally desired is the opening of 120 degrees, giving speed of 1/52 of a second on turning the crank at the rate of two times per second, cranking from the elbow, not from the wrist.

A steady, easy movement is essential. Based on the speed of 1/52 of a second exposure, the following table will prove beneficial for average use:

Dark cloudless days, stop F: 35. Clear cloudless days, stop F: 5.6.

Clear day, sun behind white clouds, stop F: 8.

Bright sunny day, exposure in open, stop F: 11 or 16.

Exposure on the seashore, stop F: 16 or 22.

The above table applies to all light conditions between latitudes 35 and 50. Below 35 degrees the light conditions are generally stronger and require a slightly smaller shutter opening. Above 50 degrees, north latitude, more light is required, or larger shutter opening.

If the camera you have is not fitted with an adjustable shutter, measure carefully the angle of the shutter opening, calculate your exposure by the speed of your shutter.

I cannot emphasize too strongly that uniformity of cranking is necessary. Practice this movement steadily and you will no doubt succeed.

A handy accessory for determining exposure is a Harvey Motion Picture Camera Exposure Meter, which we can supply for $2. Practice makes perfect. An easy method of determining the exact exposure for all conditions is simply to take a test strip with a few turns of the crank for each test, changing the diaphragm opening for every test, also adjusting the shutter. Develop the test strip, and the portion showing the best exposure is the one to use for his light condition. In this manner all light conditions may be thoroughly learned.

I will close this necessarily limited text by reiterating my first statement. Focus carefully, crank uniformly and expose correctly. If these simple rules are followed success is assured. Keep your camera clean and free from dust.

We Have With Us Today—



PHIL ROSEN, president of the newly formed American Society of Cinematographers, has been a cinematographer for the past eight years, starting with the old Edison Company. A few of his pictures are:

"Heart of Maryland," Mrs. Leslie Carter, (Fox); "Soul of Broadway," Valeska Suratt, (Fox); "Kreutzer Sonata," Nance O'Neill, (Fox); "Two Orphans," Theda Bara, (Fox); "Clemenceau Case," Theda Bara, (Fox); "Romeo and Juliet," Theda Bara, (Fox); "Under Two Flags," Theda Bara, (Fox); "Hunchback of Notre Dame," Theda Bara, (Fox); "Heart and Soul," Theda Bara, (Fox); "The Tiger Woman," Theda Bara, (Fox); "Fran," Lillian Walker, (Fox); "Baby Mine," Madge Kennedy, (Goldwyn); "Eternal Magdalene," Maxine Elliott, (Goldwyn); "Spreading Dawn," Jane Cowl, (Goldwyn); "Roads of Destiny," Madam Petrova, (Petrova); "The Miracle Man," All Star, (George Loan Tucker); "The Little Brother of the Rich," All Star, (Lyn Reynolds); "The Brute Breaker," (Lyn Reynolds); "The Littlest Rebel," E. K. Lincoln, (Edgar Leurs); five Robert Mantell productions for Fox.

Lens Apertures

THE system of marking lenses with what are generally called f/values has now become almost universal, and practically all modern instruments have the diaphragm scale so engraved. The only notable exceptions are some American lenses of which the apertures, while conforming to the standard openings, are marked with figures which express not the relation of aperture to focal length, but the relative exposures necessary. These may be recognized by the fact that starting with the largest opening, the number is doubled at each step. There is only one number which is identical and common to both systems and that is 16, which is also f/16 in the more usual notation. We draw attention to this because many Kodak owners who have lenses marked with the full aperture as 4 imagine that it indicates f/4, and consequently give much shorter exposures than they would do if they knew that in this case 4 is only equivalent to f/8, while on the other hand they are likely to over expose and also be disappointed in the depth of field obtained when using the aperture marked 32, which corresponds to f/22. Once this is realized it is perfectly easy to reckon backwards or forwards from number 16 when the f/values are easily found.

In the past there has been a multiplicity of diaphragm systems, while in a few cases it may be found that the apertures are incorrectly marked. We have found lenses bearing a reputable name which, purporting to have a full aperture of f/8, had one no larger than f/10, which would require an exposure of half as much again. On the other hand, we have heard of a photographer wrongly imputing misrepresentation on the part of an optician, because according to his measurements a lens said to have an aperture of f/6 appeared to work at nothing larger than f/7.

It is a matter of some delicacy to ascertain the exact equivalent focal length of a lens, but it is quite easy for the most unscientific operator to obtain a sufficiently near approximation for purposes of exposure.

One way is to focus an object so that it appears exactly its own size upon the focusing screen and to divide the distance between the ground glass surface and original by four, the result being the focal length of the lens used. There is a small percentage of error in the result, but not enough to cause trouble in practical work. A more accurate way is to focus a very distant object to measure the camera extension carefully then to focus an object full size, and again measure the extension. The difference between the two measurements is the focal length. Neither of these methods requires any calculation, unless division by four can be so termed, and either will answer the pur-

Bessie Barriscale Christening A Westinghouse Motor-Generator Set



Bessie Barriscale christening a Motor Generator Set at Robert Brunton Studio, Hollywood, California

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Ask any studio manager or motion picture theatre owner what he thinks of Westinghouse Motor Generator Sets for changing alternating current to direct current. The answer is the same from all. It is the same answer you will give after you have installed one for your studio or theatre.

Write our nearest office for descriptive circular and references.

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Westinghouse

AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

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pose. Having determined the focal length we must find out what fraction of it is represented by any particular diaphragm opening. Here it is not sufficient to measure the diameter of the opening and to divide this into the focal length except in the case of single lenses, which have the diaphragm fixed in front. With all others the convergence of the rays passing through the front combination has to be taken into account, and in some types of lens this convergence is considerable. We have therefore to send a beam of light through the diaphragm from the back and measure its diameter as it merges from the front lens. This may appear to be rather a difficult task, but it is really quite simple. The first step is to focus a very distant object in the usual way, next to replace the focusing screen by a card or plate of metal in which exactly opposite the centre of the lens and in the same plane as the ground surface of the glass is a pinhole with smooth edges. The camera is now taken into a darkened room and a light held near the pinhole. On the surface of the front lens will be seen a patch of light which represents the effective aperture of any diaphragm which is in position. The beam illuminates the lens front measurements. A convenient way of carrying out this test is to dispense with the ordinary focusing screen and to make a light board of wood or very thick card which will slip into the grooves in place of the dark slide. In the centre of this a hole about an inch in diameter is cut and covering this is a scrap of ground glass slipped under the heads of two or three drawing pins, the ground surface, of course, facing the lens. A pinhole is now made in a small piece of metal—ferrotype plate will do—which will slip into the position previously occupied by the piece of ground glass. This pinhole may be illuminated by a small flame—even a candle answers well. Electric filament lamps are unsuitable, as it is difficult to get the filament opposite the pinhole.

As the emerging beam is parallel we can measure it in any convenient plane, and to do this we need a strip or disc of ground glass at least as wide as the lens hood. On placing this in contact with the hood or front cell of the lens we see a brightly illuminated circle, of which the diameter can be marked in pencil on the ground glass to be measured with a rule at leisure. If the whole series of stops has to be checked it is a good plan to start marking the diameters from one pencil mark, that is to say that when the diameters of f/8 has been marked on the ground glass, the left hand mark should be moved up to one edge of, say, the f/11 opening, so that only one fresh mark is necessary. This obviates all risk of confusion at a later stage.

It need hardly be pointed out that those accustomed to use the metric system will find it advantageous to disregard the makers' designation of the local length and to work throughout in millimetres.—*British Journal of Photography.*

Pictographs of Studio's Growth

FRANK MEYER, assistant secretary of the Famous Players-Lasky Corporation, conceived the idea of securing pictures showing the growth of the new studio of the company at Long Island City, New York, and J. W. Naulty, general manager of the Eastern studios, has had constructed a wooden tower, fifty feet high, placed on the corner, diagonally opposite the studio plot, overlooking the site and the laboratory building.

In the box at the top is a still camera and a motion picture camera, securely held in place to prevent shifting. The box has been made weatherproof and in the front are two shutters that may be let down when using and pulled back into place when through.

Each day a cameraman takes one still picture and a few feet of motion picture. This is sufficient while the studio is in the present state of construction but later, after the first floor has been laid, the building will go up more rapidly and it will be necessary to take two a day. The object of taking the still picture at the same time is so that, in case anything goes wrong with the motion pictures, a motion picture may be made from the transparent stills. It was first thought that pictures taken from the roof of an apartment building overlooking the plot would be satisfactory but was later considered not practicable.

The photography has been entrusted to J. G. Goodrich who has been connected with the company for a number of years and only recently returned from the other side as a member of the Photographic Division of the Signal Corps, attached to the 89th Division.



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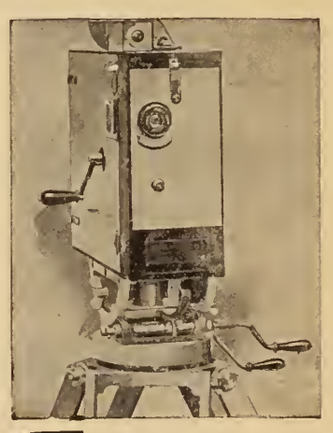
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Cue Sheets Latest Hits — Music — Musical Equipment

An Organist of Exceptional Ability

SEVERAL days ago on the premises of Belwin, Inc., 701 Seventh avenue, New York City, N. Y., we had the pleasure of meeting Miss Estelle Goldsten, organist of The Playhouse, Cedarhurst, L. I., a New York suburb. During the course of the conversation Miss Goldsten lamented about the methods employed by some of the gentlemen who compile the various musical cue sheets issued with the most current film releases. "Too much of the same stuff—too much," was her serious complaint. At first we were under the impression that Miss Goldsten was handing us more talk than goods, but we very soon began to realize that we had before us an organist of experience and knowledge of how to play pictures, and play them right.

The impression which Miss Goldsten left behind prompted us to visit The Playhouse, of Cedarhurst, N. Y., in order to convince ourselves that Miss Goldsten was really converting her preachings into practice, and we must confess that a good organist means as much to a theatre as an entire orchestra. Miss Goldsten mastered every situation at a glance of a moment. She played everything from the popular number to a symphonic Poeme, with continuous and clever interjections of her own synchronizations which were masterful modulations throughout the performance.

Readers of this column may wonder why we wrote the above interesting little story. Here is the moral:

How many organists do continuously play good and appropriate music during an entire performance without resigning to musical doggerel? How many organists are able to maintain a dignified and artistical musical atmosphere throughout the entire show with only a single instrument at their command? Miss Goldsten did it! The fault with most of our organists is that they do not keep up the good work throughout an entire performance. Usually the first two or three reels are excellent, the balance is musically neglected. This is one of the paramount reasons why many organists are failures. We congratulate the management of The Playhouse on their excellent choice of entrusting the musical destinies of their theatre into the able hands of Miss Estelle Goldsten.—MUSIC EDITOR.

The Motion Picture vs. the Motion Picture Musician

EVERY industry had its start, and somebody must be kept responsible for its genesis. Who is the man that created the "Motion Picture Musician"? Who is the man that established the Motion picture musician amongst the most distinguished of his profession.

Motion picture exhibitors are spending millions for music. Thousands of men and women are deriving a comfortable income playing for pictures. Who is the man that created this prosperity. It is no less a man than Mr. S. L. Rothapfel, a giant and originator of motion picture presentation. Only several years ago this man was ridiculed as being a fanatic and hopeless dreamer. I personally will never forget the time when S. L. Rothapfel (known to his friends as Roxie) installed an orchestra of thirty men in the Strand theatre of New York City. It was at that time the universal opinion that his action was the quickest road to financial suicide. We all know the results of this Rothapfel venture. It was a success from every angle—artistic as well as financially.

Mr. S. L. Rothapfel was the first man to try out a new dish on his own palate, to see whether it is poisoned, and as soon as the crowd of exhibitors saw that Roxie didn't die, and wasn't poisoned, they all beagn to eat the pie and found it the best ever. The Rialto followed and the Rivoli was next. Large orchestras became the hobby of all skinny exhibitors, and they all got fat. Hundreds of new theatres were built, large orchestra pits were installed—all exhibitors began to advertise their orchestras. Musical directors of fame sprang up from this hobby. The people liked it immensely, admission prices were raised, and the result: the motion picture house of today. The creation of an industry incalculable in scope—the creation of a means giving comfort to millions—and last, but not least, the opening of the shrine of musical art and education to the great mass of average wealth.

Mr. S. L. Rothapfel has created a new language understood by everybody. The language of the silent drama. He was the first man to attempt to transmit the silent thoughts of the screen and waving flags to the peoples of the world. He has placed the motion picture where it is today.

Millions owe their livelihood to this energetic and aggressive man and I feel proud of having been the first one to openly acknowledge these facts. Who is next?—THE EDITORS.

Review of Latest Musical Compositions

1—"Mississippi Moonlight," by Lee Roberts. A charming waltz with an absolutely irresistible rhythm. Dance arrangement by Dave Kaplan, obtainable. (G. Schirmer.)

2—"Tell Me," by Callahan & Kortlander. A ballad Fox Trot. (Jememe H. Remick.)

3—"Eyes that Say I Love You," by Fred Fisher. A sensational song hit now sung by all headliners in vaudeville. (McCarthy & Fisher.)

4—"My Cuban Dream," by Frank Warshauer. A number with a new fox trot rhythm. (Richmond Pub.)

5—"Madriola," a Spanish one-step, by Sol P. Levy and Jos. Samuels, The first, Sol P. Levy, is composer of "That Naughty Waltz" and "Hunkatin," and the second, Jos. Samuels, is a world known musical director. The lyrics were written by the famous I. Caeser. In preparation for vocal, instrumental and orchestra. (Belwin Inc.)

6—"Oh! How She Can Dance," Emma Carus's big song hit. (Chas. K. Harris.)

7—"The D. U. R. Blues," an instrumental Jazz fox trot. Predicted to be one of the best dance numbers out this winter. (Chas. A. Arthur, Detroit, Mich.)

8—"When a Feller Needs a Friend." A waltz with music that is wonderful. This number is also to be featured by "Briggs-Paramount Movies," for one whole year. (Jos. W. Stern.)

9—"Poeme Symphonic," by Gaston Borch. A number of exceptional musical merits, and a number which can be appropriately used for a theme. (Belwin, Inc.)

10—"The Boy and the Birds," by Fred W. Hager. A new descriptive novelty number which will make good every time you play it. "The Boy and the Birds" might be called a sequel to that other band number, "The Whistler and His Dog." There is a variety of charming themes running through it, punctuated with sweet bird voices. (Carl Fischer.)

Song Campaign Launched by Famous Players-Lasky

THE nationwide publicity campaign planned by the Famous Players-Lasky Corporation in connection with the song, "When a Feller Needs a Friend," which was written around the Paramount-Briggs Comedies, was launched this week with the publication of the song by Joseph W. Stern & Co., music publishers, of New York City. In the expectation that "When a Feller Needs a Friend" will prove one of the big ballad hits of years, the Stern company is publishing 300,000 copies as a first edition.

Striking evidence of the popularity of the title, according to reports from the Stern company, is the fact that even before the song was published a number of big orders were received. A big music store in Boston ordered 50,000 copies, another in Denver ordered 10,000, and one of the big chain store systems placed an advance order of 50,000. Several thousand orchestrations already have been distributed throughout the country.

This week also, it is announced, saw the completion of the special 300-foot song-picture, "When a Feller Needs a Friend," which will be given free to exhibitors booking the Briggs Comedies. The picture was made under the direct supervision of Clare A. Briggs, producer of the Paramount-Briggs Comedies, and Joseph W. Stern, Jr., the music publisher and co-author of the song.

The first part of the picture shows the incidents leading up to the publication of the song. This part will run on the screen exactly the length of time required for the theatre pianist or orchestra to play the first verse and chorus over once. Then when the singer starts to sing the first verse the picture illustrates the words of he verse. When the singer comes to the chorus the words of the chorus are flashed on the screen, and remain there during the singing of the refrain. For the second verse some exceptionally beautiful views of an old-fashioned swimming hole are shown. Then, during the singing of the chorus, the words of the refrain are shown again.

Every scene in the picture has been synchronized exactly with the time of the music.

This special picture, it is announced by the Famous Players-Lasky Corporation, will be absolutely free for exhibitors. Prints will be available shortly at all Famous Players-Lasky exchanges.

Vaudevillian Praises Tone of Robert-Morton Organ

Herschel Henlere, vaudevillan, has paid tribute to the qualities of the Robert-Morton Organ in the following letter to the American Photo Player Co.:

"I just left the console of the Robert-Morton Organ and am inspired with the fact that this instrument has wonderful possibilities for vaudeville performance.

"I found that the Robert-Morton was quick to the touch, easy to operate and the wonderful voicing gave an individual tone characteristic of the instruments represented.

"The Robert-Morton is particularly adapted to terpsichore, ballet and instrumental musical acts giving such "turns" the required and an extra added punch. In power and range of musical expression your organ will augment an ordinary eight or ten piece orchestra into a fifty piece symphony.

"Congratulating you on your enterprise in popularizing organ music, and wishing you continued success in vaudeville, beg to remain——"

LATEST MUSIC CUES

"ALMOST A HUSBAND"

Specially selected and compiled by M. Winkler

Theme: "Serenade Romantique" (And. Con Moto), Borch

The timing is based on a speed limit of 15 minutes per reel (1,000 ft.)

1—Theme (3 minutes and 10 seconds), until—S: At screening.
2—"School Days" (Popular song) (1 minute and 20 seconds), until—T: Before Long Sam.
3—"Capricious Annette" (Caprice Intermezzo), by Borch (1 minute and 35 seconds), until—T: The Wilson home.
4—"Poeme Symphonique" (And. quasi adagio), by Borch (1 minute and 50 seconds), until—T: In the following weeks.
5—Continue to action (3 minutes and 20 seconds), until—T: "Let me congratulate."
6—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (1 minute and 20 seconds), until—T: "I've an original idea."
7—"Flirty Flirts" (Mel. rubato), by Levy (1 minute and 35 seconds), until—T: "That fellow is so stingy."
8—Continue to action (20 seconds), until—T: His bashful admiration.
9—"Tbree Graces" (Allegro Int.), by Herman (5 minutes and 45 seconds), until—T: A social event.
10—"Wedding March," by Mendelssohn (1 minute and 20 seconds), until—T: "Make Henry Bostic do it."

NOTE: To be played slow and pp.

11—"Dramatic Tension" (For strong tense emotional scenes), by Shepherd (2 minutes and 10 seconds), until—S: After the ceremony.
12—Theme (1 minute and 50 seconds), until—T: "I want to speak."
13—"Andante Dramatico" (Depicting suppressed dramatic emotion), by Borch (1 minute and 25 seconds), until—T: Sunday morning.
14—"Melody" (Mod.), by Huerter (2 minutes and 15 seconds), until—S: Close-up near small sign.
15—"May Dreams" (And. con moto), by Borch (1 minute and 45 seconds), until—T: With his occupation gone.
16—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 10 seconds), until—T: Two days later.
17—"Lovelette" (Char. Int. Mod.), by Levy (1 minute and 20 seconds), until—T: Sam has sold.
18—"Fairy Phantoms" (Char. dance), by Friedman (2 minutes and 55 seconds), until—T: The lawn fete.
19—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 50 seconds), until—T: "I'll get the boys started."
20—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (1 minute and 10 seconds), until—T: "He got five hundred."
21—"Agitato" (For excitement, flights, etc.), by Andino (2 minutes and 10 seconds), until—T: "Come on out."
22—"Comedy Allegro," by Berge (3 minutes and 15 seconds), until—T: Next morning.
23—"Andante Doloroso" (Depicting pathetic emotion), by Borch (2 minutes and 50 seconds), until—T: In response to the.
24—"Half Reel Hurry," by Levy (6 minutes and 40 seconds), until—T: "I am taking my money out."
25—Continue pp (35 seconds), until—T: "I am sorry, Sam."
26—Theme ff (1 minute and 20 seconds), until—T: Dusk—until * * * THE END.

"ALMA WHERE DO YOU LIVE"

1—Theme (1 minute and 10 seconds), until—S: At Screening.
2—"Forest Whispers" (Char. Int.), by Rosey (3 minutes and 30 seconds), until—T: Gaston Duval, an artist.
3—Continue pp (35 seconds), until—T: "Alma, where do you live?"
4—Theme (1 minute and 15 seconds), until—T: Alma's music teacher.

NOTE: To be produced as vocal solo with piano acc.

5—Continue pp (20 seconds), until—T: "Wonderful, I should like."
6—"May Dreams" (Romance), by Borch (1 minute and 50 seconds), until—T: Francis Cadillac.
7—"Capricious Annette" (Caprice Int.), by Borch (1 minute and 40 seconds), until—T: Alma's father.
8—"Babillage" (Entr'acte), by Castillo (2 minutes and 25 seconds), until—T: The Cafe Martin.
9—"Dramatic Suspense," by Winkler (2 minutes and 25 seconds), until—T: "Now that you have been."
10—"Birds and Butterflies" (Int.), by Vely (1 minute and 10 seconds), until—T: Tedious rehearsals make.
11—"Furioso" (For riot or storm scenes), by Kiefert (1 minute and 35 seconds), until—T: "Do you live here alone?"

NOTE: To action pp or ff.

12—"Flirty Flirts" (Int. Rubato), by Levy (2 minutes), until—S: Alma on couch. *NOTE: With ad. lib. tympani rolls during storm scenes.*
13—Eccentric Comedy Character, by Roberts (1 minute and 35 seconds), until—T: Clothes calculated to make.
14—Continue pp (20 seconds), until—T: "After tonight your."
15—Weird Oriental Theme, by Levy (1 minute and 45 seconds), until—T: That night.
16—"Impish Elves" (Int.). by Borch (2 minutes and 10 seconds), until—S: Interior of dressing-room.
17—Theme (30 seconds), until—T: Alma, wonderful Alma.
18—"Love Song Orientale," by Kiefert (2 minutes and 45 seconds), until—S: Opening of second act.
19—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—S: Audience leaving theatre.
20—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 55 seconds), until—T: Bohemia; where good fellowship.
21—Theme (1 minute and 20 seconds), until—T: The big moment.
22—Continue pp (2 minutes and 30 seconds), until—T: Barnam said, "There is."

NOTE: To be produced as piano solo.

23—"Camelia" (From Boutonniere Suite), by Tonning (1 minute and 20 seconds), until—T: "If walking with a girl."
24—Eccentric Theme, by Roberts (2 minutes and 15 seconds), until—T Theobald Martin deceives.
25—"Sweet Jasmine" (Allegretto), by Bendix (3 minutes and 45 seconds), until—T: "Where can I find Gaston?"
26—"Dramatic Reproach," by Berge (40 seconds), until—T: "Farewell, and if forever."
27—"Dramatic Suspense," by Winkler (35 seconds), until—T: 1917.
28—Theme (45 seconds), until—T: 1919.
29—Continue to action (40 seconds), until—T: Bohemia is giving a.
30—"Hunkatin" (a la Jazz), by Levy (3 minutes and 10 seconds), until—T: Bohemia outdoes itself.
31—"Sinister Theme," by Vely (4 minutes and 20 seconds), until—T: The way of a woman.
32—"Serenade Romantique" (And. con moto), by Borch (1 minute), until—T: "You have brought a lot of."
33—"Sparklets" (Md.), by Miles (1 minute and 10 seconds), until—T: Anatole's birthday.
34—"Intermezzo Francaise," by Hamer (2 minutes and 5 seconds), until—T: Alma spares Gaston.
36—Theme (1 minute and 10 seconds), until—T: "The painting is not for."—until * * * * THE END.

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Theme: "Hunkatin" (a Half Tone), Levy

1—"That Naughty Waltz," (Valse Unique), by Levy (2 minutes and 15 seconds), until—S: At Screening.
2—Theme, (4 minutes and 40 seconds), until—The Captain says.
3—Eccentric Comedy Dance, by Robert (2 minutes and 30 seconds), until—S: Cabaret dancer in view.
4—"Galop," (Characteristic), by Minot (1 minute and 15 seconds), until—S: Fight in Restaurant.
5—"Club Galop," by Laurendeau (2 minutes and 45 seconds), until—T: Wherein a bird.
6—Humorous Drinking Theme, by Roberts (1 minute and 55 seconds), until—T: Their only Avenue.
7—"Impish Elves," (Intermezzo), by Borch (2 minutes and 30 seconds), until—T: Good-bye Ship.
8—Theme, (3 minutes and and 45 seconds), until—T: The day after.
9—"Flirty Flirts," (Int. Rubato), by Levy (3 minutes and 50 seconds), until—S: View of Tennis Courts.
10—Theme, (3 minutes and 50 seconds), until—T: I'll charter the.
11—Characteristic Intermezzo, by Conterno (4 minutes and 5 seconds), until—T: All aboard.
12—Hurry, (for general use), by Minot (3 minutes and 15 seconds), until—T: The Master away.
13—"Babillage" (Entr'Acte), by Castillo (2 minutes and 40 seconds), untill—T: Shure it's meself.
14—Theme, (2 minutes and 35 seconds), until—T: I think they were going.
15—"Three Graces," (Allegro), by Herman (5 minutes and 15 seconds), until—T: You are Larry Von Cortland.
16—Sinister Theme, by Vely (4 minutes and 40 seconds), until—T: We're detectives.
17—Finale (From Symphonette Suite), by Berge (3 minutes and 40 seconds), until—T: They are after the Shelton.
18—Allegro Agitato, by Kiefert (2 minutes and 15 seconds), until—T: Cast thy bread upon.
19—Joyous Allegro, by Borch (1 minute and 30 seconds), until—T: His Lordship has been.
20—"Impish Elves," (Intermezzo), by Borch (2 minutes and 45 seconds), until—T: The man of the hour.
21—Theme, (30 seconds) until—T: Do you know a quiet. * * UNTIL THE END.

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Short Subjects, Comedies and Other Features Reviewed on This Page

"He Leads: Others Follow"
(Harold Lloyd Comedy—One Reel—Pathe)

THE masquerade dance is the piece de resistance of Harold Lloyd's newest comedy, "He Leads; Others Follow," and since it is old in the scheme of burlesque it is well taken care of here. Mr. Lloyd is a comedian who is ever branching out. He is not content to stand still and duplicate the methods of others. In fact he is continually adding to his bag of tricks. And his stories are always different. The result is the Lloyd comedies are eagerly awaited.

The newest comedy has been excelled in the past and there is not a great deal of substance to it, nor a great deal of mirth. A masquerade dance is given in a certain home and the high lights are the several colorful costumes worn by the ensemble. Naturally the girls who have been treated kindly by nature, are attired in bathing suits. And some are worthy to be featured entirely on the California beaches. The question arises why Lloyd does not make more bathing girl pictures. Surely the hoydens are attractive enough.

So the guests are all assembled. The star is dressed in a sort of Pierrot costume and Bebe Daniels is bedecked a la ballet. The dance never proceeds very far for there is introduced a regular old-fashioned roughhouse. The parties are hurled through space to the accompaniment of jazz music and it is exaggerated slapstick with the emphasis upon the slap.

"He Leads; Others Follow" is not an exceptionally good filler. Its humorous lights are widely scattered. Exaggeration is all right and proper in comedies but it should be based upon an idea to sound its true comical value.—*Laurence Reid.*



Ouida Bergere, author of many scenarios, now writing for Paramount

"Travelogue in Switzerland"
(Mutt and Jeff Comedy Cartoon, Released Sept. 14 at Fox Exchanges—Half Reel)

THIS "travelogue" certainly has a "strong" plot as it is built around a cheese locale in the land of the yodlers.

From an educational standpoint it also registers for we always thought that the chief vocation of the Swiss was preparing rendezvous for fleeing noblemen and making Ingersoll watches.

But we learn here that the chief industry is the manufacturing and quick disposal of Swiss Cheese.

Herein lies the suspense that grips the audience. Every spectator is certain that the film will demonstrate just how the holes are inserted in the luscious provender.

And the picture shows this so cleverly that anybody can see through it.

The mock-seriousness of this "travelogue" places it in a class all its own and it is so funny that it would force the Sphinx to laugh. The reviewer considers this an exceptionally entertaining comedy filler on any bill.—*Tom Hamlin.*

"In the Heart of the Jungle"
(Paul Rainey Travelogue)

PAUL RAINEY, the explorer and big game hunter, has in his latest pictorial journey, "In the Heart of the Jungle," a subject well calculated to keep the spectators at strict attention. The intrepidity of the cameraman is noticeable upon more than one occasion. He has journeyed into the private domains of the tiger, the antelope and the flamingo and these species have been caught with remarkable photographic success. The scene which presents thousands and thousands (there may be millions) of flamingoes upon a shimmering sheet of water is a treat for the eye. And the thought arises how the camera can approach the lair of the jungle beasts and catch them in interesting closeups.

The subject is educational since it acquaints the spectator with birds and beasts which have been strangers except for an occasional spread in a geography. One can glean from it their habits. In all an interesting number.—*Laurence Reid.*



Moments in "The Stormy Petrel," starring Louise Huff, supported by Robert Ames and others. Produced by American Cinema Corporation

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of allfeature pictures for last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture,the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed ina brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 25, 1919.

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days." "Very pleasing; better than lots of so-called specials; average business three days."
Consensus—"Pleasing picture, average puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose actlng is good, but personality not very pleasing. Big business all week." "Star good, story bad. Average business." "A very good picture. Big business seven days."
Consensus—"Excellent picture, big puller."

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business." "A cracker-jack, average business." "Good pleasing light picture. Big business two days."
Consensus—"Good picture, good puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big llttle pictures. Knocked 'em over. Could have run longer. Big business three days." "One hundred per cent. for satisfaction. Big business four days, extra big one day, average two days." "A fine picture of the better sort. Good for extended runs because it requires no talk to put it over. It gets over on its merit as a picture."
Consensus—"Good picture, good puller."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.
Exhibitor Comment—Excellent picture, good photography, splendid cast. Patrons well pleased. Big business seven days." "This is a better picture than the critics report it. Average business." "Really better than we had anticlpated as reviewers did not say much for it, but we did blg business and pleased generally."
Consensus—"Good picture, good puller."

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.
Exhibitor Comment—"Wonderful human interest appeal. Extra big business three days, big business four days." "Big business three days, average business one day." "A splendid picture. Jack Pickford puts over a good one. Big business two days."
Consensus—"Excellent picture, big puller."

BILL HENRY (INCE-PARAMOUNT) CHARLES RAY (AUGUST 10).....AUG. 30
"Wholesome and entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Interested and amused, followed general style of Ray pictures. Average business three days."

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BRAT, THE (NAZIMOVA-METRO) NAZIMOVA (SEPT. 1).....SEPT. 6
"Comedy-drama will register tremendously."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"The story is rather light; average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News.

BURGLAR BY PROXY (FIRST NATIONAL) JACK PICKFORD (AUGUST 24).....SEPT. 6
"Farce-comedy; will please majority."—M. P. News.

CAREER OF KATHERINE BUSH (PARAMOUNT-ARTCRAFT) CATHERINE CALVERT (JULY 13).....AUG. 16
"Drama will draw and generally satisfy."—M. P. News.
Exhibitor Comment—"This is a very flue picture. The censor board got to part of it, but did no damage. Weather hot, average business three days."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personallty. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

CHASING RAINBOWS (FOX) GLADYS BROCKWELL (AUGUST 10)....AUG. 30
"A passable western melodrama."—M. P. News.

CHEATING HERSELF (FOX) PEGGY HYLAND (AUGUST 3).....AUG. 16
"Mild satire on the simple life."—M. P. News.
Exhibitor Comment—"Not much of a picture. Poor business three days." "A fair picture to very poor business two days." "Played this one on same program with 'The Peace of Roaring River,' Pauline Frederick to extra big business two days and big business two days."
Consensus "Average picture, average puller."

CHECKERS (FOX) SPECIAL CAST (AUGUST 31).....AUG. 9
"A big draw for any theatre anywhere."—M. P. News.

CHOOSING A WIFE (FIRST NATIONAL) SPECIAL CAST (AUGUST 10)..AUG. 23
"Slow moving society drama; English cast."—M. P. News.
Exhibitor Comment—"One of those unusually good pictures; drew well, well liked. Big business two days."
Consensus—"Excellent picture, big puller."

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day." "Splendid offering that went over big. Big business."
Consensus—"Excellent picture, big puller."

CLOUDED NAME, THE (WORLD) JOHN LOWELL (AUGUST 25).....AUG. 30
"Conventional drama lifted by snow scenes."—M. P. News.

COAX ME (WORLD) JUNE ELVIDGE (AUGUST 4).....AUG. 9
"Love has its innings in World's latest."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days." "Very good, average business." "Fair picture, not much force; average business."
Consensus—"Good picture, average puller."

DARING HEARTS (VITAGRAPH) BUSHMAN-BAYNE.....AUG. 9
"May please where stars are favorites."—M. P. News.

DARK STAR, THE (PARAMOUNT-ARTCRAFT) MARION DAVIES (JULY 27).....AUG. 16
"High class melodrama; should draw."—M. P. News.
Exhibitor Comment—"Fair only; average business two days."

DELIVERANCE (LEIBFREED-MILLER) HELEN KELLER (AUGUST 18).....AUG. 30
"Helen Keller scores in film."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 24)...AUG. 23
"Psychological study is novel and absorbing."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we falled to discover anything big except the rental price. Just an average picture. Average business two days." "Very improbable sort of story. Probably would go over big in some houses, but not favorably commented upon by majority of our patronage. Charlie Chaplin's "Sunnyside" on same bill drew them in. Extra big business two days to average business one."
Censensus—"Average picture, average puller."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE 7
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of lts kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days." "Good picture. Brockwell does good work. Blg business."
Consensus—"Good picture, good puller."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.

EVANGELINE (FOX) SPECIAL CAST (AUGUST 24).....AUG. 23
"Longfellow's poem is artistically picturized."—M. P. News.

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY 31
"Star appears in a new version of East versus West theme."—M. P News.
Exhibltor Comment—"Nesblt always disappoints us. Poor business."

FAVOR TO A FRIEND, A (METRO) EMMY WEHLEN (AUGUST 18)....AUG. 23
"Emmy Wehlen scores in a delightful comedy."—M. P. News.

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 19
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business, due to hot weather." Would go big in right kind of pictures, but patrons can't see her ln this. Poor business."
Consensus—"Average picture, average puller."

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6).....JULY 19
"Chambers story makes splendid picture."—M. P. News.
Exhibitor Comment—"A very ordinary story. Novelty as a fashion show. Not a special by any means. Average business two days, poor business one." "Very satisfactory; well directed, exquisite sets and locations. Met with general good comments. Big business seven days."
Consensus—"Good picture, good puller."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Bug business two days." "Played it with another feature to big business two days and average one day." "A very good picture. Played it three days to blg business two days and average business one."
Consensus—"Good picturc, good puller."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FORBIDDEN (JEWEL-UNIVERSAL) MILDRED HARRIS (SEPT. 8)....SEPT. 6
"Drama that may please some audiences."—M. P. News.

Box Office Reports continued on page 2286

"THE WORLD AND ITS WOMAN"
(GOLDWYN)

Heavy Dramatic Picture, Well Produced

A DRAMA set in Russia before the war and extending into the Bolshevist regime, with the Russian prince and the American singer finally wedded and bound for America. The story affords the star wide latitude in displaying her abilities and talent and has many tense situations and several melodramatic periods. A fight between the star and another woman is an incident that is gripping and will not seem revolting except to the extremely fastidious.

The leading man may seem too effiminate to many. The cast is a large one and very capable. A large army of extras is used as soldiers, peasants and revolutionists. Direction generally is very good and the sets and exteriors are exceptionally good. Photography is clear and continuity easy to follow. All in all, a heavy dramatic picture well produced.

Pulling possibilities and pleasing probabilities for respective patronages are: Cosmopolitan, big puller and very pleasing; Elite, strong puller and entirely pleasing; Family, good puller and generally pleasing; Labor, average puller and fairly pleasing.—Length, 5 reels.—Released Sept. 7.—*Tom Hamlin.*

THE CAST

Marcia Warren.....Geraldine Farrar
Prince Michael Orbeliana.....Lou Tellegen
Young Marcia Warren.....May Giraci
Young Prince Michael Orbeliana
Francis Marion
Prince Michael Orbeliana, the elder.
Alec B. Francis
Robert Warren.....Edward J. Connelly
Baroness Olga Amilahvari..Naomi Childers
Peter Poroschine.....W. Lawson Butt
Count Alix Voronassof.....Arthur Carewe
Erina Rodina.....Mme. Rose Dione
Mamie Connors.....Lydia Yeamans Titus
Story by Thompson Buchanan.
Directed by Frank Lloyd.

PRESS NOTICE—STORY

Geraldine Farrar with Lou Tellegen as her leading man is coming to the ——— theatre beginning ——— for ——— days.

"The World and Its Woman" is the title of her latest Goldwyn production directed by Frank Llyod and with a strong supporting cast. The action takes place in Russia and shows a young American child reading fairy tales as a young boy prince and his father visits her father, an American civil engineer.

The little girl reads to the little boy the finish of one of the fairy stories where the prince and his bride lives happy forever after and she tells him naively that she will marry him when he grows up. But the boy Prince gravely informs her that he cannot marry her as he is a Prince.

Twenty years are supposed to elapse and then the world war is on. In the meantime Geraldine Farrar in the role of the now matured American girl, has had her voice cultivated and has registered a tremendous hit at the opera. During the absence of the Prince at the front, the aristocracy and royalty are overthrown.

She finds that the Prince has been captured and is to be executed. There are massacres and continual excitement. After many thrilling incidents which calls out the great emotional talents of the star, the Prince is rescued by the young American singer and they make their way across to the American lines and find both safety and love in America, and thus the fairy tale turned out true as originally printed.

SUGGESTIONS

After you have booked this picture your plain duty is to give it some extra exploitation. It is unnecessary to remind you that Geraldine Farrar must be foremost in all your advertising and publicity. For she has a distinct following. The women as a rule like her very much. But don't neglect another angle of the personal pull. Her husband, Lou Tellegen, is the leading man in this picture. And he also has a distinct following. When you link them together in the same picture you will undoubtedly pull in another element also.

If your people like the anti-Bolshevism angle you should use it strongly. If they are tired of that sort of stuff you can exploit it from its dramatic worth as a thrilling story of love and romance. Don't let them get the idea that this is a war subject because it is not. And the star has an active part all the way through. Advise them that she has a far different role than in her previous pictures. If you have a list of the music lovers and society people it would be well to use the invitation announcement by mail.



Geraldine Farrar, operatic diva and film favorite, appearing in "The World and Its Woman," a Goldwyn picture, supported by her husband, Lou Tellegen

PROGRAM READER

When a little American girl read a story from a child's book which she found in Russia she learned that the Prince and his bride had married and lived happy forever after.

And she turned to the real little Prince at her side and frankly informed him that she would marry him when they both grew up.

Then she was rebuffed for the first time in her very young life. The boy refused her on the ground that a Prince could not marry beneath royalty.

But her wish was finally granted and the printed words of the fairy tale became true to life.

Twenty years later the world wide war was on and royalty in Russia had been wiped out. But her Prince was left and the little American girl, now a matured young woman and a noted singer on the operatic stage, was able to save him from the Bolshevists.

And they found love, safety and refuge in America.

Geraldine Farrar is the star in "The World and Its Woman" which comes to this theatre next week.

And Lou Tellegen is her leading man in the Goldwyn production which embraces this thrilling story of love and romance.

CATCH LINES

As a child she vowed she'd marry a Prince and as a woman she did.

Bolshevism gave one woman her wish and she won her Prince.

It took a resolution to make one fairy tale come true but love will always find a way.

A young American beauty in Russia won her Prince in Royalty's downfall.

"THE HOODLUM"
(FIRST NATIONAL)

Many Comedy Situations Will Entertain

WITH dramatic, comedy and melodramatic angles in a modern story with a big city locale, the star runs the chromatic scale of human equation from an ugly-dispositioned society debutante to a sweeter internally, but filthier externally, street urchin.

She has no sympathetic role, as this is destroyed at the start by the display of temper. But she appears later in a character that all her earlier admirers will thoroughly enjoy and her more recently added army of followers will consider unique. It is a well produced picture and bound to entertain any audience anywhere. And the many side touches injected will appeal. Photography, sets, exteriors and laboratory work are above par and there are many good characterizations. But the role so cleverly portrayed by the star has not the sweet appeal of most of her former offerings. The many comedy situations will provide enough amusement to thoroughly entertain all classes of patrons.

Pulling possibilities and pleasing probabilities for the respective patronages are: Cosmopolitan, big puller and very pleasing; Elite, good puller and fairly pleasing; Family, big puller and generally pleasing; Labor, tremendous puller and exceptionally pleasing.—Length, 7 reels.—Released Sept. 1.—*Tom Hamlin.*

THE CAST

Amy Burke.....Mary Pickford
Alexander Guthrie.....Ralph Lewis
John Graham.....Kenneth Harlan
Dish Lowry.....Melvin Messenger
John Burke.....Dwight Crittenden
Nora.....Agie Herring
Pat O'Shaughnessy.....Andrew Arbuckle
Abram Isaacs.....Max Davidson
The Pugilist.....Paul Mullen
Story by Julie M. Lippman.
Adapted from "Burkses' Amy."
Directed by S. A. Franklin.

PRESS NOTICE—STORY

Mary Pickford is coming to the ——— theatre beginning ——— for a ——— days' engagement in her latest First National Attraction, "The Hoodlum."

This is announced as a notable successor to "Daddy Longlegs" and has been adapted from Julie M. Lippmann's great story, "Burkses' Amy," and directed by S. A. Franklin.

Living on Riverside Drive as the pet of her grandfather, a power in financial circles, she refuses to tour Europe with him and instead she visits her father in the tenement district on the lower east side. He is a sociologist and rather neglects the proper care of his child as he is too busy writing.

The girl had become petulant and tired of driving expensive racing cars and mixing up with the elite. So when she went to live in the rough environments she gradually became, as her neighbors and playmates were, a street urchin.

It is while here that she discovers a youth who had served time in prison for a crime that he never committed. And she found that her grandfather was the head of a group of financiers that had made this youth the scapegoat.

But during her stay in the slum district the little hoodlum learned to shoot craps and dodge the cops. And one time this former society debutante had to make a quick escape by sliding down a coal chute. And Mary Pickford as the hoodlum does this very gracefully, it is said, although she managed to gather all the coal dust in sight and presents a very disreputable appearance.

Before her wealthy grandfather manages to rescue her from her tenement environments she has established the youth's innocence and received her grandfather's permission to marry the boy.

And her grandfather, now thoroughly chastened, promises to lead a better life in his future financial dealings. This is announced as a wholesome drama just full of pure, rich sentiment and comedy.

CATCH LINES

In these days of reconstruction the hoodlum reconstructs the former society debutante—herself.

A dirty face oftimes covers a multitude of virtues.

Better to have a grimy face with a whole souled character shining through it than to be immaculate and fastidious with a shallow disposition.

The hoodlum regenerates a hardened man of wealth from a seasoned profiteer to a regular fellow.

PROGRAM READER

Mary Pickford in "The Hoodlum."
Don't that sound just like Mary?
"Everybody's Sweetheart" is coming to this theatre next week with a dirty face.

During the run of this First National Attraction she evolutes and almost degenerates again but finishes the cycle on the top revolution.

"The Hoodlum" is declared to be a notable successor to her last screen success, "Daddy Longlegs."

In her latest our little heroine tires of living with her wealthy grandfather among the high brows in upper Manhattan. So she visits her father, a socologist on the lower east side.

And she "loves her neighbors as herself." When her little street urchin pals came forth with a soiled countenance our little hoodlum goes them one better by acquiring a face like an end man in a minstrel show. She slides down a coal chute.

Besides gathering a lot of filth externally the little hoodlum finds that she is gathering a wealth of knowledge about true fellowship. And she uses this inspiration to great advantage when it comes to winning a husband from the tenement district.

Her grandfather is also made to see the error of many of his former financial tactics.

SUGGESTIONS

How useless to tell any exhibitor to concentrate upon the pulling power of the star when he books this picture. This may be accomplished in various effective ways however. The catch lines and other material should embellish every announcement. And her photographs and cuts should be spread wherever possible. But do not use the "Hoodlum" picture or cut alone by itself. It is not inviting except you can plant a "straight" picture or cut of the star alongside in the same layout.

The invitation to the children of an orphans home should result on a free morning matinee and gain your charitable act some newspaper publicity. A "stunt" proposition is to phone all the coal companies and if it is possible to secure the names and addresses of their coal heavers you can issue passes to them for one certain night and publicize this as "Coal Heavers' Night." It is unique and should excite comment when a theatre has the poor coal heavers as guests. A "society night" on another night just as well publicized will link up a great tie-in on the angle that the picture has a broad democratic appeal to all the classes.

Box Office Reports
and
Release Dates
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Exhibitors' Own Box Office Reports

(Continued from page 2284)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

FOUR FLUSHER, THE (METRO) HALE HAMILTON (AUGUST 18).....AUG. 30
"Star's personality lifts frail picture."—M. P. News.

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamliton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GAMBLERS, THE (VITAGRAPH HARY MOREY.....AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GIRL ALASKA, THE (WORLD) LOTTIE KRUSE (AUGUST 18).....AUG. 23
"Picturesque appeal in World's latest."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy." "A very good picture, liked by everyone. Played it a full week to extra big business two days and big business five days."
Consensus—"Good picture, good puller."

GIRL-WOMAN, THE (VITAGRAPH) GLADYS LESLIE.....AUG. 9
"Gladys Leslie has mild offering here."—M. P. News.

GRAY HORIZON, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (AUGUST 18).....AUGUST 16
"Genuine drama in Hayakawa's latest."—M. P. News.

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15).....JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25).....JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Something different, fine. Big business." "Delightful story, mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over here. Poor business." "Generally liked. Big business three days." "Certainly good ghost story, a peach. Patrons like it. Big business." "Average business two days."
Consensus—"Good picture, good puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22).....JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.
Exhibitor Comment—"Story out of date, fair business."

HEARTSEASE (GOLDWYN) TOM MOORE (AUGUST 1).....SEPT. 6
"Correct screening of stage drama."—M. P. News.

HER GREATEST PERFORMANCE (TRIANGLE) ELLEN TERRY (AUGUST 24).....AUG. 16.
"Dramatic vehicle peculiarly suitable for star."

HER PURCHASE PRICE (ROBERTSON-COLE-EXHIBITORS MUTUAL) BESSIE BARRISCALE (SEPTEMBER 1).....SEPT. 6
"Majority will enjoy this picture."—M. P. News.

HIS BRIDAL NIGHT (SELECT) ALICE BRADY (JULY 14).....AUG. 9
"Rollicking farce is decided entertaining."—M. P. News.

HIS DEBT (ROBERTSON COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather." "Average business, but pleased." "Played it with another feature to big business two days and average one day."
Consensus—"Good picture, good puller."

HOME (JEWEL-UNIVERSAL) MILDRED HARRIS (AUGUST 31).....AUG. 30
"Human story has heart appeal and a moral."—M. P. News.

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARLE WILLIAMS.....JULY 19
"Society-crook drama of interest."—M. P. News.

HUSHED HOUR, THE (GARSON PRODUCTIONS) BLANCHE SWEET (AUGUST 24).....AUG. 23
"Drama has many good qualities."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorothy Gish very unpopular here; didn't draw; poor business." "Good picture. Gish is a favorite here, all her stuff is original. Rather slow in getting started. Average business. Very good picture, put over as only Dorothy Gish could do it, with clever titles and real fun from start finish." "Excellent picture and one of the most thoroughly enjoyable we have played in months. Dorothy is one of the fastest climbing stars we have on our list. This is her best production yet and the picture cannot be praised too highly. There are more laughs in it than a Chaplin comedy and yet there is not a suggestive line or situation in it. People talked about it for days afterwards. Big business all week." "Our audience well pleased. Big business three days." "Went over with a bang. Big business three days." "By eccentric advertising I cleaned up. For originality this is one girl. Play it big. Extra big business."
Consensus—"Good picture; good puller."

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14)....JULY 26
"Story by Hale Hamilton, fairly interesting."—M. P. News.
Exhibitor Comment—"Went over big with another feature. Extra big business two days." "Some picture. Went over like a house on fire. Extra big business two days."
Consensus—"Splendid picture, big puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY 31
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra big business two days." "Fair only, poor business."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7).....JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15).....MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being a manager. Extra big business three days."
a manager. Extra big business three days." "The best Farnum picture in a long time. Big business three days." "Four days to splendid (big) business. Great picture for this star."
Consensus—"Excellent picture, big puller."

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20).....AUG. 2
"Vivian Martin's newest is strong in sentiment."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 2
"Working girl from poverty to riches."—M. P. News.

LOVE BURGLAR, THE (PARAMOUNT) WALLACE REID (JULY 13)....AUG.
"Crook melodrama has moments of interest."—M. P. News.

LOVE CHEAT, THE (PATHE) HALE-CAPRICE (AUGUST 24).....AUG. 1
"Frail story of society and sentiment."—M. P. News.

LOVE IS LOVE (FOX) RAY-FAIR (AUGUST 17).....AUG. 2
"Mild character study; should satisfy."—M. P. News.

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3).....AUG.
"English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6).....JULY
"Dramatic photoplay that may generally satisfy."—M. P. News.
Exhibitor Comment—"Very good, should please the average audience. Average business four days."

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6).....JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story!"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20).....JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MAN'S FIGHT, A (UNITED) DUSTIN FARNUM (AUGUST 11).....AUG. 23
"An average Western melodrama."—M. P. News.

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY 17
"Star in a forceful play of love and politics."—M. P. News.
Exhibitor Comment—"Better than average business full week of July 27th. Photography good, but finished too dark. Titles novel and attractive. Direction very good and star's acting would be great were it not for too much stage action."

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts).....MAY 24
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8).....JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business." "Big business two days."
Consensus—"Good picture, good puller."

MICROBE, THE (METRO) VIOLA DANA (JULY 21).....AUG. 2
"Viola Dana brings charm to glad picture."—M. P. News.

MIRACLE MAN, THE (PARAMOUNT-ARTCRAFT SPECIAL) SPECIAL CAST (SEPTEMBER 7).....SEPT. 6
"Decidedly distinctive and tremendous production."—M. P. News.

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Nesbit and cause the public to forget her and the picture will get the money and please them. It is some picture and should be a winner anywhere. Extra big business three days." "Neshit no card for us. Average business two days." "Although Evelyn Nesbit is not liked here we did an extra big business for four days with this feature and 'The Wilderness Trail' with Tom Mix."
Consensus—"Good picture, good puller."

NUGGET NELL (PARAMOUNT) DOROTHY GISH (JULY 13).....AUG. 9
"Travesty on melodrama; will amuse."—M. P. News.
Exhibitor Comment—"Very poor picture with three days of cool weather. Average business three days."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22).....JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days." "A very good entertainment but something was wrong. Did just average business."
Concensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.
Exhibitor Comment—"An excellent picture, patrons liked it. Better than the 'Spender'." "Big business one day, average two." "One of the very best pictures we ever played. Big to extra big business two days."
Consensus—"Excellent picture, good puller."

OTHER HALF, THE (ROBERTSON-COLE) SPECIAL CAST (AUGUST 18).AUG. 23
"Wholesome drama worth special exploitation."—M. P. News.

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29).....JUNE 21
"Looks like a winner of unusual interest."—M. P. News.
Exhibitor Comment—"Interesting subject, well directed and splendidly acted. Pleased generally to fine patronage. Extra big business."

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15).....JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business." "Big all week. Every detail of picture nearly perfect and Miss Dalton's work beyond reproach. Support, settings, photography and direction make this a classy production."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27).....JULY 19
"Frivolity succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6).....JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business." "We have played all Harry Carey productions; all have been good, but this one outclassed them all. It's a winner. Extra big business."
Consensus—"Good picture, big puller."

OUT OF LUCK (PARAMOUNT) DOROTHY GISH (AUGUST 24).....SEPT. 6
"Highly amusing farce-comedy."—M. P. News.

PAGAN GOD, THE (ROBERTSON-COLE) H. B. WARNER (AUGUST 4)..AUG. 16
"Dramatic picture that will generally satisfy."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6).....JULY 12
"A big melodramatic Klondike production."—M. P. News.

PEACE OF ROARING RIVER, THE (GOLDWYN) PAULINE FREDERICK (JULY 27).....AUG. 23
"Good dramatic vehicle of human emotions."—M. P. News.
Exhibitor Comment—"Story saved by star and director, average business." "Played this feature with 'Cheating Herself,' Peggy Hyland, to extra big business two days and big business two days." "A very ordinary story. Big business one day to average two."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 2288

"BROKEN COMMANDMENTS"
(FOX)

Sex Drama Is Good Average Production

A SEX DRAMA in which the hero is rescued by the heroine and afterwards takes advantage of her and she gives birth to the child after she has married another man. The hero returns from a prison term for another's crime and finds that the heroine still loves him. Being a gambler, he proposes to the husband that they roll dice to see who should possess her, and he uses loaded dice so that he could sacrifice himself by losing.

This about describes the theme, plot and story. Those exhibitors that cater to audiences liking this style of picture will find that the direction, continuity and photography are up to standard, and the cast helps to mark this a good average production of its kind.

Pulling possibilities and pleasing probabilities for respective patronages are: Metropolitan, average puller and fairly pleasing; Elite, less than average puller and not generally pleasing; Family, ordinary puller and not generally pleasing; Labor, average puller and fairly pleasing.—Length, 5 reels.—Released Sept. 7.—*Tom Hamlin.*

THE CAST

Nella Banard.....Gladys Brockwell
"Sporting Chance" Austin...William Scott
John Radd.....Thomas Santschi
Berger .....G. Raymond Nye
Mr. Banard.....Spottiswoode Aitken
Mrs. Banard.....Margaret McWade
Hanah, ...Lule Warrenton

Story by John Clymer and Ruth Ann Baldwin.
Scenario by Ruth Ann Baldwin.
Direction by Frank Beal.
Photography by Friend F. Baker.

PRESS NOTICE—STORY

William Fox offers Gladys Brockwell in "Broken Commandments" at the ——— theatre beginning ———.

This is heralded as a big story with a big star portraying an impulsive girl in a lonely cabin in the California redwoods giving shelter to two escaped convicts. When one convict insults her the youthful one protected her and drove the other out of the house.

After the three days of rain and storm the youth who had been serving time in prison for another's crime, starts for a minister in a nearby town as a great love had developed between the girl and himself. He is recaptured and unable to inform the girl who waits in vain for him.

She afterwards marries a good friend, an author who had courted her since her childhood. But she never told him of the broken commandment during the three days she spent marooned with the youthful convict.

When a child is born her husband is enraptured but she is still mourning the loss of her first and great love. The husband in search for material for his forthcoming novel visits the warden of the prison and meets the youthful convict.

When the heartrending story of the young man is related the author invites him to his house when he is released two days hence.

And one of the greatest and most intense dramatic situations of the story takes place when the young man meets his first love and she meets him with his child.

"Sporting Chance" Austin is the name of the young ex-convict, and he lives up to his name in this instance and makes the great sacrifice to assure the future happiness of the young girl wife of such a good man.

Wiliam Scott plays this leading role opposite Gladys Brockwell and a notable cast is said to be in support.

SUGGESTIONS

If you have this picture booked you will recognize that its best exploitation angle is the title. "Broken Commandments" is a very elastic title. Note the material in the program reader and catch lines on this page and you will find many lines available for advertising copy for use not only in newspapers but on heralds, long quarter-sheets or throw-aways.

Of course the fact that this is a William Fox production under an established and familiar brand should be worth considerable in the exploitation also. And you naturally will play up the star as she is said to have a good following. But outside these usual advertising features you should simply concentrate on the many angles possible from the title. Lobby displays or special stunts should be tabooed on this picture.



Gladys Brockwell, Fox star, in "Broken Commandments"

PROGRAM READER

How many can repeat the Ten Commandments?

And how many go along day after day and night after night without breaking at least one of the commandments?

Why should a person be more generally condemned for breaking one particular commandment than for breaking any one of the nine others?

And what commandment in particular must a woman never break unless she would court ostracism for the rest of her unnatural life?

Was it intended that it should be any more immoral to break one certain commandment than it is any of the others?

And should not the breaking of this one certain commandment condemn the sinner regardless of sex?

Is it any more immoral for a woman to break this particular commandment than it is for a man to do likewise?

"Broken Commandments," a William Fox production starring Gladys Brockwell will be shown at this theatre next week.

And we command you to come and see it.

And don't break this commandment of ours unless you want to miss a remarkable screen offering.

CATCH LINES

There has been many amendments added to the original Ten Commandments directed particularly at men.

All men seem to believe that one of the original Ten Commandments was meant for women only.

Now that the women have the vote it remains to be seen whether at least one of the Ten Commandments can be made to work both ways.

It seems that a woman can only break nine commandments and get by but a man can break the whole ten apparently with impunity.

"SIX FEET FOUR"
(AMERICAN)

Will Satisfy Lovers of Western Melodrama

A MELODRAMATIC Western with ranches, stage coaches, barrooms, bandits, cowboys, reckless riding, robberies, killings, sheriffs, United States marshals, crap games, hold-ups, one-gun men, two-gun men, and everything that goes to make up a screen portrayal of the West except the actual cattle.

The exhibitor whose patrons want real Westerns can safely count on this being a very good example of the Western melodrama. The hero is likable, the cast is good, and plenty of fast action is provided. The story, continuity and direction is up to standard and the sets and outside locale entirely in keeping. A neat little love element is injected effectively and this will certainly satisfy all lovers of western melodramas.

Pulling possibilities and pleasing probabilities for respective patronages are: Cosmopolitan, good puller and generally pleasing; Elite, poor puller and not pleasing; Family, average puller and generally pleasing; Labor, big puller and entirely pleasing.—Length, 6 reels.—Released Sept. 14.—*Tom Hamlin.*

THE CAST

Buck Thornton.....William Russell
Winifred Waverly.....Vola Vale
Henry Pollard.....Charles French
Two-Hand Billy Comstock....Harvey Clark
Cole Dalton.....Clarence Burton
Ben Broderick.....Al Garcia
Ed Bedloe.....Jack Collins
Kid Bedloe.....Jack Brammall
Poke Drury.....Calvert Carter
Old Man Adams.....Perry Banks
Jimmie Clayton.....John Gough
Mrs. Riddell.....Anne Schaffer

Story by Jackson Gregory.
Adapted by Stephen Fox.
Directed by Henry King.

PRESS NOTICE—STORY

William Russell come to the ——— theatre beginning ——— in his latest American attraction, "Six Feet Four."

Jackson Gregory wrote the story which was adapted for the screen by Stephen Fox and directed by Henry King. Vola Vale is Mr. Russell's leading woman in this attraction and Pathe announces that "Six Feet Four" is the strongest Western attraction that William Russell has ever starred in.

As Buck Thornton, otherwise known as "Six Feet Four," he enters the Drytown Hotel five minutes after the place had been held up by a big man with a mask who also took the United States mail bags with him. Russell is suspected because of his height and the similarity of dress.

The charming young girl, who had just returned from the East, rejoices with him when he established an alibi. It was against this girl's uncle, with whom she resided, that the suspicions of a United States Deputy Marshal were directed.

And when the stage coach was again robbed, this officer was able to inform "Six Feet Four" that the girl's uncle was a bandit, and was in league with the scoundrelly sheriff. A reign of terror had been established by the gang assisted by the officers of the law.

It was this same U. S. Marshal who was able to balk the bandits and their sheriff friend when they tried to fasten several of these crimes upon the hero.

There are shootings, fast riding, heart interest, and all the melodrama that go to make up a thrilling Western screen production in "Six Feet Four."

And the hero and heroine come into their own after peace has been restored in this fiery town on the desert border.

CATCH LINES

They had to make the doors higher for "Six Feet Four."

The sky was the limit as a roof for "Six Feet Four."

When a man is "Six Feet Four" he has to defend his station in life.

The women enjoy equal rights but at that one girl had to look up to "Six Feet Four."

Love, thrills, wholesome sentiment, in a western setting.



"Six Feet Four" with William Russell is heralded as the strongest American offering in a long time

PROGRAM READER

Small women would get sore necks trying to look up into his eyes.

For he was an up-standing man and six feet four inches in height.

A small western town on the desert's edge before civilization had entirely conquered is just full of excitement.

And when "Six Feet Four" arrived he took an active part in the festivities.

But all was not festive. There were some robberies, and many shots passed around promiscuously.

Not a very inviting environment for love to enter.

But when a charming young lady, just returned to her uncle from the finishing school down east, notices "Six Feet Four," the love element was just bound to steal in.

William Russell may have a number of very successful screen attractions to his credit but none so thrilling and entertaining as his latest American production, "Six Feet Four."

And it comes to this theatre next week.

SUGGESTIONS

After you book this picture you should prepare as wide an exploitation as your advertising appropriation will stand. And let it be known far and wide that this is a real western picture through and through. No transferring of locals to the east but an out and out truly western picture. Those that like real western pictures, and they number the strength of many a mies, will be glad to see a real western subject produced with fast action, love and thrills.

In this connection you should always keep the name of the star foremost as William Russell has a following and this role is a typical Russell type. Now there are a lot of ways to put over a Western picture. Use the lobby display for all the Westren material you can collect. And place a huge cut-out of William Russell in the center. Simple but undoubtedly effective in attracting.

Material in the program reader and catch lines on this page can also be utilized in both your newspaper advertising and heralds, placards or throw-aways.

The Index to The Complete Plan Book

(Continued from page 2286)

PETAL ON THE CURRENT, A (UNIVERSAL) MARY MACLAREN (JULY 28) ..... AUG. 9
"A good human interest story."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2) ..... JUNE 7
"Star in her first starring vehicle."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8) ..... JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average business two days." "A very good picture. Played it three days to extra big business two days and big business one." "Gordon poor card for me. Too much posing. Average business two days."
Consensus—"Pleasing picture, average puller."

PRAISE AGENT, THE (WORLD) ASHLEY-GREEN (AUGUST 11) ..... AUG. 16
"Breezy farce and amusingly entertaining."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2) ..... JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business." "Big business two days."
Consensus—"Good picture, good puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11) ..... MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29) ..... JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6) .. JULY 12
"A charming story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22) ..... JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground." "Walsh certainly pleased in this one. Extra big business." "Poorest Walsh picture we ever played. No stunts at all. Average business two days." "Regular Walsh stuff. Stood up fairly well second day. Average business two days." "Played this one on the program with the Madeline Traverse feature 'When Fate Decides' to average business for three days."
Consensus—"Fair picture, average puller."

RED VIPER, THE (TYRAD PICTURES) SPECIAL CAST (SEPT. 7) ..... SEPT. 6
"Anti-bolsheviki propoganda picture."—M. P. News.

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) .... MAY 31
"Sure is a fine 'Good-Bad' man Western."—M. P. News.
Exhibitor Comment—"Average business two days."

RIGHT TO HAPPINESS, THE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 31) ..... AUG. 30
"Big dimensions in this rich entertainment."—M. P. News.

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS ..... MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 26) ..... JULY 26
"Vivid picture of the Canadian Northwest."—M. P. News.

ROUGH RIDING ROMANCE (FOX) TOM MIX (AUGUST 24) ..... AUG. 9
"Tom Mix scores with his horsemanship."—M. P. News.

SAGE BRUSH HAMLET, A (ROBERTSON-COLE) WILLIAM DEMOND (AUGUST 11) ..... AUG. 9
"Conventional western with William Desmond."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29) ..... JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.
Exhibitor Comment—"Good picture, pleasing; well received generally. Played it full week to average business."

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22) ..... JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photography fine. Big business two days." "An excellent picture, finely directed. Warwick very good. Supporting cast wonderful. Played it one week to average business, although weather was extremely hot. Patrons pleased. Know positively that Civil War angle kept some people away as they insist on placing all pictures pertaining to war in the same class. Had a G. A. R. night and invited all veterans to see picture. Helped business noticeably." "Most people liked it, but some said characters were too old. Played it a full week to extra big business one day and big business six days." "No war subjects of any kind liked. Big business."
Consensus—"Good picture, good puller."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22) ..... JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama." —M. P. News.

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23) ..... JUNE 14
"Monroe Salisbury contributes a fine characterization."—M. P. News.
Exhibitor Comment—"Big picture, but so hot people would not attend." "A fine picture. Big business two days."
Consensus—"Good picture, good puller."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20) ..... JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days." "Played this feature on the bill with 'Through the Wrong Door' Madge Kennedy, and must say it was a wonderful bill. Did extra big business for four days." "Not the best, but good. Second day was biggest in four months, except at advanced prices. Extra big business three days." "Poor business."
Consensus—"Good picture, good puller."

SOCIETY EXILE, A (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (AUGUST 17) ..... AUG. 30
"A wholly satisfying society drama."—M. P. News.

SOME BRIDE (METRO) VIOLA DANA (JUNE 9) ..... JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business." "Big business seven days."
Consensus—"Good picture, good puller."

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19) ..... MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Consensus—"Good picture; good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE ..... JUNE 21
"Alice Joyce's character study supports a fruit picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21) .. JULY 26
"Pleasing melodrama of Spain."—M. P. News.
Exhibitor Comment—"Good picture but weather hot. Average business."

SPLENDID SIN, THE (FOX) MADLAINE TRAVERSE (SEPT. 14) ..... SEPT. 6
"Not a very entertaining picture."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6) ..... JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27) .. JULY 26
"Comedy-drama offers good entertainment."—M. P. News.
Exhibitor Comment]"Fair picture to average business." "Excellent picture. Played it two days to extra big business first day and big business second."
Consensus—"Good picture, good puller."

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15) .... JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and it drew big." "Big business five days, average business two." "Fine big picture; pleased all. Ran it three days to big business."
Consensus—"Good picture, good puller."

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21) ..... JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.
Exhibitor Comment—"Played this feature with 'The Road Called Straight,' Louis Bennison, to average business for three days."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26) ..... MAY 24
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days." "Ordinary picture, to poor business two days."
Consensus—"Average picture, average puller."

THIRTEENTH CHAIR, THE (PATHE) DELVA-HALE (AUGUST 31) ..... AUG. 23
"Mystery melodrama is good entertainment."—M. P. News.

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10) ..... AUG. 2
"Lively, pleasant, entertaining picture."—M. P. News.
Exhibitor Comment—"A good picture. Big business two days."

THREE BLACK EYES (TRIANGLE) TAYLOR HOLMES (AUGUST 31) .. SEPT. 6
"An amusing farce-comedy."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6) ..... AUG. 2
"A likable story which should please."—M. P. News.
Exhibitor Comment—"One of Kennedy's best. Good acting; cast well suited. Big business two days." "Very good, one of her best. Extra big business three days." "Played this feature on the bill with 'The Sneak,' Gladys Brockwell, and both features composed a wonderful bill and went over big. Did extra big business for four days."
Consensus—"Good picture, big puller."

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27) ..... JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE ..... JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRAP, THE (UNIVERSAL) OLIVE TELL (AUGUST 25) ..... AUG. 30
"A passable regular program type."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15) ..... JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "Good picture to average business."
Consensus—"Average picture, average puller."

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25) ..... JUNE 14
"Griffith's latest is real, but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business." "Average business seven days." "Very pretty little picture. Shows the master touch of Griffith. Lillian Gish her usual wonderful self. Everyone pleased with production. Business only fair. Somehow the people here seem to associate Griffith with war plays and they won't come strong to see his pictures. Average business seven days." "Fair picture; nothing big. Average to poor business two days."
Consensus—"Average picture but has done big business for one week."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27) .. JULY 26
"Fued drama of the Southwest."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ..... MAY 17
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30) ..... JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.
Exhibitor Comment—"Played this feature on the program with the Harold Lockwood feature 'A Man of Honor' to extra big business for four days."

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22) ..... JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News

UPSTAIRS (GOLDWYN) MABEL NORMAND (AUGUST 3) ..... AUG. 30
"Amusing and ridiculously funny."—M. P. News.
Exhibitor Comment—"A good Normand picture. Big business."

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8) ..... JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.
Exhibitor Comment—"Very hot weather but splendid business on account of exploitation. Big business four days."

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25) ..... MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VOLCANO, THE (RAVER-HODKINSON) LEAH BAIRD (AUGUST 24) .... AUG. 23
"Propaganda picture, fairly interesting."—M. P. News.

WAGON TRACKS (ARTCRAFT) WILLIAM S. HART (JULY 29) ..... AUG. 23
"A decidedly excellent Western drama."—M. P. News.
Exhibitor Comment—"The usual type for the latter-day Hart admirers. Pleased his big local following. Big business three days."

WAY OF A WOMAN, THE (SELECT) NORMA TALMADGE (JULY 27) .... AUG. 9
"Better than average society drama."—M. P. News.
Exhibitor Comment—"Fair picture, big business."

WESTERNERS, THE (B. B. HAMPTON-HODKINSON) SPECIAL CAST (AUGUST 18) ..... AUG. 16
"Western picture is absorbing and colorful."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business one day to big business two days."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1) ..... JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business." "Played 'Putting One Over,' with George Walsh on the bill with this one, to average business for three days."
Consensus—"Average picture; average puller."

WHERE BONDS ARE LOOSED (WALDORF PHOTO PLAYS) SPECIAL CAST (AUGUST 11) ..... AUG. 9
"Sex drama; may have average draw."—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18) ..... MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days." "While very melodramatic it is nevertheless a good picture. The undersea stuff is especially good and really gets the picture over. Personally I do not like this class of picture and find they can only be put over at intervals. The photography and locations are good. The picture would have been very much better with a better cast.

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"HIS FATHER'S WIFE"
(WORLD)

June Elvidge Has Satisfying Offering

"HIS FATHER'S WIFE" may be put down as an average program offering and one which satisfies, even though it does rely heavily upon its sentimental interest for success. The skeleton which supports it is unique enough to give it vitality despite the fact that the action is easily anticipated from the start. Once the novelty of the theme is planted in the spectator's mind there is nothing to interest him further in the development of the story, though he should respond to the sympathetic attitude which is struck off by the star.

Indeed Miss Elvidge's talent always reaches the high-water mark in a role of this character, because of her rich quality of sympathy. The novelty of her part is found in a double romance—a romance which leads her to the altar with an elderly widower, and at his demise escorts her again as the bride of her stepson. A small measure of conflict penetrates the story and gives it a certain amount of substance.

And credit must be given to Director Crane for only at rare intervals has he allowed the action to become arbitrary. A large cast that includes Sam Hardy renders adequate support.—Length, 5 reels. —Released September 8.—*Laurence Reid.*

THE CAST

Patricia Hudson (known as Patty) ..... June Elvidge
Lieut James Winthrop Jr..... Sam B. Hardy
Walter Kirkwood..... Malcolm Fassatt
James Winthrop Sr..... W. T. Carleton
Mrs. Harrison Tyler..... Marion Barney
Sally, Mrs. Tyler's daughter.. Virginia Vally
Dr. Pollard..... William Parke
Mamie O'Brien..... Lou Gorey
The Butler..... David Davies
The Housekeeper (the butler's wife) ..... Clio St. Bau
Miss Grimsby ..... Ann Eggleston
Mose ..... J. W. Jenkins
Fred ..... Jack McLean
Colored maid..... Julie Dempsey
Scenario by Philip Lonergan.
Directed by Frank Crane.

PRESS NOTICE—STORY

June Elvidge, the charming and talented World star, will be seen in her latest picture "His Father's Wife," at the ——— theatre beginning ———. This is considered one of the most entertaining offerings in which Miss Elvidge has appeared, as it is well balanced throughout in points of humor, pathos, characterization and plot. Under the direction of Frank Crane the feature has been given a fine production, indeed, it is pictorially effective in atmosphere and settings. Among the players who surround the star are Sam Hardy, the well known comedian, Malcon Fassett, W. T. Carleton, Marion Barney, Virginia Valli, William Parke and others. The entire cast contributes greatly to the success of the picture.

Miss Elvidge assumes the role of Patricia Hudson (Patty for short), a girl blessed with a charming personality, but very little of the wherewithal which keeps the wolf away. Her physician advises her to seek a restful occupation and good fortune favors her to the extent that she becomes the secretary to a wealthy widower, James Winthrop. They become increasingly intimate and their fondness for each other is intensified by their mutual interest in the fortunes of young Jim Winthrop, who is an aviator in France. However, the romance is nearly nipped in the bud through the designs of Winthrop's sister, who is bent upon gaining the old gentleman's wealth. And when Patty learns that she is the innocent cause of the family trouble she decides to resign.

The difficulties are smoothed over when she becomes his wife. Winthrop, Jr., arrives home to find his father dead, though the sorrow is somewhat lifted through his charming step-mother. The designing relatives still continue to discredit Patty, but the clouds break eventually and happiness is restored when Jim takes his father's widow as his bride.

SUGGESTIONS

"His Father's Wife" presents no big advertising angle to the exhibitor—that is no big outstanding situation or climax. Perhaps it is just as well a picture such as this comes along once in a while, for it gives you the opportunity to get in some dignified copy—copy whose essential quality is attractive atmosphere. Yet the picture carries a plot which is unique to say the least. Mention that the heroine has a double romance in the same family. Use throwaways or teasers telling briefly that a young girl marries an old man, is made a widow and marries her step-son. This idea is indeed something new under the screen sun. Doesn't it suggest advertising possibilities? Doesn't it present a wonderful opportunity to paint delightful word and sketch pictures?

This is the angle to emphasize in respect to this picture. Aside from that you have June Elvidge, one of the popular stars of the day, supported by Sam Hardy and W. T. Carleton, two well known screen actors. There is no necessity to exploit the feature in a "circus" way. Treat it with dignity. Stills and catchlines framed from the idea are sufficient.



June Elvide, World star, seen in "His Father's Wife"

PROGRAM READER

Something out of the ordinary in picture plots is contained in the new World feature, "His Father's Wife," which comes to the ——— next ——— starring June Elvidge. The offering is a romantic comedy-drama with plenty of pathos and humor adroitly commingled. Lieut. Winthrop returns home to find that during his absence his father has married Patty Hudson, his secretary. Now this is a peculiar dilemma—to be the stepson of a charming woman younger in years. It sort of perplexed James, Jr. But fighting Boches in the air had made him decidedly resourceful and after his father's death he undertook the peaceful pastime of conquering a woman's heart.

And Patty? Well, she has a hard time of it. Gossips are busy attempting to discredit her. Naturally young Winthrop, not appreciating the true state of affairs treats her coolly. How the sunshine breaks through the clouds and scatters sunbeams everywhere is told in a richly dramatic climax. Come and see this picture of unusual complications. You will leave the theatre highly pleased.

CATCH LINES

See "His Father's Wife"—a delightful story of an old widower who marries his secretary—a story alive with unusual situations.

"STRIPPED FOR A MILLION"
(VICTOR KREMER)

Ancient Vintage and Much Overacting

THE *Saturday Evening Post* is credited for the story of this, which proves that good fiction is not always good photoplay material. This picture in plot is very ancient stuff. The ingredients for the continuity are the gay young man who is disinherited for squandering his allowance, the sweetheart who returns the engagement ring to accept that of the villain, with hero going to a small town and finding true love when he meets a girl living in an orphanage. They are married, although the prospects of three square meals per are nil, and a few scenes later show up at the lawyer's to hear a provision of the will read, which bequeaths all the money to the orphan who hero has married.

Crane Wilbur is starred and is his usual good-looking self. Anita King is the orphan. This is a picture to book on the star's name alone, as the story is ordinary and it has been overacted.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Stanley Warren ..... Crane Wilbur
Alice Tremont ..... Anita King
Chauncey Holbrook..... J. H. Keller
June Day..... Gladys Bell
Oliver True..... Ralph Connelly
J. Pettingill..... George C. Parker
Judge Peabody..... Mark Krelle
Author, Parker Fischer.
Director, L. De La Parelle.

PRESS NOTICE—STORY

Crane Wilbur, remembered for his many good pictures in the past, is starred in a new photoplay, "Stripped for a Million," which comes to the ——— for a ——— engagement beginning ———.

"Stripped for a Million" is a comedy drama in which Mr. Wilbur has the role of a young man who is disinherited for squandering his allowance, loses his sweetheart who loved him on the prospect of his having money for her to spend and who in desperation attempts to win back the fortune through the eccentric provision of a clause in the will whereby he is to be stripped of his clothing in a forest and live one month without telling anyone his identity. He fails to do this because he has met a little orphan girl whom he grows to love. They are married, and then it becomes known that there was another provision of the will whereby the orphan is the beneficiary of the codicil in the event that the husband loses the million.

In support of Mr. Wilbur is Anita King, a clever ingenue and ———, who will be remembered for her work in "Lucille Love" and other Universal serials.

The story is largely Mr. Wilbur's and all of the old time fans will welcome him back to the screen after a considerable absence.

SUGGESTIONS

We would bill the star in this picture calling attention to the fact that this is his first picture in some time and also lay stress on the fact that this is from a Saturday Evening Post story.

Describe the offering as a comedy drama where Crane Wilbur is stripped of his clothes out in the forest and compelled to make his own way for a month.

You can tell them that he wears "fig leaves" for clothing all of one night and that the dogs chase him up a tree and that a cow starts eating up his "shirt." This will arouse curiosity as to just how much epidermis is going to be shown which we will assure you is plenty. We haven't seen the stills, but imagine they will show the star on "undress" parade. Don't promise too much concerning the story except to say that it is from the Post.

If Anita King is at all known gives her some of your billing. She does the best work in the picture and is rather appealing. If you ran "Lucille Love" you can no doubt get some business on ——— name, as she had a very good part in the serial and your people will remember her.

There are a lot of little shavers in several scenes of this and they are always good for a certain amount of interest.



Crane Wilbur, author and actor in Victor Kremer's release, "Stripped for a Million"

Don't forget to make the identity of Crane Wilbur clear. You had better refer to him as the "Harry" of the "Perils of Pauline."

PROGRAM READER

He had been reared to spend money, not to earn, and when the provisions of his eccentric Uncle's will forced him to strip himself of his clothes and live for one month by his own efforts with his identity unknown in the hope that the fortune he had been led to expect was to be his, might be regained he looked at the task as hopeless. Yet fate was kind. He lived well, but worked hard and had all but finished his stint when necessity drove him to revealing his name that he might marry a little orphan girl whom he had grown to love, thereby losing the million that had almost been his. Then fate stepped in again and the newlyweds found that another provision of the will bequeathed the fortune to the wife and everyone was happy but the girl who had wanted to marry him when she thought he was to have money.

Crane Wilbur is starred in this new photoplay which is coming to this theater beginning ——— and in his support is dainty, pretty Anita King. The story is in five reels and is a comedy drama which will please.

CATCH LINES

He was stripped of his clothes and forced to earn his own living for a month. How he did it and what was his reward is told in the interesting photoplay, "Stripped for a Million," starring Crane Wilbur.

He wore "fig leaves" for one night, but then luck changed and he won a wife and with her a fortune in "Stripped for a Million."

Keeps You in Touch With the Films

(Continued from page 2288)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

Average business seven days."
Consensus—"Good picture, average puller."

WHITE MAN'S CHANCE, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN (AUGUST 24).....AUG. 23
"Kerrigan is heroic in conventional picture."—M. P. News.
Exhibitor Comment—"A fair picture; average business two days."

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6).....JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.
Exhibitor Comment—"One of those snow pictures that pleased everyone. Big business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two." "A cracker-jack. Big business." "Excellent production. Mix sure does good work. Big business two days." "Did an extra big business with this feature for four days together with the Evelyn Nesbit film, 'My Little Sister." "A good picture. Big business two days."
Consensus—"Good picture, big puller."

WOLF, THE (VITAGRAPH) EARLE WILLIAMS.....AUG. 16
"Adaptation of play is mildly interesting."—M. P. News.

WOLVES OF THE NIGHT (FOX) WILLIAM FARNUM (AUGUST 10)....AUG. 9
"Farnum has heroic role in dramatic subject."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27).....AUG. 2
"Bessie Barriscale's latest is good entertainment."—M. P. News.

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15).....JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a big business." "Doubled our run on this and it went big at advanced prices. Big business two days." "Average business five days." "Broke all summer records. Greatest of advertising possibilities. Spent a fortune; got it back. Extra big business." "Extra big business all week."
Consensus—"Excellent picture, big puller."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28
"High calibre drama of great merit."—M. P. News.
Exhibitor Comment—"A fine production with a good cast. Big business two days." "Fairly good acting would not put over a weak story as in the end the story shows the star had selfish motive in protecting herself while she was the real murderess instead of the boy. Poor business."
Consensus "Good picture, good puller."

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18).....MAY 31
"Good representation of small town ambition and talent."—M. P. News.
Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business." "Better than average program picture. Average business." "Star didn't get us anything, but picture pleased. Poor business." "Average business."
Consensus—"Pleasing picture, average puller."

WORLD AFLAME, THE (PATHE) FRANK KEENAN (AUGUST 7).....AUG. 9
"Keenan lends vitality to 'talky' subject."—M. P. News.

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13).....JULY 12
"Mack Sennett branches out with success."—M. P. News.
Exhibitor Comment—"Big business seven days." "Same old war situations that we have been showing our patrons for two years, only presented at different angle. It did not make my patrons rave. Average business first day, second day fell to nothing."
Consensus—"Good picture, good puller."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8).....JUNE 28
"A breezy comedy bound to entertain."—M. P. News.
Exhibitor Comment—"Only fair picture to fair business." "Big business one day, average two days."
Consensus—"Average picture, average puller."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13).....JULY 12
"Stage story is mild and marshmallowy."—M. P. News.

Flashbacks on Earlier Releases

"The Exquisite Thief" (Universal)—"Melodramatic and pleased certain element of our patrons. Star a new face for us and made very favorable impression. Big business two days, average one."

"Her Code of Honor" (United)—"A good picture. Extra big business one day, big business two. Third day held up good and everyone pleased."

"Experimental Marriage" (Select)—"Was fair picture, but Constance Talmadge while they all say they like her has never made any money for me. Poor to average business two days."

"Rothapfel Unite No. 1" (Ind. Sales Corp.)—"Rothapfel does not mean anything to my patrons. While I tried every known way to bring the idea of this splendid program to the notice of the fans, it fell flat and they would not patronize it. Average to poor business two days."

"Flower of Dusk" (Metro)—"Was very sad story, but star did good work. Average business."

"Belle of the Season" (Metro)—"Not much to it. Average business."

"Bachelor's Wife" (American)—"Very good picture and very well directed. Extra big business."

"Stronger Vow" (Goldwyn)—"Average picture, surprised me second day. Average to big business two days to poor business third day."

"Man in the Open" (United)—"Picture good, but print in poor shape. Held strong second day; finished like a whirlwind. Extra big business two days to big business one day."

"Painted World" (Vitagraph)—"Reissue; pleased to fair business. Hot weather. Average business two days."

"Mr. Logan, U. S. A" (Fox)—"Repeat; average business two days."

"Girl who stayed at Home" (Artcraft)—While not up to Griffith standard, it pleased and drew."

"Square Deal Sanderson" (Artcraft)—"Hart was liked and drew good business."

"Eternal Magdalene" (Goldwyn)—"Fine picture to good business."

"Rothapfel Unite" (Ind. Sales Corp.)—"Pleased and drew fairly well."

"Red Lantern" (Metro)—"Pleased and drew fairly well for a picture with foreign settings."

"Roaring Road" (Paramount)—"Went over O. K. and drew fairly well."

"Turn in the Road" (Robertson-Cole)—"Fine picture that drew big."

"Common Clay" (Pathe)—"Excellent picture, but drew only fair."

"Three Men and a Girl" (Paramount)—"Drew well and was enjoyed."

"Knickerbocker Buckeroo" (Artcraft)—"The much heralded bigger and better picture fell down and did not draw."

"Eyes of the Soul" (Artcraft)—"Excellent picture that drew well."

"Third Degree" (Vitagraph)—"Very fine and drew fairly well."

"Oh, You Women" (Paramount)—"Poor picture and did not draw."

"Cheating Cheaters" (Select)—"Very good picture, but poor business."

"Good Gracious, Annabelle" (Paramount)—"Very pleasing and drew fair business."

New Theatres Building

ARIZONA

Miami—The New Lyric theatre located on Sullivan street opened here recently. Its seating capacity is about 700.

CALIFORNIA

Universal City—A new theatre is to be erected by the Universal company at a cost of $30,000, it is announced. It will seat about 1,200.

Los Angeles—Sid Grauman and his father, D. J. Grauman, have just paid $1,000,000 cash for the present site of the First Methodist Church, on Sixth and Hill streets, it is said, and will erect one of the largest and most luxurious picture houses in America. The theatre building and equipment alone, it is announced, will cost $1,500,000.

IDAHO

Nampa—Work has been started by E. W. Waddell on a picture theatre with an approximate capacity of 1,800. When completed it will represent an expenditure of about $40,000.

INDIANA

Indianapolis—The new Prospect theatre, corner Prospect and Churchman avenue, opened here recently.

KENTUCKY

Bettyville—The new Lyric theatre opened here recently. McGuire and Phillips are managers.

MASSACHUSETTS

Quincy Point—Mrs. M. A. Yule is to erect a new picture house at 585 Washington street. The estimated cost of the building is $18,000.

Holyoke—A new pictures and vaudeville theatre with a seating capacity of 2,400 is to be erected by the Victory Theatre Company at the corner of Suffolk and Chestnut streets, at an estimated cost of $350,000. Nathan Goldstein of this city is president of the Victory Theatre Company.

MICHIGAN

Cheboygan—Fitzpatrick-McElroy & Co., who operate a circuit of theatres in Illinois, Indiana and Wisconsin, are erecting a new $50,000 picture theatre here.

MINNESOTA

Minneapolis—A new picture theatre is in course of construction at Eighth street and Hennepin avenue. It will seat between 3,500 and 4,000. The theatre will be leased and operated by the Ascher Brothers of Chicago.

MISSOURI

St. Louis—The New Grand-Florissant theatre, built at a cost of approximately $200,000, opened recently.

NEW HAMPSHIRE

Notre Dame—The new remodeled Queen theatre opened here recently.

Manchester—Work of tearing down the building on the site of the new theatre to be erected by Fred E. Richards began here recently.

NEW JERSEY

Flemington—B. Abel has commenced the erection of a new picture and vaudeville theatre on Main street, on the site formerly occupied by the Iorio brothers as an open-air theatre. It will seat about 1,500.

NEW YORK

New York City—Permission has been granted to Adolph Lewisohn for the erection of two new picture houses in Manhattan. They are to be constructed at 4023 to 4039 Broadway, 600 to 618 West 170th street and 603 West 169th street.

Queens—Permission has been granted Joseph Hartman for the erection of a picture theatre on Jamaica avenue, southeast corner of Boyd avenue.

Syracuse—The new picture house "The Top," located on South Salina street, near Adams, opened recently.

New York City—A new picture theatre is to be erected on Forty-fifth street, near Broadway.

OHIO

Massillon—The Lincoln theatre. East Main street, has been entirely remodeled and will open shortly. F. A. Kelley is manager.

Cincinnati—Col. I. M. Martin and his brother, Jack M. Martin, have let contracts for the building of a glass theatre which will be located on the roof of the Orpheum theatre on McMillan street, near Peebles corner. It will seat 1,000.

Martins Ferry—The new "Home" picture theatre constructed on Main street opened recently. Clyde Grimes is manager and owner.

Dayton—Work on the new Victory theatre is under way at First and Main streets.

WASHINGTON

Wenatchee—A new theatre is in course of construction. A. A. Algase is to be manager.

Astoria—A new theatre is to be erected on Fourteenth and Bond streets, at a cost of about $100,000. It will seat 1,500.

Grandview—It is announced that Ora Sutton, one of the owners of the Grandview theatre, is to construct a new theatre shortly.

"THE MISLEADING WIDOW"

(PARAMOUNT-ARTCRAFT)

Excellent Comedy Marks Billie Burke's Return

PARAMOUNT-ARTCRAFT disarms criticism in the style of offering which it has selected for Billie Burke's return to the screen after an absence of several months. The sponsors have gauged her personality to a nicety by fitting her unique style with a subject the scheme of which is decidedly novel. The highwater mark is reached in polite comedy in "The Misleading Widow," an adaptation of the humorous war play, "Billeted," since it bubbles with spontaneous mirth. And how the star rises to the occasion and presents her inimitable self in the role of the "widow" who dares to flout the conventions by entertaining two army officers in her home.

A rich germ of an idea it has been, excellently developed, so much so that it appears to sound something new in this style of picture. The entire subject throughout carries in its various sequences as abundant comedy as ever was included in five reels of film.

It sparkles with vitality and scores in every scene and subtitle. Miss Burke has a pair of admirable foils in James L. Crane and Frank Mills. Intelligent co-operation between the star and players and the scenarist and director has made the comedy the excellent thing it is.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Betty Taradine .....BILLIE BURKE
Captain Peter Rymill.....James L. Crane
Colonel Preedy .....Frank Mills
Penelope Moon .....Madeline Clare
Rev. Ambrose Liptrott.....Fred Hearn
Tabitah Liptrott....Mrs. Priestly Morrison
Mr. MacFarland .....Frederick Esmelton
Rose .....Dorothy Waters

By F. Tennyson Jesse and H. M. Harwood.
Scenario by Francis Marion.
Directed by J. S. Robertson.

PRESS NOTICE—STORY

Billie Burke, who will be remembered as the star of many interesting pictures a sbort season ago, has returned to the screen and will appear at the ——— theatre on ——— in "The Misleading Widow," an adaptation of F. Tennyson Jesse's successful play entitled "Billeted." Miss Burke's many friends will be glad to know that her return is marked by a picture which is ideally suited to her personality. She plays with a grace and charm and an appreciation of the comedy values of the story that again stamps her as one of the most skilled actresses on the screen. The plot is so arranged that the star is afforded opportunities to display her unbounded sense of humor.

Briefly the story tells of the adventures of Mrs. Betty Taradine, who was married and later deserted by her husband on account of her extravagance, and who lives in a big house in a little New England village. Colonel Preedy, a wounded army officer, is convalescing at the Taradine house. Betty is besieged by creditors, and, short of funds, announces that her husband has died in South Africa, so that she can collect his life insurance. Complications occnr when Captain Rymill, the Colonel's aide and friend, arrives and proves to be none other than the "dead" husband.

Naturally it takes all tbe charm of the inimitable Miss Burke to straigbten things out, assisted by James L. Crane, who makes an attractive and competent leading man. "The Misleading Widow" is a delightful romance.

CATCH LINES

How would you like to be a patient of a beautiful and charming widow—billeted at her home to be waited upon at every occasion? Wouldn't you like it and wouldn't you resolve never to get well? See what happened in "The Misleading Widow," a picture which brings Billie Burke back to the screen.

Yes—he was right under the bed. Shocking! Oh, horrible! Why she should be tarred and feathered and driven from the community! And you can imagine what he said when he came out! Why the very idea! He said that he——

Don't miss "The Misleading Widow"—it is a rare comedy-drama and stars the delectable Billie Burke. She plays the part of a charming widow and shocks the little town. Why the very idea—to entertain two men in her home and unchaperoned too!

She called herself a widow, but little did she know that ber own husband was one of the men she entertained. What do you suppose he said wben he came out of his hiding place under the bed! My word—simply scandalous. A rich comedy—don't miss it.



Charming Billie Burke in "The Misleading Widow," a Paramount-Artcraft

Scandal? We'll say so. Two men in the home of a young, unchaperoned widow. And both hiding in the dead of night—one under the bed, the other in a clothespress. Oh, horrors!

PROGRAM READER

Now Betty Taradine was a married woman, but because of her extravagance her husband deserted her. So in order to pay her creditors she announced that he was dead in order to collect on his life insurance. Did she care for scandal and gossip wben she entertained two army officers at her home—she a young, charming widow and unchaperoned? Well, not so you could notice it. But a spinster, Tabitha Liptrott, attempted to entertain the convalescent officers in the village church. And she was horrified to find that two were billeted at Betty's home.

In the dead o' night she visited the widow's home and discovered the two officers—one was found under a bed, the other in a clothespress. Now wasn't it scandalous? Well, what do you suppose the man under the bed said when things were explained to him. Why Betty was his wife! How this resourceful widow straightened out the tangle is told in a series of richly humorous scenes. The picture is "The Misleading Widow"—the star is Billie Burke. She has been absent a long time. You will want to see her next ———

SUGGESTIONS

You might start your exploitation on this feature by announcing that the star, Billie Burke, has returned to the screen after a long absence. This will be sufficient to pack your house if you never advertised the picture at all. Indeed, Miss Burke has always held a conspicuous place in the hearts of the filmgoers. And no wonder. She is unique in her style of acting. She is remarkably pretty and simply exudes personality. Feature the story as a comedy-drama and outline the plot in attractive catchlines and teasers.

(Continued on next page)

"THE VALLEY OF THE GIANTS"

(PARAMOUNT-ARTCRAFT)

Lumber Camp Drama Not as Big as Title

WALLACE REID'S latest picture may disappoint his followers if they anticipate something extraordinary from the colorful title of Peter B. Kyne's story. Here is one of the most impressive titles that ever adorned a photoplay and to those who are not in the "know" concerning the subject matter, it will attract through its picturesque appeal. True it has the scope of the big outdoors, still primitive nature does not wholly satisfy. One naturally expects a drama of mighty passions, of mighty thoughts between men of brawn and brain, and the unfolding of the story is largely disappointing because of its quite ordinary theme and characterization.

In fact, the picture discloses the traditional episodes which have been part and parcel of works of this character since time immemorial. Yet it carries a punch which is discernable in a number of red-blooded thrills. The elemental action sort of compensates for certain uninteresting references to business matters in the subtitles and which carry no appeal when visualized.

The film is not a big melodrama nor a little one, it only striking a happy medium. Given a less pretentious title and it would hit a higher mark.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bryce Cardigan .....Wallace Reid
Shirley Sumner .....Grace Darmond
Buck Ogilvy .....Will Brunton
Cardigan .....Charles Ogle
Mrs. Cardigan.....Alice Taaffe
Col. Pennington .....Ralph Lewis
Moira McTavish .....Kay Laurel
Jules Rondeau .....Hart Hoxie
Black Minorca .....Noah Beery
George Sea Otter.....Guy Oliver
Judge Moore .....W. H. Brown
McTavish .....Richard Cummings
Marcelle .....Virginia Foltz
Mayor Poundstone.....Ogden Crane
Mrs. Poundstone .....Lillian Mason
Henry Poundstone .....Speed Hansen

By Peter B. Kyne.
Scenario by Marion Fairfax.
Directed by James Cruze.
Photographed by Frank Urson.

PRESS NOTICE—STORY

The Paramount picture, "The Valley of the Giants," will be presented at the ——— theatre on ——— with Wallace Reid as the star. This is a picturization of Peter B. Kyne's famous story of the California Redwoods and it is a compelling drama of love and adventure. And to give it life Director James Cruze has framed the picture in appropriate locations. Indeed, the deep forests of giant trees lend a rich atmosphere.

Mr. Reid plays the part of Bryce Cardigan, son of James Cardigan, a pioneer California lumberman who had founded a city and opened up the lumbering industry. Before the death of his wife Cardigan had given to her an enchanting glade in the forest, wbich he named "The Valley of the Giants." On her death and burial in the glade, Cardigan and Byrce vow they will protect with their lives, if necessary, this sacred valley. The young man returns from college and finds his father in financial straits and nearly blind. It is Bryce's object to prevent the sale of the property to Colonel Pennington, a scheming landowner and business rival of Cardigan. But conflict enters here, as the Colonel has a niece, Shirley Sumner, with whom Bryce is deeply in love.

The young man jumps into the fight, determined to do two things: to beat Pennington, and to win the latter's niece. He does hem both, but only after he has risked his life in numberless ways, and after he has exposed Pennington as a crook. So the Valley of the Giants is saved for the Cardigans. There are numerous thrills in the picture, notably one which shows a fierce fistic batle between Bryce and Pennington's foreman; another when the young man saves the lives of Shirley and her uncle. The support is exceptional, Grace Darmond appearing opposite the star. Others include Hart Hoxie, Charles Ogle, Kay Laurell and Noah Beery.

CATCH LINES

A rugged täle of the redwoods—of giants of the forest, of giants among men. A tale which presents the grim clash of the lumber camps where no quarter is asked and no mercy given—that is "The Valley of the Giants," which stars Wallace Reid. See it.

His mother was buried in a beautiful glade in the Valley of the Giants and when he returned home he found that the sacred spot had been desecrated. What happened?



A moment from Wallace Reid's latest Paramount-Artcraft production, "The Valley of the Giants"

See Wallace Reid in "The Valley of the Giants."

See "The Valley of the Giants"—a picture of the lumber camps and the clash of giant woodmen. It throbs with red blood yet it is warm with a romance sweet as any story ever told.

He vowed to protect with his life these giants of the forest—these massive redwoods. But when he returned he found that the hoary giant that guarded his mother's grave had been destroyed. Then it was man against man—to the death.

See a picturization of Peter B. Kyne's celebrated story of the California redwoods—"The Valley of the Giants." A picture of rugged hills and of rugged hearts; a picture of boundless forests; a picture rich with the blood of primitive men.

Wallace Reid, the clever Paramount star, will appear at the ——— theatre next ——— in "The Valley of the Giants," a picture based upon Peter B. Kyne's story of the same name. It is big; it is vital—a picture for redblooded people See it.

PROGRAM READER

Bryce Cardigan returned from college to find that vandal pioneers had desecrated his mother's grave in the Valley of the Giants. They had felled the hoary giant which guarded his mother's resting place. So it was a fight to the death—a fight of man against man and camp against camp. This is the bare outline of "The Valley of the Giants," the new Wallace Reid picture which comes to this theatre next ———. The part of Bryce Cardigan fits the star like a glove. A happy-go-lucky fellow who isn't afraid of a fight.

The story is by Peter B. Kyne, an author skillful in painting the great outdoors. Our patrons are sure to be delighted in this masterful creation—it deals so richly with life in the big tree country.

(Continued on next page)

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Aug. —Dangerous Nan McGrew....2
July —Shades of Shakespeare....2
June —Mary Moves In....2
May 12—Rowdy Ann....2
April 28—Sally's Blighted Career....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1
Love—In a Hurry....1
Lobster Dressing....1
Cupid's Hold-Up....1
A Cheerful Liar....1
There Goes the Groom....1
A Flirt There Was....1
He Who Hesitates....1
June 30—Anybody's Widow....1
June 23—Oh! My Dear....1
June 16—A Full House....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play....1
War Spruce....1
A Day and Night at Coney Island....1
Mar 24—The Passing of the Crow....1
Mar. 17—The Eagle and the Fawn....1
Mar. 3—The Washington Air Patrol....1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance....1
July 21—A Jungle Jumble....1
July 14—The Brown Derby....1
July 7—Perils of Paprika....1
June 30—Breath of a Nation....1
June 23—A Wee Bit o' Scotch....1
June 16—The Fatal Secret....1
June 9—The Tale of a Shirt....1
June 2—The Sawdust Trail....1

BRUCE SCENICS

18—Scenic Succotash....1
17—The Lonesome Pup....1
16—Frozen Thrills....1
15—Men Met in the Mountains....1
14—Nature—Hot and Cold....1
13—Horizon Hunters....1
12—Sundown....1
11—The Pale Pack Train....1
10—The Tides of Yesterday....1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Oct. —Maruja (H. B. Warner)....5
Oct. —The Prince and Betty (Wm. Desmond)....5
Oct. —The Dead Line (Beatriz Michelena)....5
Sept. —The Illustrious Prince (Sessue Hayakawa)....5
Sept. —For a Woman's Honor (H. B. Warner)....5
Sept. —Dangerous Waters (Wm. Desmond)....5
Sept. —The House of Intrigue (Haworth Special)....5
Aug. —Her Purchase Price (Bessie Barriscale)....5
Aug. —The Other Half (Brentwood)....5
Aug. —The Gray Horizon (Sessue Hayakawa)....5
Aug. —A Sage Brush Hamlet (Wm. Desmond)....5
Aug. —The Pagan God (H. B. Warner)....5
July —The Woman Michael Married (Bessie Barriscale)....5
July —Man's Desire (Lewis Stone)....5
July —A Man's Country (Alma Rubens)....5
July —The Man Beneath (Sesue Hayakawa)....5
June —Better Times (Brentwood Special)....5
June —Bare Fisted Gallagher (William Desmond)....5
June —Broken Threads (Bessie Barriscale)....5
June —The Man Who Turned White (Warner)....5
June —In Search of Arcady (Billie Rhodes)....5
May —His Debt (Sessue Hayakawa)....5
May —Just Squaw (Beatriz Michelena)....5

STRAND COMEDIES

Aug. 17—Meet the Wife....1
Aug. 10—Good Gracious Grace....1
Aug. 3—Betty and the Boys....1
July 27—Winning Him Back....1
July 20—Jimmie's Doggone Luck....1
July 13—Fancy Fooling Father....1
July 6—Oh, What a Jam!....1
June 29—Little Miss Pinkerton....1
June 22—'Twas Henry's Fault....1
June 15—Little Lucey's Lion....1
June 8—Betty's Bolsheviki....1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage....1
Mar. 30—Glimpsing the Gondolas....1
Mar. 23—'Mid Sahara's Sands....1
Mar. 16—In Pyramid Land....1
Mar. 9—An Eyeful of Egypt....1
Mar. 2—Columbia Highway....1
Feb. 23—A Peek at Paradise....1
Feb. 16—Out Wyoming Way....1
Feb. 9—A Bit of God's Country....1
Feb. 2—Doing the Dells....1

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Sept. 28—Widow By Proxy (Marguerite Clark)....5
Sept. 28—Egg Crate Wallop (Charles Ray)....5
Sept. 21—Told in the Hills (Robert Warwick)....5
Sept. 21—Stepping Out (Enid Bennett)....5
Sept. 14—The Third Kiss (Vivian Martin)....5
Sept. 14—The Miracle Man (Meaghan-Compson)....7
Sept. 7—The Market of Souls (Dorothy Dalton)....5
Sept. 7—The Misleading Widow (Billie Burke)....5
Aug. 31—The Valley of the Giants (Wallace Reid)....5
Aug. 31—The Witness for the Defense (Elsie Ferguson)....5
Aug. 24—The Heart of Youth (Lila Lee)....5
Aug. 24—Out of Luck (Dorothy Gish)....5
Aug. 17—A Society Exile (Elsie Ferguson)....5
Aug. 17—Love Insurance (Bryant Washburn)....5
Aug. 10—The Virtuous Thief (Enid Bennett)....5
Aug. 10—Bill Henry (Charles Ray)....5
Aug. 3—The Dark Star (Special Cast)....5
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert)....5
July 27—A Sporting Chance (Ethel Clayton)....5
July 20—Wagon Tracks (Wm. S. Hart)....5
July 20—Rose of the River (Lila Lee)....5
July 20—Louisiana (Vivian Martin)....5
July 13—The Love Burglar (Wallace Reid)....5
July 13—The Career of Katherine Bush (Catherine Calvert)....5
July 13—Nugget Nell (Dorothy Gish)....5
July 6—The Firing Line (Irene Castle)....5
July 6—A Very Good Young Man (Bryant Washburn)....5
June 29—The White Heather (Maurice Tourneur's)....5
June 29—The Rose of Granada (Lina Cavalieri)....5
June 29—Girls (Marguerite Clark)....5
June 22—The Avalanche (Elsie Ferguson)....5
June 22—A Daughter of the Wolf (Lila Lee)....5
June 22—Hay Foot, Straw Foot (Charles Ray)....5
June 15—Secret Service (Robert Warwick)....5
June 15—Other Men's Wives (Dorothy Dalton)....5

SHORT SUBJECTS

Sept. 28—Paramount Magazine, Tire Builders, etc....1
Sept. 28—Post Nature Picture, When Nature Smiles....1
Sept. 28—Burton Holmes, Metropolis of Formosa....1
Sept. 28—Briggs, The Fotygraft Gallery....1
Sept. 28—Sennett Comedy, Up in Alf's Place....2
Sept. 21—Paramount Magazine, Afield with Dog and Gun....1
Sept. 21—Burton Holmes, The Doughnut That Did It....1
Sept. 21—Briggs, A Rainy Day....1
Sept. 14—Paramount Magazine, Forty Minutes to France....1
Sept. 14—Post Nature Picture, Voice of Gladness....1
Sept. 14—Burton Holmes, Up-to-Date Manila....1
Sept. 14—Briggs' S'prise Party N' Ever'thing....1
Sept. 14—Sennett Comedy, Back to the Kitchen....2
Sept. 7—Paramount Magazine, On With the Dance....1
Sept. 7—Burton Holmes, Paris the Magnificent....1
Sept. 7—Briggs, Skinny, School and Scandal....1
Sept. 7—Arbuckle Comedy, Back Stage....2
Aug. 31—Bray Pictograph, Chinook Salmon....1
Aug. 31—Post Nature Picture, Passing Night....1
Aug. 31—Burton Holmes, Ayudhya, Siamese....1
Aug. 31—Briggs, New Folks in Town....1
Aug. 31—Sennett Comedy, Uncle Tom Without Cabin....2
Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs)....1
Aug. 24—The Salvation Army on the Job (Holmes)....1
Aug. 24—A Sisterly Scheme (Drew)....2
Aug. 17—A Lady's Tailor (Sennett)....2
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs)....1
Aug. 17—In Siamese Society (Holmes)....1
Aug. 10—New York the Stupendous (Bray Pictographs)....1
Aug. 10—Oh! Judge How Could You (Paramount-Flagg)....2
Aug. 10—Going Down to Buenos Aires (Holmes)....1
Aug. 3—Respectable Criminals (Bray Pictographs)....1
Aug. 3—Bangkok (Holmes)....1
Aug. 3—Treating 'Em Rough (Sennett)....2
July 27—The Miracle of Montior (Holmes)....1
July 27—Little Known New York (Bray Pictographs)....1
July 27—The Immovable Guest (Flagg)....2
July 20—Among Those Present (Sennett)....2
July 20—American Women in France (Holmes)....1
July 20—Science and Your Camera (Bray Pictographs)....1
July 13—Bunkered (Drew)....2
July 13—The Cataract of Iguason (Holmes)....1
July 13—Salvaging Torpedoed Millions (Bray Pictographs)....1
July 6—Up the Upper Parana (Holmes)....1
July 6—Charting the Sky (Bray Pictographs)....1
July 6—Trying to Get Along (Sennett)....2
June 29—"Con" in Economy (J. Mont. Flagg)....2
June 29—Plant Growth (Bray Pictograph)....1
June 29—Chateau Thierry and Beyond (Holmes)....1
June 22—Hearts and Flowers (Mack Sennett's)....2
June 22—Mysteries of Snow (Bray Pictograph)....1
June 22—Frocks and Frills of the Filipinos (Holmes)....1
June 15—Beans (Bray Pictographs)....1

FILM MARKET, INC.

(At State Rights Exchanges)

The House Without Children....7
The City of Purple Dreams....6
Who Shall Take My Life?....7
Zongar, the Dare Devil of Romance....5
The Natural Law....6
The Grain of Dust....6
The Lust of the Ages....6
Has a Man the Right to Kill?....5

Releases continued on page 2294

Beware of Strangers....5
Persuasive Peggy....6
The Spoilers....9
The Ne'er Do Well....8
The Garden of Allah....8
The Birth of Democracy....6

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart)....6
Sept. 8—A Temperamental Wife (Constance Talmadge)....6
Sept. 1—The Hoodlum (Mary Pickford)....7
Aug. 25—Burglar by Proxy (Jack Pickford)....6
June 22—Bill Apperson's Boy (Jack Pickford)....6
June 21—Sunnyside (Charlie Chaplin)....3
Auction of Souls....8
Daddy Long Legs (Mary Pickford)....7
Mary Regan (Anita Stewart)....6
Whom the Gods Would Destroy....7

FLORIDA FILM CORPORATION

(At State Right Exchanges)

Aug. —His Conscience His Guide....2
Aug. —Work and Win 'Em....2
July —Hot Sands and Cold Feet....2
July —Trial by Jury....2
June —With the Moonshine on the Wabash....2
June —His Concrete Dome....2
May —Fred's Fictitious Foundlings....2
May —Fabulous Fortune Fumblers....2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Oct. 12—Kathleen Mavourneen....5
Sept. 21—Evangeline....5
Aug. 31—Checkers....5

WILLIAM FARNUM SERIES

Oct. 12—The Last of the Duanes....5
Aug. 10—Wolves of the Night....5

TOM MIX SERIES

Oct. 19—The Speed Maniac....5
Aug. 24—Rough Riding Romance....5

THEDA BARA SERIES

Sept. 21—La Belle Russe....5

VICTORY PICTURES

Sept. 28—From Now On (George Walsh)....5
Sept. 14—Broken Commandments (Gladys Brockwell)....5
Sept. 7—The Winning Stroke (George Walsh)....5
Aug. 3—The Seventh Person (George Walsa)....5
July 27—The Sneak (Gladys Brockwell)....5
July 6—The Wilderness Trail (Tom Mix)....5
June 22—Putting One Over (George Walsh)....5
May 25—The Divorce Trap (Gladys Brockwell)....5
May 11—The Coming of the Law (Tom Mix)....5
Apr. 17—Help! Help! Police! (George Walsh)....5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5

EXCEL PICTURES

Sept. 21—The Merry-Go-Round (Peggy Hyland)....5
Sept. 14—The Splendid Sin (Madlaine Traverse)....5
Aug. 17—Love Is Love (Ray and Fair)....5
Aug. 3—Cheating Herself (Peggy Hyland)....5
June 29—Be a Little Sport (Albert Ray)....5
July 20—Rose of the West (Madlaine Traverse)....5
June 15—Cowardice Court (Peggy Hyland)....5
June 6—When Fate Decides (Madlaine Traverse)....5

SUNSHINE AND TOM MIX COMEDIES

Sept. 28—His Naughty Wife....2
Sept. 14—Dabbling in Society....2
Aug. 31—Her First Kiss....2
Aug. 24—Rough-Riding Romance (Tom Mix)....2
July 6—The Merry Jailbirds....2
June 15—Dabbling in Society....2
May 25—Virtuous Husbands....2
May 11—A Soft Tenderfoot (Tom Mix)....2
Apr. 20—The House of Terrible Scandals....2

MUTT AND JEFF CARTOONS

Sept. 28—In Spain....½
Sept. 21—Everybody's Doing It....½
Sept. 14—All That Glitters Is Not —....½
Sept. 7—In Switzerland....½
Aug. 31—Hard Lions....½
Aug. 24—Sound Your "A"....½
Aug. 17—Frozen North....½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil....2
Little Miss Deputy....2
Some Gal....2
South of Santa Fe....2
The Girl of Hell's Agony....2
The She Wolf (Texas Guinan)....5
Once to Every Man (Jack Sherrill)....6

MACK SWAIN SERIES

Ambrose' Predicament....
Heroic Ambrose....
Ambrose' Day Off....
Daddy Ambrose....

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin....6
Mickey....7
Birth of a Race....10
The Bargain (Wm. S. Hart)....6

"THE WOMAN UNDER COVER"
(UNIVERSAL)

A Very Good Drama That Will Register

A MANHATTAN drama with scenes placed in a newspaper office, theatre back stage and a fashionable apartment. The heroine is a sob sister reporter and a pretty love sentiment develops between the girl and the editor. The leading man at a theatre is shot by his wife during a quarrel and the worthless brother of the little reporter is the only witness. And her editor assigns her on the murder mystery. A very good drama that will register.

This is an interesting story and is interpreted by a capable, well balanced cast. Although the audience knows who fired the fatal shot in the first reel, the suspense is still sustained, as there is plenty of action throughout. The sets are unique and quite appropriate and the direction is up to present day standards.

Pulling possibilities and pleasing probabilities for respective patronages are: Cosmopolitan, good puller and very pleasing; Elite, average puller and generally pleasing; Family, big puller and very pleasing; Labor, strong puller and exceptionally pleasing.—Length, 6 reels.—Released Sept. 15.—*Tom Hamlin.*

THE CAST

Alma Jordan.....Fritzi Brunette
"Mac".....George McDaniels
Billy Jordan.....Harry Springler
Yvonne Leclaire.....Fontaine LaRue

Story by Sada Cowan.
Scenario by Harry Thew.
Directed by George Seigmann.

PRESS NOTICE—STORY

"The Woman Under Cover" is scheduled to start a ——— days' engagement at the ——— theatre beginning ———.

This Universal attraction features Fritzi Brunette with a strong supporting cast and the action takes place in a New York newspaper office, a Broadway theatre, and a fashionable apartment on Riverside Drive.

During a quarrel between a leading man and his wife in the dressing-room of the theatre he is shot and the only witness who saw the wife shoot her husband was a chorus man who loved the woman and kept quiet.

It is later when he attempts to force his attentions upon the woman that he finally threatens her with exposure unless she will marry him. The chorus man is the worthless brother of a sob sister reporter on a daily paper and she is assigned to get a big feature story on the shooting and also try and run down the real criminal.

And the city editor of this same newspaper helps her in every way possible not only because it will mean much for the newspaper, but that he loves the little reporter.

In the meantime the woman under cover has a very ardent suitor, a wealthy man who desires to wed her. Right here is where all the big complications begin to stream in. When she refuses the chorus man to accept the wealthy man the youth goes to the same newspaper where his sister is attached and tells the editor that the murdered man's wife did the shooting.

When the little sob sister is sent out to secure the confession exclusive for her newspaper she quickly learns in the rapid series of fast moving events that her brother was the witness to the affair and was now trying to repudiate his confession to the editor.

The final denouement comes after a series of anti-climaxes and the newspaper gets its exclusive story, the woman is taken away and the editor wins his little sob sister reporter and transfers her from his editorial staff to happy home environments.

PROGRAM READER

Pity the editor who is in love with his "sob-sister" reporter.

If he assigns her to big stories and she makes good he feels sure that the domestic appeal will grow less in her eyes.

And at the same time he loves her so much that he just wants to help her in every way to make good for the newspaper which holds a place in his heart only second to her.

Editors generally are supposed to be very wise men.

But can they be wise and also be in love?

A shot rings out in the dressing-room of the leading man on the stage of a prominent New York theatre.

And the editor assigns his girl to the story. Her own brother is a worthless youth and happens to be a chorus man in the same theatrical company in which the tragedy occurs.

This is the plot of a tremendous story screened by Universal with Fritzi Brunette featured and supported by an exceptional cast of notable players.

"The Woman Under Cover" comes to this theatre next week.

SUGGESTIONS

After you have booked this picture and announce that "The Woman Under Cover" is a Universal Special Attraction featuring Fritzi Brunette, your best bet is to concentrate on at least two of the spots where the principal action takes place. A New York newspaper editorial offices and composing room and back stage in a leading Broadway theatre.

There is something enchanting for most people in these two locations and they should be brought forward in all your advertising and publicity, as they have a strong appeal and consequently will pull big at the box office.

CATCH LINES

The editor demonstrates to his little "sob-sister" reporter the power of the press.

Love will have its way even on a newspaper staff—but the story comes first.

A shot back stage does for the leading man. And the little reporter covering the story runs across a tragedy in her own life.

A dramatic combination is realized by a tragedy that links the theatre and newspaper, and finally culminates in a great love.

One little newspaper girl uncovers "The Woman Under Cover."

"VALLEY OF THE GIANTS"

(Continued from page 2291)

A beautiful romance is woven into the story, and it is considered to be one of the best in which Mr. Reid has ever appeared. James Cruze directed and a powerful cast portray the various supporting roles. Grace Darmond appears opposite the star.

SUGGESTIONS

In the exploitation of this feature you can surely bank on the author's name and the drawing power of the star. Invitations can be sent out informing your public that it is a tale of the California redwoods. Tell that it is crowded with action and color and all that goes to make up a vivid tale. Post cards would be a good angle to feature. As for the story impress upon your patrons its BIGNESS. It has a big title—a big star, a big author, and it is laid in a big country. And it fulfills the expectations because it lives up to its title.

Mention that the story first appeared in the Red Book Magazine and then it appeared as a novel. Launch your advertising campaign around these facts. Treat the picture in a big way—not only in your word arguments but as regards space and photographic display. Have your artist draw in vivid colors a painting of a California redwood and use it in a frame for your lobby. If you go in for lobby display you can dress it in bark to bring out the atmosphere. And you can use your stage as appropriately. Mention the cast.

"THE GRIM GAME"
(PRAMOUNT-ARTCRAFT)

Series of Rapid Thrills Will Entertain

HERE is a modern melodrama filled with thrills and built around a unique plot, with a strong mystery element to provide the essential suspense. The love and romance thread is slight, but this picture doesn't need it. Big city scenes around newspaper office, asylum and jail, with some country exteriors, is where the fast action is placed.

Houdini makes marvelous escapes from strait-jackets, handcuffs, shackles, cistern, bear traps, etc., and climbs the side of buildings in daring fashion in making his many escapes from the officers. He is accused of his uncle's murder and must be free to find the person actually guilty. Well directed and a capable cast.

The big climax is the changing from one airplane to another and the crash of the machine to the ground. It is a series of rapid thrills that will entertain.

Pulling possibilities and pleasing probabilities for respective patronages are: Cosmopolitan, big puller and very pleasing; Elite, good puller and generally pleasing; Family, big puller and very pleasing; Labor, tremendous puller and exceptionally pleasing.—Length, 5 reels.—Released Sept. 14.—*Tom Hamlin.*

THE CAST

Harvey Hanford.....Houdini
Cameron.....Thomas Jefferson
Mary Cameron.....Ann Forrest
Clifton Allison.....Augustus Phillips
Richard Raver.....Tully Marshall
Dr. Harvey Tyson.....Arthur Hoyt
Ethel.....Mae Busch
Police Reporter.....Ed Martin

Story by Arthur B. Reeve and John W. Gray.
Directed by Irvin Willat.

PRESS NOTICE—STORY

Houdini, famed the world over as the great escape artist, will be seen in his Paramount Artcraft screen feature, "The Grim Game," at the ——— theatre for ——— days beginning ———.

This is his first big screen feature and is complete in itself from a story by Arthur B. Reeve and John W. Gray. It is described as a mystery story and the melodramatic effects show Houdini in many thrilling escapes, once from a strait-jacket, hanging head downward outside a high building, another time from a locked jail cell where he has been handcuffed and shackled, and once from a cistern filled with water.

The star appears as a reporter on a daily newspaper. He does not believe in convicting anybody on circumstantial evidence and outlines a plan whereby the newspaper can make this method of the law unpopular.

He proposes to three of his associates that his wealthy uncle be induced to take a vacation in an isolated place while the reporter establishes several clues calculated to have himself accused of his uncle's murder. The plan is successful and the young reporter is placed in jail. And then his uncle's body is found in a cistern near the house.

There has been treachery somewhere, but the young man has to escape to run down the real murderer. Otherwise the self-made evidence is so conclusive against him that he will surely be sent to the electric chair.

The big climax comes when he is chasing the arch conspirator in an airplane. The villain is abducting beautiful Mary Cameron in his airplane and the hero is determined to catch him. In passing from his own airplane to the other in mid-air the machine drops with its three occupants in a terrible crash to the earth.

This production is heralded as one of the most thrilling screen melodramas of the year.

PROGRAM READER

The big airplane smashes into the earth after a thrilling drop from the skies.

And you actually see this thrilling incident in motion pictures.

This is only one of the many thrills provided in a Paramount Artcraft Special coming to this theatre next week.

Houdini is the star. And everybody knows that the world famous escape king can supply the necessary thrills if given the scope.

"The Grim Game" is the title of this picture and it is the first complete feature Houdini has ever produced for the screen.

It is a startling mystery story by Arthur B. Reeve and John W. Gray, and the love element is also there. A plot that you will follow with keen interest to the finish in the sixth reel.

He is in jail accused of the murder of his uncle. And he must escape to find the real murderer and prove his own innocence. One incident shows him hanging head downward from a high building and escaping from a strait-jacket.

Yes, there are thrills enough in "The Grim Game" to last a lifetime.

SUGGESTIONS

Houdini is the name to feature most prominently when you book this picture. And, of course, the natural lobby display will be all that you can secure from police headquarters or the town constable in the way of handcuffs, shackles, etc. Some exhibitors may try and secure or build a small cell for lobby use. Padlocks will help embellish the display. The brand is a well advertised name, so you should emphasize that this is a Paramount Artcraft Special in all your advertising and publicity. Bring the airplane fall incident forward in all your announcements.

And don't forget to mention prominently that this is complete in six reels, as many persons may gain an impression that it is a serial and that they will not be able to see a complete feature if they attend. This, of course, in view of his recent well-advertised serial. If a star is known as a serial star it is hard to get them to believe that a complete feature will be shown unless you emphasize this strongly in all your exploitation.

CATCH LINES

Handcuffs and shackles have no terrors for Houdini in "The Grim Game."

Devilish ingenuity is rendered impotent by an escaping daredevil.

A strait-jacket could not hold him when love called.

A plunge from the skies to the earth in a falling airplane was a mere incident to one man.

And love laughs at locksmiths.

"THE MISLEADING WIDOW"

(Continued from page 2293)

You can play it up humorously and attract the crowd. Send out circular letters telling that Billie Burke has returned to your theatre after a long absence. Mention that the picture is an adaptation of the successful play "Billeted," in which Margaret Anglin starred. But don't neglect the star. She is your strongest drawing card. Use newspaper space telling of her stage career, her home, and her baby Patricia, one of the most photographed babies in America. And use stills liberally. The star takes a wonderful photograph. Bring out that she returns in an ideal vehicle. Exploit it to the limit and you will reap a rich harvest.

Professional Section
Will Interest
You
On Page 2253

Advance Information on All Film Releases

(Continued from page 2292)

The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day.....5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander.....5
Birth of Character.....5
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode).....
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast.....
Series of 42 Fatty Arbuckle comedies, released one each week.....
Series of 29 Charlie Chaplin comedies, released one each week.....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week.....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week.....
Series of 24 Billy West two-reel comedies.....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week.....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week.....
Series of 15 Kay Bee-Columbia two-reel Westerns, released one each week.....
Series of 15 Kay Bee Union two-reel Westerns, released one each week.....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
Aug. 3—Upstairs (Mahel Normand).....5
July 27—The Peace of Roaring River (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5
May 25—When Doctors Disagree (Mahel Normand)....5
May 18—The Crimson Gardenia (Rex Beach's).....6
May 11—Leave It to Susan (Madge Kennedy).....5
May 4—One of the Finest (Tom Moore).....5

BENNISON SERIES

Oct. 1—Lord Jim (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
Empty Paradise (Mabel Normand).....5
Bonds of Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx-Man.....7
Social Ambition.....7

CAPITOL COMEDIES

Oct. 19—Why Divorce (Carter De Haven).....2
Oct. 5—Oh! Bill Behave (Parsons).....2
Sept. 21—Honeymooning (Carter De Haven).....2
Sept. 7—He Did and He Didn't (Parsons).....2
Aug. 24—Close to Nature (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2
June 15—A Wonderful Night ("Bill" Parsons).....2
June 1—In a Pinch (Mr. and Mrs. De Haven).....2
May 18—Circumstantial Evidence ("Bill" Parsons)....2
May 4—The Sea Wolf ("Smiling Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

July 27—Sweetness.....1
July 20—The Town of Up and Down.....1
July 13—School Days.....1
July 6—The Fable of the Olive and the Orange.....1
June 29—At the Crossroads.....1
June 22—Pure Havana.....1
June 15—The Only Way.....1
June 8—When Black Is Red.....1
June 1—The Land of the Ukulele.....1
May 25—From Mud Dog.....1
May 18—A Wild Goose Chase.....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers).....
The Wrath of the Gods.....
The Battle of Gettyshurg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman.....
The White Heather.....
My Lady's Garter.....
Broken Butterfly.....
Romany Rye.....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Bandbox (Doris Kenyon).....6
The Blue Bonnett (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse).....5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....1
Snakeville Comedies.....1
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilhur).....5
Strife (George Le Guere).....5
When Arizona Won (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton).....5
Aug. 11—A Favor to a Friend (Emmy Wehlen).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen)....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 30—When It's Time to Retire.....1
Aug. 23—Where They Go Ruhbering.....1
Aug. 16—The Hon. Mr. Jap Van Winkle.....1
Aug. 9—Coral and Onions.....1
Aug. 2—Fiddlers and Acrohats.....1
July 27—The Ghost Coast.....1
July 20—Mr. Outing Instructs.....1
July 13—Put Your Cares on Ice.....1
July 6—A Hair Raising Journey.....1
June 29—A Haitian Night's Tale.....1

PATHE EXCHANGES

Oct. 5—Impossible Catherine (Virginia Pearson).....5
Sept. 28—The Twin Pawns (May Murray).....5
Sept. 21—The False Code (Frank Keenan).....5
Sept. 14—The Virtuous Model (Dolores Cassinelli).....6
Aug. 31—The Thirteenth Chair (Yvonne Delva)..... 6
Aug. 24—The Love Cheat (Hale-Caprice).....5
Aug. 17—The World Aflame (Frank Keenan)..... 5
July 27—Our Better Selves (Fannie Ward)..... 5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward)..... 5
June 22—Oh Boy (Creighton Hale-June Caprice).....6
June 15—The Little Diplomat (Marie Oshorne).....5

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Sept. 28—Ninth, Through Iron Doors.....2
Sept. 21—Eighth, The Ring of Fire.....2
Sept. 14—Seventh, The Crawling Menace.....2
Sept. 7—Sixth, Out of the Clouds.....2
Aug. 31—Fifth, The Draught of Death.....2
Aug. 24—Fourth, In the Law's Grip.....2
Aug. 17—Third, Into the Chasm.....2
Aug. 10—Second, The Clock of Doom.....2
Aug. 3—First, The Great Gamble.....2

Releases continued on page 2296

AMERICAN FILM COMPANY, INC.

Sept. 7—Six Feet Four (Wm. Russell).....5
Aug. 10—This Hero Stuff (Wm. Russell).....5
July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isahel (Mary M. Minter)....5

HODKINSON SERVICE

The Bandhox (Doris Kenyon).....6
The Blue Bonnet (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Oct. 5—Count the Votes (Lloyd, Pollard, Daniels)....1
Sept. 28—Soft Money (Lloyd, Pollard, Daniels).....1
Sept. 21—He Leads, Others Follow (Lloyd, Pollard, Daniels).....1
Sept. 14—The Rajah (Lloyd, Pollard, Daniels).....1
Sept. 7—Be My Wife (Lloyd, Pollard, Daniels).....1
Aug. 31—Don't Shove (Lloyd, Pollard, Daniels).....1
Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels).....1
Aug. 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighhors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1

TWO-REEL SPECIALS

Sept 7—Baby Marie's Roundup (Bahy Marie Oshorne)..2
May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2
Mar. 9—Tenth, The Baited Trap.....2
Mar. 2—Ninth, Falsely Accused.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feh. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feh. 9—Second, The Hidden Chart.....2
Feh. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —The Veiled Adventurer (Cons. Talmadge).....5
Apr. —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Everyhody's Sweetheart (Elsie Janis).....5
The Country Cousin (Elaine Hammerstein).....5
The Sealed Heart (Eugene O'Brien).....5
Aug. —The Spite Bride (Olive Thomas).....5
Aug. —The Perfect Lover (Eugene O'Brien).....5

SPECIALS

Undercurrent (Guy Empey).....7
Break the News to Mother (Special Cast).....6



Harold Lloyd, Pathe comedy star, whose recently sustained injuries will not prevent him from further screen work

Longer Lloyd Comedies to Come

Accident to Comedian Will Not Interfere with Releases

UNHINDERED by the accident which recently befell Harold Lloyd, and which will keep him inactive for a short time, Pathe is going through with plans made during the visit of Charles Pathe to America, to present the Rolin comedian in a series of special two-reel comedies. Beginning on November 2nd, the initial multiple Lloyd feature will be issued and one a month will be released thereafter. Lloyd worked on these comedies for more than two months before the accident in the Rolin studio, and in the Pathe announcement this week is contained the information that he was far enough ahead of schedule to permit of the listing of the new offerings beyond the first of the year.

Definite information has come from California, that the accident to Lloyd will in no manner impair his ability as a comedian. His injuries are much less serious than were at first expected.

The Lloyd comedies in two reels will it is claimed be masters of the comic art, under the Rolin production plans. Nothing will be spared to establish the specials in the highest estimation of exhibitors and public alike. Lloyd will be surrounded by the most competent staff of comedians it is possible for Director General Hal. E. Roach to engage. In his company will be a bevy of beauties which will make the blase beach-"bugs" of Long Beach, Cal., sit up and take notice. Mr. Roach, who has as large a part in the success of the Lloyd comedies, will continue to direct the two-reel subjects. He knows the cinema art from the inside out, and his master handling of the Lloyd offerings has established him among the foremost comedy directors in motion pictures.

In the new two-reelers, the Rolin Film Company will endeavor to uphold the same reputation for wholesomeness in comedy "business" that has marked its one-reel releases. The Lloyd comedies will continue to be models of the new comedy spirit, clean and wholesome, and while broad in their farcical treatment, will still be clever in their satire upon men and things.

In announcing the two reel comedies, Pathe indicates that exhibitors can only contract for six of the features at a time. No yearly contracts will be accepted.

Pretentious plans have been laid by Pathe for the launching of the initial two-reel subject. The entire Pathe organization is enthusiastic over the prospects for the Lloyd productions under the new plan. In a statement accompanying the announcement, Mr. Paul Brunet, vice-president and general manager of Pathe, said: "We have been literally compelled to feature Lloyd in two-reel comedies. The demand upon us by the exhibitors on this score has been most insistent. We have always regarded Lloyd as the best comedian of his style on the screen but we have been overwhelmed by the praises that have been bestowed upon his efforts.

"In declining to feature the comedian in two-reel subjects, we were moved by the knowledge that his artistry is sufficient to warrant such action."

More Booking Made as Picture Ages

From an inspection of its booking records, the W. W. Hodkinson Corporation makes a most unusual discovery with regard to Leah Baird, in Augustus Thomas' screen version of his stage hit, "As A Man Thinks." This discovery controverts the established performances of the majority of motion pictures. "As A Man Thinks" was first released in May, and had its premiere presentation in Harry Crandall's chain of Washington theatres. Pictures customarily are booked in heaviest ratio at the time of or soon after initial release date and after a certain period of freshness taper downward in business.

This Hodkinson discovery with regard to "As A Man Thinks," is that each week of the eighteen weeks since the release of this production has been larger in volume of contracts approved and larger in collections for contracts played and paid for than the preceding week.

Kerrigan to Announce Production Series

J. Warren Kerrigan planned wisely last spring when he organized his own company and linked himself up first with the author-market conditions that he saw developing, and secondly, with Robert Brunton's standards of production. Having completed two productions, "A White Man's Chance," from the Johnston McCulley-Munsey Magazine success, and "The Joyous Liar," he will be ready in a week or so to announce the titles of all of his productions for the remainder of the season 1919-1920. It will then be found that he has rounded up for his personal vehicles stories by some of the big names in American literature.

Owen Moore to Be Seen in "Piccadilly Jim"

Myron Selznick announces that he has purchased "Piccadilly Jim," by P. G. Wodehouse, to serve as Owen Moore's first Selznick production. "Piccadilly Jim" ran serially in the Saturday Evening Post, where it met with country-wide acclaim. It was then printed in book form. Now it is being turned into a stage play as well as a screen play.

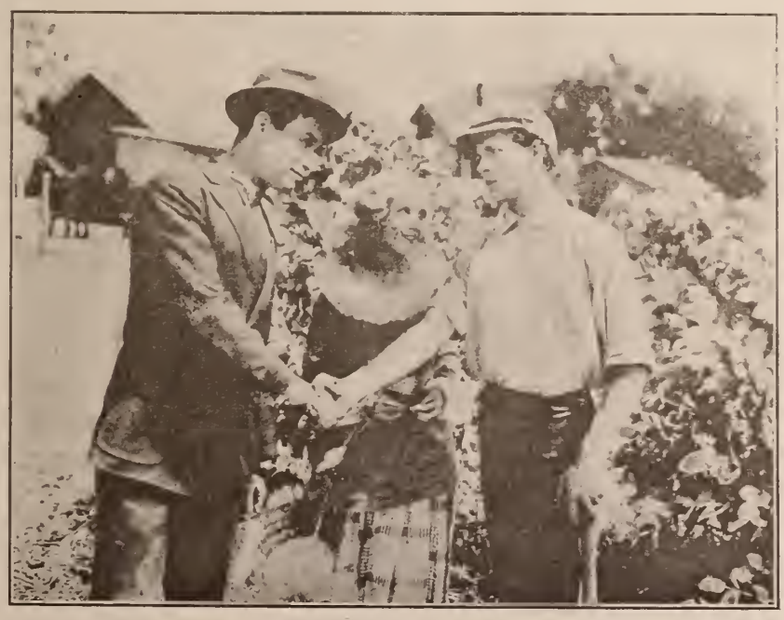
The Mystery of "13" Is Completed

Burston Announces the Last Shots Have Been Made

LOUIS BURSTON, president of Burston Film Inc., who has been supervising the production of his latest Francis Ford Serial, The Mystery of "13," sends word from the Coast that the last foot of negative has been developed; worry over retakes is a thing of the past, and the company at the Holleywood Ford Studios for the past five months are congratulating each other upon the successful outcome as shown by the first screening of the production.

Francis Ford not only played the principal role and directed the action but furnished most of the material for the story as well. For more than a year the versatile director-star has been looking for an opportunity to introduce submarine scenes in a serial and long before his opportunity came in The Mystery of "13" he had invented and perfected an 'Under Water' camera, which was given its first tryout in one of the early episodes of the present picture.

The results were so satisfactory that more submarine matter has been written into the script and the largest tank ever built for use in a motion picture was constructed at the Ford Studios in Holleywood to take such subsidiary scenes as did not require a larger water location. The main under-water views were taken at Catalina Island, where Mr. Ford has a summer home and where his big motor boat, "Delirium II" was used to transport the members of the cast back and forth from the mainland.



"Funny Bill Rogers," who jumped into picture fan fame in "Laughing Bill Hyde," who will appear soon in a Goldwyn picture, "Almost a Husband"

Western reviewers who witnessed the preliminary showing say: The Mystery of "13" should prove of absorbing interest because of the suspense and continued narrative of adventure is maintained without the labored efforts of meaningless or "trick stunts" which are too frequently the weak spot in an episodic production. In this it is stated, Messrs. Burston and Ford have succeeded in telling and acting a dramatic story of wide appeal.

Another feature is the constant hammering away at the central idea of "13" in such a way that the audience becomes more deeply impressed with its mystery from episode to episode. Advantage of this fact has been taken in the preparation of the advertising matter, the "13" being featured in every possible way that can help the exhibitor in exploiting the serial.

Ready prepared advertising matter lobby displays, publicity stories, stock and episode paper, all accentuates "13" to the fullest degree. The cast is a notable one, besides Francis Ford and Rosemary Theby, includes, Nigel de Brullier, Dolly Dare, Mark Fenton, Phil Ford, who is the juvenile lead, and Elsie Van Name, to whom is also given credit for the screen adaptation of Director Ford's story.

A preliminary showing for the purpose of the New York review is anticipated at an early date.

Advance Information on All Film Releases

(Continued from page 2294)

The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender .....
Carmen of the Klondike.....
The Grain of Dust .....
Hearts of the World.....
The Crucible of Life .....
Nine-tenths of the Law.....
The Belgian .....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman .....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson) .....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1

TRIANGLE EXCHANGES

Aug. 31—Three Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Common Property (Anderson, Craig, Moore).....6
The Sundown Trail (Monroe Salisbury).....6
The Woman Under Cover.....6
The Trap (Olive Tell).....6
The Ace of the Saddle (Harry Carey).....6
Major Allen's Animal Hunt (Lion Trapping).....1
A Petal on the Current (Mary MacLaren).....6
The Man in the Moonlight (Monroe Salisbury).....6
The Heart Punch (Jess Willard).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren).....6

JEWEL PRODUCTIONS, INC.

Sept. 1—Forbidden (Mildred Harris).....6
Sept. 1—Paid in Advance (Dorothy Phillips).....6
July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6

L-KO COMEDIES

Sept. 10—A Roof Garden Rough House (Zip Monberg-Lois Nellson) 2
Sept. 8—Sinbad the Sailor (Special).....2
Aug. 20—Charlie the Hero (Charlie of the Orient).....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient —Alexander) 2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2

CENTURY COMEDIES

Sept. 17—A Lion in the House (Featuring Lions).....2
Sept. 3—A Village Venus (Edith Roberts-Jimmy Adams) 2
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell).....2
July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Husbands.....2

STAR COMEDIES

Sept. 15—Oh, Oh, Nursie (Lyons-Moran).....1
Sept. 15—Heart Trouble (Lyons-Moran).....1
Sept. 1—A Dog Gone Shame (Lyons and Moran).....1
Aug. 16—Penny Ante (Lyons and Moran).....1
Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Husband (Lyons and Moran).....1

OKEH KOMEDIES

Sept. 8—As You Were (Neal Burns).....1
Aug. 25—Billy's Hat (Ben Wilson, Neva Gerber).....1

EDDIE POLO SERIES

July 14—For Life 2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet 2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal 2
June 2—Cyclone Smith's Come-back.....2

STAGE WOMEN'S WAR RELIEF SERIES

(Twelve Two-Reelers Featuring Famous Stars)
Sept. 6—A Star Over Night.....2

WESTERN AND RAILROAD DRAMAS

Sept. 26—The Crowd (Gibson-Moore).....2
Sept. 20—The Best Bad Man (Morrison-Lane).....2
Sept. 13—The Jack of Hearts (Jack Perrin).....2
Sept. 6—The Fighting Sheriff (Pete Morrison-Magda Lane) 2
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill) 2
Aug. 23—The Hidden Badge (Pete Morrison).....2
Aug. 16—The Fighting Heart (Pete Morrison).....2
Aug. 4—A Western Wooing (Pete Morrison).....2
July 26—Gun Magic (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2
July 19—The Jaws of Justice (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2
June 30—The Four Gun Bandit (Pete Morrison).....2
June 28—The Captive Bride (Pete Morrison).....2
June 21—Kingdom Come (Morrison-Sedgewick).....2

THE MIDNIGHT MAN (Serial)

Eighteen Two-Reel Episodes starring James Corbett)
Sept. 22—Fourth, At Bay.....2
Sept. 15—Third, Ten Thousand Dollars Reward.....2
Sept. 8—Second, Deadly Enemies.....2
Sept. 1—First, Cast Adrift.....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)
Sept. 22—Fifteenth, Crashing to Earth.....2
Sept. 15—Fourteenth, The Human Bridge.....2
Sept. 8—Thirteenth, Into the Chasm.....2
Sept. 1—Twelfth, Lashed to the Rocks.....2
Aug. 25—Eleventh, The Burning Den.....2
Aug. 16—Tenth, Victims of the Sea.....2
Aug. 11—Ninth, The House of a Thousand Tortures....2
Aug. 4—Eighth, The Flaming Pit.....2
July 28—Seventh, The Masked Pursuer.....2
July 21—Sixth, The Puma's Paws.....2
July 14—Fifth, The Phantom Rescue.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes with Marie Walcamp)
July 14—Eighteenth, Run to Earth.....2
July 7—Seventeenth, The Rope of Death.....2
June 30—Sixteenth, In Deadly Peril.....2
June 23—Fifteenth, A Mysterious Message.....2
June 16—Fourteenth, The Lost Millions.....2
June 9—Thirteenth, The Lost Millions.....2
June 9—Thirteenth, Trapped.....2
June 2—Twelfth, In Death's Grip.....2
May 26—Eleventh, Through Fire and Water.....2
May 19—Tenth, Out of Death's Shadow.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News 1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Climbers (Corinne Griffith).....5
The Winchester Woman (Alice Joyce).....5
The Gray Towers Mystery (Gladys Leslie).....5
The Wreck (Anita Stewart).....5
The Wolf (Earl Williams).....
Over the Garden Wall (Bessie Love).....
The Gamblers (Harry T. Morey).....
The Bramble Bush (Corinne Griffith).....5
Daring Hearts (Bushman-Bayne).....6
Belinda Puts Her Hair Up (Gladys Leslie).....5
Shadows of the Past (Anita Stewart).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5

BIG V SPECIAL COMEDIES

Mates and Models (James Aubrey).....2
Vamps and Variety (Montgomery and Rock).....2
Yaps and Yokels (James Aubrey).....2
Zip and Zest (Montgomery and Rock).....2
Flips and Flops (James Aubrey).....2

LARRY SEMON COMEDIES

Dull Care 2
The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

O. HENRY (TWO REELERS)

The Guardian of the Accolade (Agnes Ayers).....2
A Ghost of a Chance (Earle-Ayers).....2
Shocks of Doom (Earle-Ayers).....2
The Buried Treasure (Earle-Ayers).....2
Sept. 22—Bill's Finish (Ben Wilson).....1

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2
Toad Allen's Elopement (Nell Shipman).....2
The Canyon Hold-Up (Al. Jennings).....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2

WARREN, EDWARD, PROD., INC.

(At State Right Exchanges)

Weavers of Life.....
Souls Redeemed .....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Oct. 27—Arizona Catclaw (Edythe Sterling).....5
Oct. 20—The Black Circle (Creighton Hale).....5
Oct. 13—Woman of Lies (June Elvidge).....5
Oct. 6—The Oakdale Affair (Evelyn Greeley).....5
Sept. 29—Miss Crusoe (Virginia Hammond).....5
Sept. 22—Where Bonds are Loosed (Dixie Lee).....5
Sept. 15—Forest Rivals (Arthur Ashley).....5
Sept. 8—His Father's Wife (June Elvidge).....5
Sept. 1—The Battler (Metcalf-Hammond).....5
Aug. 25—The Clouded Name (John Lowell).....5
Aug. 18—The Girl Alaska (Lottie Kruse).....5
Aug. 11—The Praise Agent (Ashley-Green).....5
Aug.. 4—Coax Me (June Elvidge).....5
July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Asbley-Green).....5
June 30—Home Wanted (Madge Evans).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

Aug. 5—A Man's Fight (Dustin Farnum).....5
June 29—The Woman Under Oath (Florence Reed)....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts .....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

Motion Paintings in Oil in Metros

Motion paintings, an invention that promises to in a measure revolutionize illustrative and visionary effects on the screen, have been introduced into the Screen Classics, Inc., picturization of the successful farce "Please Get Married," starring Viola Dana. This invention was accomplished by D. Anthony Tauszky, well known portrait painter on the Screen Classics, Inc., art staff at its million-dollar studios in Hollywood.

Ever since he joined the Screen Classics, Inc., staff, Mr. Tauszky, who has painted the portraits of many American and European notables, has been experimenting with this device.

Mr. Tauszky also has made a series of paintings in oil for the art titles of "Please Get Married." His work in this line for several previous Metro Screen Classics and Nazimova productions has won for him a large measure of praise from critical observers of motion picture art.

Rogers' Book to Aid His Photoplay

Exhibitors showing the coming Will Rogers' photoplay comedy, "Almost a Husband," will profit by a far-reaching exploitation tie-up campaign. Goldwyn Pictures Corp., which will release the Rogers production through its twenty-two exchanges, along with its other fall series pictures scheduled for distribution in September, has arranged for the advertising co-operation of Harper Bros., publishers of Will Rogers' book entitled "Rogerisms," a collection of the comedian's witty sayings which already has had a large sale.

According to the agreement recently made, and which already has been prepared for operation, every book store of any importance in the country will contribute to the success of the exhibitor showing "Almost a Husband."

Ruby de Remer Signed for American Picture

Walter Niebuhr has signed up Miss Ruby De Remer to play the leading role opposite E. K. Lincoln in the forthcoming Lincoln production. Miss De Remer, who only two years ago was one of the leading beauties of the Ziegfeld Follies, has rapidly become a favorite of filmdom.

The vehicle chosen for Mr. Lincoln is "The Crucible," the English drama, for the motion picture rights of which the American Cinema Corporation paid an unusually high price.

R. William Neill has been selected to direct this picture and is now engaged in completing his cast.

Will Direct Williams

W. S. Smith, manager of the Vitagraph West Coast studio, announces the promotion of Chester Bennett to the rank of director.

Mr. Bennett, who has been acting as assistant to James Young and Theodore Marsden in the production of all the Earle Williams pictures made at the western plant, will now assume full charge of the direction of Mr. Williams in the making of the next feature which will be started this week.

Exploitation for Hypnotist

Mechanical Display Planned for Serial Which Will Star Pauline, Vaudevillian

If Sidney Reynolds does not develop some new angles in the exploitation field it will not be because he has neglected to pursue with zeal his announced determination to do so.

Mr. Reynolds announces that he has been devoting considerable time to the subject of developing a mechanical window advertising display for his 15 episode serial now being made with J. Robert Pauline, the former hypnotist and vaudeville headliner, as his star, and that this display will involve the most unique possibilities. He has been in consultation with a manufacturer of window displays which are operated by electric motors and has determined on a tentative design for this purpose. It is the intention of Mr. Reynolds, according to his statement, to develop a number of these for use in some of the largest cities of the country. These displays are to be constructed for easy packing and transportation.

The display will endeavor to picturize in unique fashion a moment from a dramatic scene in the serial. A life-size figure of J. Robert Pauline will be shown and a portrait of Director Will S. Davis as well as the figure of the camera man turning the crank of the motion picture camera. The drop in the back of the window is to be done in animated colors picturizing the locale of the scene. In connection with this device publicity cards will go into the window explaining that J. Robert Pauline is the star in the Supreme Pictures, Inc., serial. A list of the various theatres at which the production is to be shown will be lettered on a large sign.

For the other cities in which it is planned to use this device an effort is to be made to link up the established popularity on the vaudeville stage enjoyed by Mr. Pauline with his appearance in the serial now in the making. This will be done by recalling to theatregoers that J. Robert Pauline has played at (whatever local theatre by name) in that city.

General Policies of Capital

Enormous New York House to Be Devoted to Films, Music and Novelties

ANNOUNCEMENT made yesterday by Managing Director E. J. Bowes, of The Capitol, concerning the general policies of that huge new playhouse is calculated to set at rest the avalanche of rumors concerning the future activities of "the largest theatre in the world" in contributing to the entertainment of New York's show hungry millions. The Capitol is described by its manager as being devoted to "the presentation of motion pictures, music and novelties"—a very wide latitude in view of the fact that the house possesses one of the largest stages in America, equipped to handle almost any kind of a production.

The announcement sets forth that the fundamental feature of the entertainment will be the motion picture, eliminating all probability that the monumental pile at Broadway and 51st Street, with the unlimited financial resources of its owners, will figure in any way in the present struggle between the producers and actors, or blossom forth as a spectacular producing center as has been widely rumored and generally believed.

No date has been set for the premier, but the builders are straining every nerve and working on high speed to get open to take advantage of the present dearth of amusements. The capacity of The Capitol is given as 5,300 persons, making it the largest institution in the world devoted to this form of amusement under roof.

While nothing specific has been disclosed concerning the character of the incidental side of the program, intimation is made that unique and ambitious presentations will be made. The physical possibilities of the stage and the financial potentialities of the tremendous seating capacity of the house combine to make almost anything devised by the genius of the stage producer commercially possible, so the eyes of the amusement world will continue to be centered on Broadway and 51st Street until every detail of its plan of operation has been disclosed and analyzed.

More Dramas for Vita Player

Gladys Leslie's Success in Jumping from Lighter Roles to Be Followed Up

THE success of Gladys Leslie in "The Girl Woman," her first dramatic role, has been so marked that inquiries are constantly reaching Vitagraph's general offices asking if the star is to continue in the more serious roles. Miss Leslie always had been identified with the lighter comedies and her work in the emotional role of Belinda, the young girl who had been kept a child but who developed into a woman in a single day, was a revelation to the exhibitors and fans who had followed her screen career.

While Miss Leslie has by no means abandoned the lighter roles her two pictures following "The Girl Woman" are equally dramatic. The first, "The Gray Towers Mystery," is nearing its release, and the second, "The Golden Shower," is now being made.

In "The Gray Towers Mystery," written by Seward W. Hopkins and directed by John W. Noble, Miss Leslie has an excellent opportunity to demonstrate that in selecting her for the emotional role of Jewell Wheeler, a young woman who has just come into a fortune only to be accused of murder, Albert E. Smith, president of Vitagraph, had again shown a complete understanding of his stars. Miss Leslie has a strenuous role, one that would tax the abilities of many an actress who had never portrayed any but dramatic characters, but her work has been such as to warrant her continuance in this type of play. Her next vehicle, "The Golden Shower," on which she is now at work, gives her opportunity to develop a serious role.

Holubar and Dorothy Phillips on New One

Production started this week in the little town of Pleasanton, a suburb thirty miles from San Francisco, on "Ambition," the new Holubar-Phillips feature. The director who scored a success with "The Heart of Humanity" and "The Right to Happiness" has surrounded Dorothy Phillips with a cast including Robert Andersen, Rudolf Valentino, William Ellingford, Mrs. Margaret Mann, Emily Chichester, Mary Wise, Elinor Field, Dan Crimmins, Rosa Gore, Frank Elliott, Katherine Griffith and Emma Gerdes.

Miss Phillips will be seen as a small town girl who is filled with ambition to become a great opera singer. She battles her way through the world to the pinnacle of operatic fame, only to find it all a hollow mockery, and that the glitter and glamour of what the world calls success is only a drop in the bucket compared with the sympathy and understanding of the loved ones at home.

Lesser's N. Y. Branch is Established

Ira H. Simmons, the well-known film man, has attained another niche in his successful climb when he connected himself with the Sol Lesser offices in the Longacre Building.

Simmons is now general sales manager for the Yankee Doodle Film Co. (New York Branch) and is successfully handling the bookings for all of Greater New York.

Besides "Yankee Doodle in Berlin" Mr. Lesser in conjunction with Mr. Rosenberg, of Seattle, have the rights to present the Vatican Choir in the cities of Portland and Seattle, for which they paid an immense sum. The Choir, which left Rome with the blessing of the Pope and King Emanuel, will have sixty members and the tour will start from New York, visiting cities such as Boston, Philadelphia, Chicago, Milwaukee, San Francisco and other places of large populations.

Bessie Love in "Over the Garden Wall"

Bessie Love's typical Love love story, "Over the Garden Wall," is nearing its release by Vitagraph. Like "Cupid Forecloses," her last feature, and "Love at First Sight," which is now in the making, the coming release fits the little star perfectly, although the stories are entirely dissimilar. Miss Love has a supporting company including Myrtle Reeves, Allan Forest, Willis Marks, James Blackwell, Edward Hearn, Truman Van Dyke, Anne Schaefer, Jay Morley and Otto Lederer.

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IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

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BOSTON MOTION PICTURE SUPPLY CO.
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BOSTON, MASS.
— MASSACHUSETTS
RHODE ISLAND
CONNECTICUT

BRECK PHOTOPLAY SUPPLY CO.
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SAN FRANCISCO, CAL.
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WESTERN NEVADA
OREGON

J. SLIPPER & CO.
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DWYER BROS. & CO.
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EXHIBITORS SUPPLY CO.
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CHICAGO, ILL.
— ILLINOIS (Except Madison St. Clair and Monroe Counties)

EXHIBITORS SUPPLY CO.
157 N. Illinois St.
INDIANAPOLIS, IND.
— INDIANA

EXHIBITORS SUPPLY CO.
204 Manhattan Bldg.
MILWAUKEE, WIS.
— SOUTH EASTERN WISCONSIN

HOLLIS-SMITH-MORTON CO.
1201 Liberty Ave.
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— WEST VIRGINIA
and
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— MAINE
NEW HAMPSHIRE
VERMONT

LUCAS THEATRE SUPPLY CO.
158 Marietta St.
ATLANTA, GA.
— N. Carolina, S. Carolina, Georgia, Florida, Mississippi, Alabama, Lonisiana, Tennessee, Southern Virginia

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MICHIGAN MOTION PICTURE SUPPLY CO.
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— MICHIGAN

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.
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SOUTHERN ARKANSAS

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AUBURN, N. Y.
Selling Agents
— CENTRAL NEW YORK STATE

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.
Selling Agents
— WESTERN NEW YORK STATE

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NEW YORK, N. Y.
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— WASHINGTON
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LEWIS M. SWAAB
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IDAHO
EASTERN NEVADA

WEBSTER ELECTRIC CO.
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— WASHINGTON, D. C.
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Based upon a scientific principle involving synchronization of perforations in shutter blades with translucent filler material.

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THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



"The higher the brow the less it sweats"

It is a significant fact that the thinker who places his *quality* and *service* ahead of the "cheap" arguments in laboratory consideration, is cooler around the cranium than his extravagant brother.

Why have a damp forehead and inferior prints when you can comfortably enjoy the security of real *quality* and *service.*

It is better to be safe than *sorry*
With the laboratory service we offer, you can blame yourself if you are sorry, for we guarantee to obtain screen brilliancy to the full extent of your negative values.

If you have not time to visit our laboratory-studio this month, ask those who have seen our plant or prints! *Ask any first class Exhibitor!*

Rothacker
FILM MFG. CO. CHICAGO U.S.A.



There are reasons—
Come and see them

SEPTEMBER 20, 1919

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

"Can't Hold a Candle!"



"Send me the Motion Picture News, 'the trade paper that distinguishes the best from all the rest,' for another year.

"I take two other trade papers but will state that none of them can hold a candle light for the News.

"Every exhibitor in town is talking about the News."—Charles Peters, Jr., Greenville, Texas.

If you, Mr. Advertiser, were to call personally upon every theater, you would hear every exhibitor say an emphatic "yes" to the above declaration. You will save money for yourself and the exhibitor by concentrating your advertising in Motion Picture News.

VOL. XX No. 13.

Entered as Second Class Matter, October 1, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

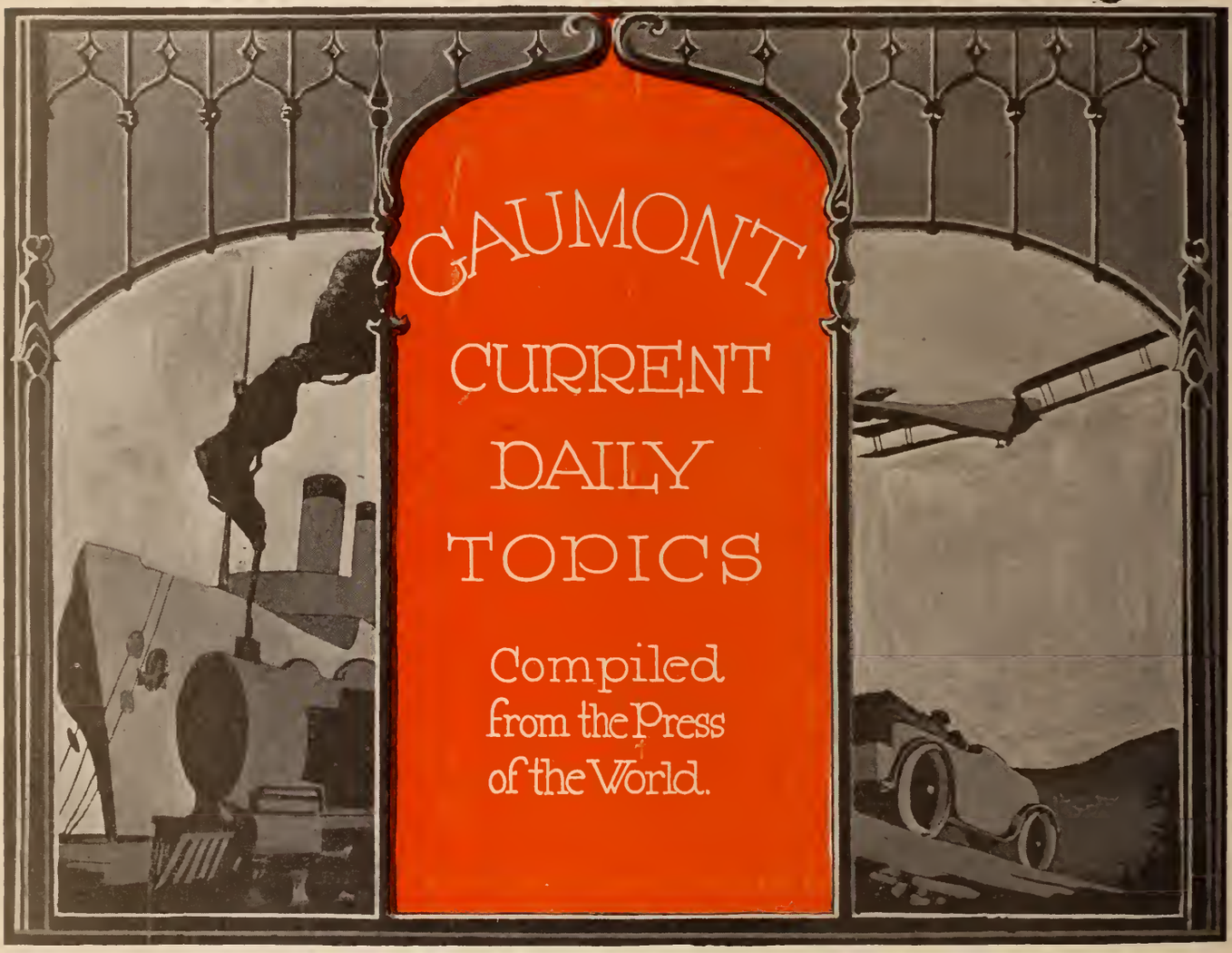
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THE THOUSANDS of exhibitors who joined in Paramount-Artcraft Week did so for only one reason:

Because they knew it would be a big money week.

What made it a big money week?

The fact that *all week* Paramount-Artcraft Pictures were shown.

It was a week in which the people knew that no matter what day they went, they would see a Paramount-Artcraft Picture.

Every day a fine show; so they went many days, making it a top week for thousands of theatres.

What did it prove?

That the public wants Paramount-Artcraft Pictures above all others.

That the successful exhibitor is the one that gives the public just as many Paramount-Artcraft Pictures as he can get and advertises that they *are* Paramount-Artcraft Pictures.

THE HUNDREDS OF THOUSANDS of patrons who attended the theatres participating in Paramount-Artcraft Week did so for one reason:

Because they knew the show would be the best.

Because the exhibitor had advertised not only great stars and foremost plays—but also Paramount-Artcraft.

And the public, knowing what Paramount-Artcraft means, came, bringing prosperity to the exhibitor.

To advertise "It's a Paramount-Artcraft" means to bring more money to the box office.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

An Announcement

THE Famous Players-Lasky Corporation takes great pleasure in announcing the extension of its distributing organization to Canada to operate along the same lines as employed in Famous Players-Lasky branch exchanges in the United States.

Each and every Canadian exhibitor may now be assured of the ability to secure Paramount-Artcraft Pictures and Paramount-Artcraft service direct from the six Canadian branch exchanges now established, operating under a company known as Famous Lasky Films, Ltd., formed for the purpose of enabling all Canadian exhibitors to share in the prosperity that goes with the exhibition of Paramount-Artcraft Pictures.

The same releasing schedule and plans in operation in this country will apply in the Canadian field.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Jackson Gregory's Sensational Novel

Six Feet Four

with

WILLIAM RUSSELL as "Buck" Thornton

AMERICAN FLYING "A" PICTURES
MADE BY AMERICAN FILM CO. INC.



The Cinematographic Triumph of the Year!

"The best vehicle William Russell has ever had!" That's the unanimous verdict of all the photoplay critics who have seen "Six Feet Four." "Why it's even more thrilling as a play than it was as a novel," declares one newspaper writer. Harrison of Harrison's Reports says: "William Russell has never appeared in a better picture in his life—heart interest, thrills and suspense—a rare combination of the best elements." Wid says: "Many new and novel situations—a picture any house can run to good advantage." Dramatic Mirror says: "Will elevate any screen—worthy of showing in any theatre."

Exhibitors, critics, exchange managers, foreign rights buyers—all in fact, who have been afforded a pre-view of "Six Feet Four" assert it is the biggest, most sensational story of life in the great American West that has ever been screened.

Exhibitors who have seen it have one and all applied for an early booking—satisfied that it will stand a long run at the best houses in the country.

If YOU want to play the biggest attractions of the Fall Season, get in touch *today* with the American Film Company representative at your nearest Pathe Exchange.

Produced by
AMERICAN FILM COMPANY, Inc.,
Samuel S. Hutchinson, President

Distributed by
PATHE



This is just a plain stock cut from the press sheet

There are many sizes and style cuts to put over

That All-Star Cast

A First National FIRST NATIONAL EXHIBITORS CIRCUIT Attraction

This Ad from the press sheet plays up just one angle of

The Peppy Picture

There's trouble at the

STRAND THEATRE

ALL THIS WEEK

(Cut No. 2)



"You're Pinched!"

What a fix for a perfectly respectable husband and wife to be in

SCENE: Country Hotel

TIME: Midnight

Wifey had arrived two hours earlier with a handsome male foreigner. They took adjoining rooms and wifey roused the neighborhood by almost snatching the foreigner bald headed because he tried to steal a kiss—which he thought he was entitled to because she had eloped with him.

Then hubby arrives—hot under the collar, cussing on all 12 cylinders—makes straight for wifey's room—and the brave hotel clerk-constable beards them in their lair.

"I ain't goin' to have no more sich doins in this house—you're pinched" he says—

Constance Talmadge

in a

John Emerson—Anita Loos

PRODUCTION

"A Temperamental Wife"

A Peppy Play about Wives and Stenogs

A First National Attraction



MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH



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DOUGLAS FAIRBANKS

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"His Majesty, the American"

is demonstrating in the leading theatres of the country today what can be done by a big star in a big picture, rented to the exhibitor on a fair and sound basis.

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"Broken Blossoms"

gives to the showmen of the country the acknowledged masterpiece of the screen on a similar basis of absolute merit.

Truly, the fulfillment of the promise of better things is here.



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OSCAR A. PRICE, President

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Just as "Broken Blossoms" carried the art of the motion picture to undreamed heights, so will its presentation in the foremost theatres of the country bring a newer and greater era of showmanship.

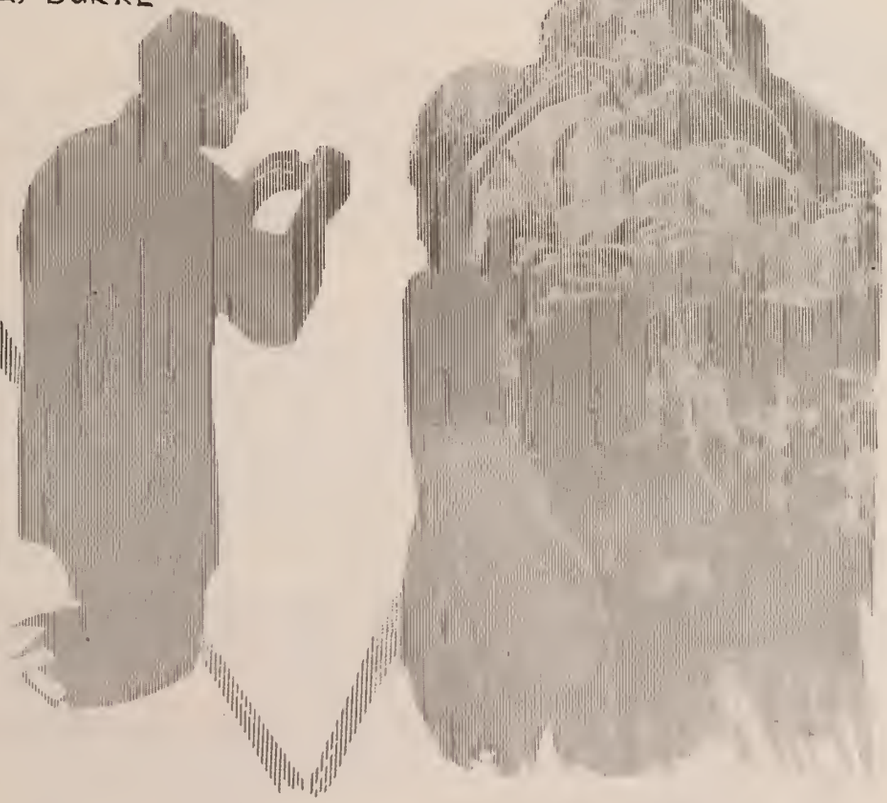


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SUPREME CREATION

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From a Story by
THOMAS BURKE



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Booking
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Made to please the crowds!

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presents

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adapted by CHAS. A. LOGUE
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The first production of

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Enacted by a great cast including
Grace Darling, Ramsaye Wallace, E.J. Ratcliffe,
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A combination of big names that stands as a guarantee for a great story, superb production, fine acting and real drawing power at the box-office.

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Are There Too Many Producers?

NOT OF THE RIGHT KIND; THEREFORE HAS REALART INVADED THE FIELD.

IF you have thought of the matter at all, you must know that Realart's justifications for existence are ability and determination to give greater value to the exhibitor than he ever before has been able to obtain.

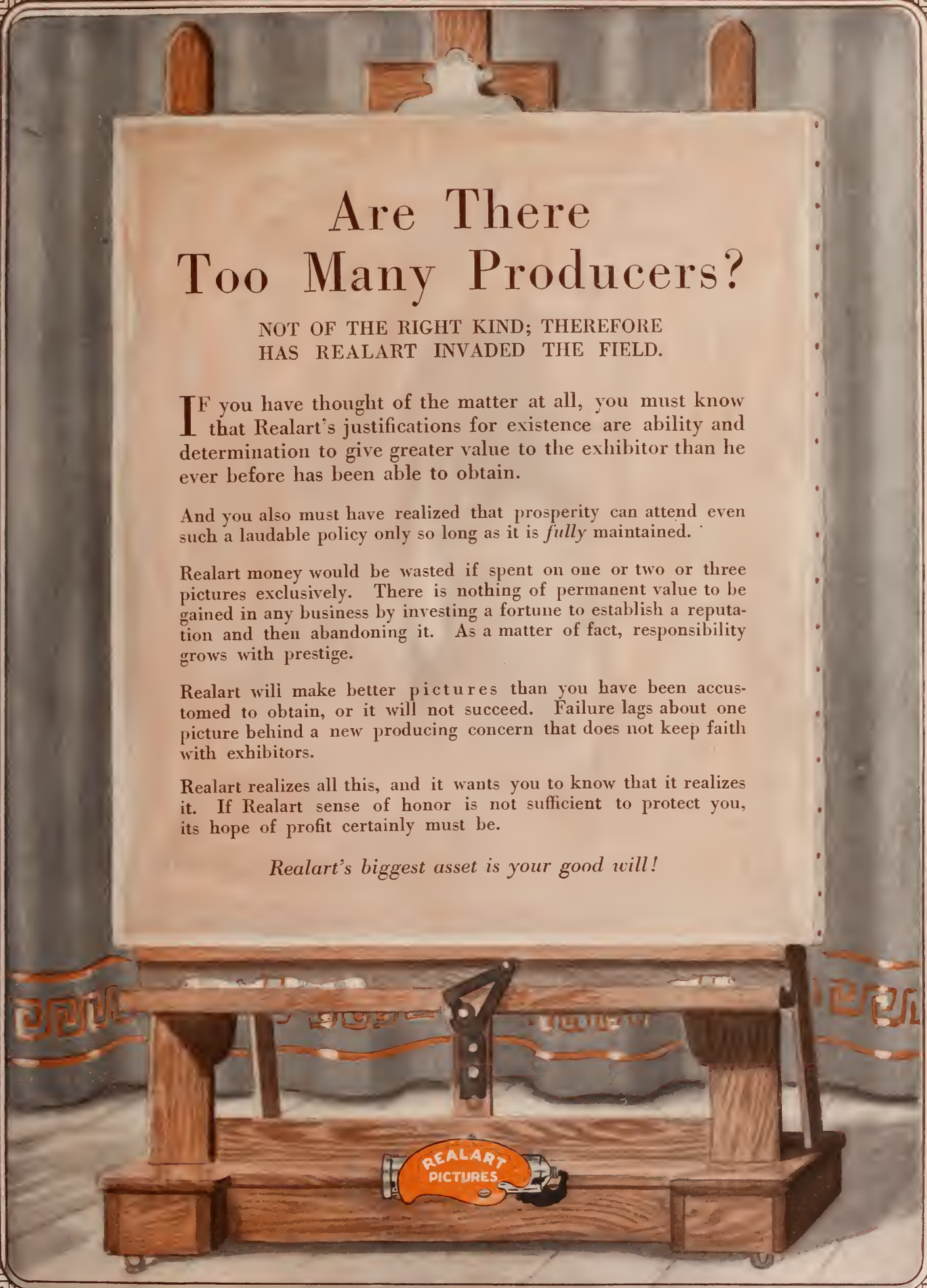
And you also must have realized that prosperity can attend even such a laudable policy only so long as it is *fully* maintained.

Realart money would be wasted if spent on one or two or three pictures exclusively. There is nothing of permanent value to be gained in any business by investing a fortune to establish a reputation and then abandoning it. As a matter of fact, responsibility grows with prestige.

Realart will make better pictures than you have been accustomed to obtain, or it will not succeed. Failure lags about one picture behind a new producing concern that does not keep faith with exhibitors.

Realart realizes all this, and it wants you to know that it realizes it. If Realart sense of honor is not sufficient to protect you, its hope of profit certainly must be.

Realart's biggest asset is your good will!





Does This Solve Your Problem?

DO YOU FIND IT DIFFICULT TO GET MATINEE CROWDS?

OR TO ATTRACT WOMEN PATRONS AT NIGHT?

MR. Max Nathanson of the Modern Theatre, Providence, R. I., is one of many progressive exhibitors who have found the answer. When

ALICE BRADY

is the matinee star at his house the attendance averages 900 women to 70 men. At night, the BRADY average is 700 women and 300 men. *It's a full house always!*

And now MISS BRADY is to be seen in productions that would themselves be notable without the added merit of interpretation by a world-famed actress!

Her first Realart picture is based on one of the stage triumphs of the decade—

"SINNERS"

the OWEN DAVIS stage drama in which MISS BRADY starred for months on Broadway, which took three companies on highly profitable tours, and which now is offered to exhibitors as a sample of the better productions awaiting them in the Brady Series.

Director, KENNETH WEBB—Scenario by EVE UNSELL

If you want early runs, the time for concluding arrangements is limited.

REALART PICTURES


REALART
PICTURES
Alice Brady

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BETTER pictures, bigger stories, more thorough exploitation—these are some of the improvements that will be manifest in motion picture marketing this year.

To these, Realart adds *salesmanship that serves.* The Realart idea is that a picture is never satisfactorily sold until it has been successfully shown! *A Realart contract is a beginning, not an end.*

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Buffalo	221 Franklin Street	Henry E. Wilkinson
Chicago	Room 1204 Consumers Building, 220 South State Street	Harry W. Willard
Cincinnati	Room 910 Mercantile Library Bldg.	Mark Goldman
Cleveland	Room 200 Bangor Building, 942 Prospect Avenue, East	James B. Reilly
Dallas	1905 Commerce St. (Temporary Address)	Diaz Callahan
Denver	1742 Glenarm Street	Bert R. Latz
Detroit	Room 607 Joseph Mack Building	C. G. Kingsley
Kansas City	Rooms 509-10 Republic Building, Cor. 10th & Walnut Streets	John N. MacMeeken
Los Angeles	Suite 839-840 Merchants National Bank Bldg., Sixth & Spring Sts.	Oren F. Woody
Minneapolis	Room 801 Produce Exchange Bldg.	Harry L. Hollander
New York	729 Seventh Avenue	Lester W. Adler
Omaha	1216 Farnam Street	Melville E. Maxwell
Philadelphia	Southeast corner 13th & Vine Sts.	Jay Emanuel
Pittsburgh	1018 Forbes Street	Nat Barach
San Francisco	Rooms 1006-1008 David Hewes Bldg., 995 Market Street	Ralph B. Quive
Seattle	Room 216 White Building	Albert W. Eden
St. Louis	3626 Olive Street	J. C. Ragland
Washington	Rooms 806-820 Mather Building, 916 G Street, N. W.	William H. Rippard

John S. Woody, General Sales Manager Ben F. Simpson, Field Manager

REALART PICTURES CORPORATION

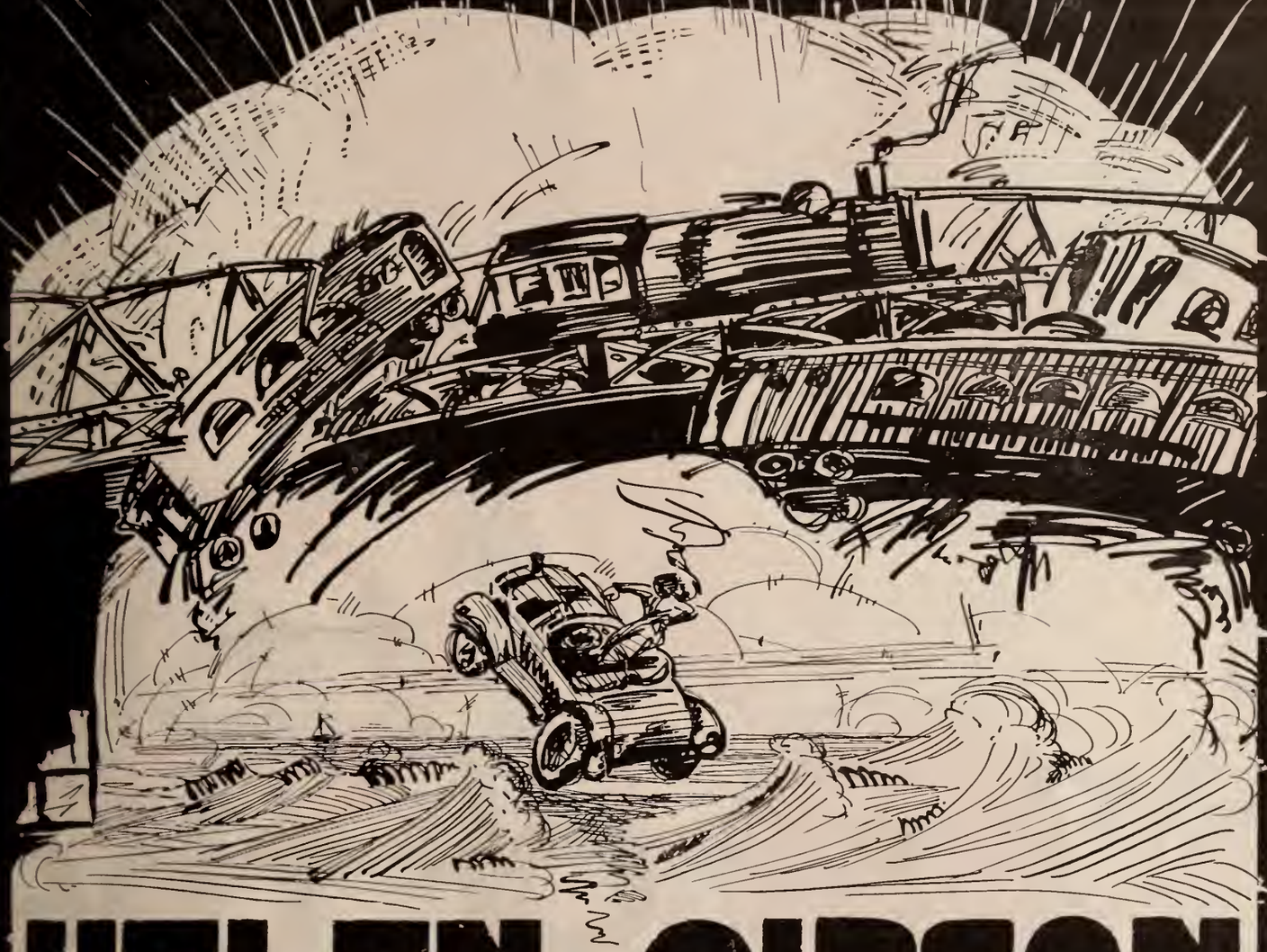
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112 WEST 42nd STREET NEW YORK CITY



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as
CARTER HOLMES,
THE MASTER CRIMINOLOGIST,
IN THE SERIAL OF A THOUSAND
THRILLS /

"WHO IS

PRODUCED
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OF BEN WILSON

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THE GOAT HOOF

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HALLMARK PICTURES
CORPORATION

MONSIEUR X?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE, SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

NEVA GERBER



as
RUTH STANHOPE,
DOOMED BY THE SACRED TWELVE
IN THE SERIAL OF A
THOUSAND THRILLS'

SCENARIO BY
J. GRUBB ALEXANDER

"Trail of the Octopus"

15 SMASHING EPISODES



MYSTERIOUS EYES



THAT TERRIFY

FOREIGN RIGHTS CONTROLLED BY DAVID P. HOWELLS

A BULLS-



NEW YORK SAYS

"Nothing has been spared."
N. Y. Tribune.

"Unusually beautiful."
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"Interesting and vivid."
N. Y. Globe.

"The chief value of this interesting picture is the timeliness of its theme, dealing as it does with the present unrest in this country, the high cost of living and the struggle between capital and labor. The two sisters, Sonia the revolutionist, and Vivian the social parasite, are skilfully contrasted by Miss Phillips in her double role. She shows real dramatic ability, which is more than can be said of many moving picture stars."
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Remember "THE HEART OF HUMANITY" and give this picture at least twice your ordinary run

CARL LAEMMLE *presents*

DOROTHY PHILLIPS

AMERICA'S FOREMOST EMOTIONAL ACTRESS IN A MARVELOUS DUAL ROLE IN THE GREATEST LOVE STORY EVER TOLD.

EYE HIT



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"Sane and intensely interesting."
N. Y. Journal of Commerce.

"Engrossing—a drama of the intense, interest-compelling type. Dorothy Phillips gives two splendid characterizations."
N. Y. Evening Mail.

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"More than the usual number of thrills."
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"Should certainly be one of the big pictures this year."
Wid.

"Will be one of the most talked of pictures of the year."
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Make your Reservation Immediately. Pictures Like "THE RIGHT TO HAPPINESS" Wait for No Man.

The RIGHT to HAPPINESS

A UNIVERSAL-JEWEL PRODUCTION DE LUXE PRODUCED UNDER THE DIRECTION OF ALLEN HOLUBAR



YOU WONT BELIEVE THIS MARVELOUS

AMERICA'S FOREMOST EMOTIONAL ACTRESS IN A MARVELOUS DUAL ROLE IN THE GREATEST LOVE STORY EVER TOLD.

"ROB REEL"

Motion Picture Editor, Chicago Evening American

"Congratulations on 'The Right to Happiness.'
" It will be one of the few productions that the fans of the country will still be talking about a year from now."

FRANK L. NEWMAN

President and General Manager of Five Great Theatres in the Middle West.

"I feel that I was very fortunate in being able to see this wonderful picture.
"After the screening, *I immediately arranged for an indefinite run at the Royal Theatre in Kansas City."*

Carl Laemmle presents

DOROTHY PHILLIPS

IT TILL YOU SEE IT-
DUAL ROLE

A UNIVERSAL-JEWEL PRODUCTION DE LUXE PRODUCED UNDER THE DIRECTION OF ALLEN HOLUBAR

The EXHIBITOR'S TRADE REVIEW

"A strikingly original plot which vibrates with suspense and crowds one dramatic thrill on top of another.

"Miss Phillips' beauty and talents have never been displayed to better advantage and she is supported by a cast of unusual excellence.

"This feature should be played up as a *Special* —for it is just that in every way.

"It deserves heavy advertising and billing. You have a great name to work with. Dorothy Phillips has a big box-office following.

"Go to it and boost this photodrama as you never boosted anything before.

"Go after it big, no matter what you do."



in The RIGHT to HAPPINESS

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CLARA KIMBALL YOUNG

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"EYES of YOUTH"

By Max Marcin and Charles Guernon~Directed by Albert Parker.

A Play that Visualizes the Spiritual Experiences of a Young Girl on the Threshold of Life~Her Desires and Dreams Her Hopes~Her Ambitions

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to
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HARRY GARSON PRESENTS
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in MONTE M. KATTERJOHN'S *Play*
"LOVE, HONOR and OBEY"
- NOW IN PREPARATION -

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There are comparatively few productions that instantly upon release make a clean sweep of bookings in all of the larger first run theatres of the country.

Powerful exhibitors uniting with an equally powerful picture are making such a record for the Hodkinson organization with

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

The WESTERNERS



The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:
ROY STEWART
MILDRED MANNING ROBERT McKIM WILFRED LUCAS
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A Tremendous Record in Illinois

Thirty days from the first receipt of prints of "The Westerners" in our Chicago office every key city first run in the Chicago territory has signed up for this production; both of the two large Chicago circuits have signed for it and not since the famous and popular "Mickey" cleaned up in Illinois has any other production come into the territory with such a booking record as "The Westerners" has made. Every key city in the Denver and New York territories was sold within thirty days after release. "The Westerners" delivers patronage into your theatre.



Benjamin B. Hampton & Eltinge F. Warner present

ZANE GREY'S

Most Powerful Picture

DESERT GOLD

Directed by **T. HAYES HUNTER**

With an All-Star Cast.

E. K. LINCOLN

Margery Wilson Eileen Percy W. Lawson Butt Walter Long Russell Simpson
Arthur Morrison Edward Coxen Frank Lanning Frank Brownlee William Bainbridge

Better Than the Best!

Bookings already made and contracts now being closed with the country's great first run theatres back up every forecast we have made, and now definitely prove that—

"Desert Gold" is the outstanding big story and production of the Fall and Winter season.

"Desert Gold" played in day and date competition with anyone else's big picture will whip its competitive picture conclusively from the double standpoints of patronage and popularity with the public.

Zane Grey's *name* delivers patronage into your theatre.



Star · Romance · Leading Women · Magni

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"The Beloved Cheater"

Direction—W. Christy Cabanne

Photography—Joseph A. Dubray

Lew Cody

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Unique Photoplay Construction · Superb

Excellent Sets • "Titles that Pull" • Appeal

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LEW CODY

Eileen Percy - Doris Pawn - Kathleen Kirkham
Jack Mower - Alice Fleming
Walter Morosco
Frederick Vroom
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UD NEW YORK AUG 19-1919

ROBERT BRUNTON

BRUNTON STUDIOS LOSANGELES CALIF

HELEN KELLERS EPOCH MAKING MESSAGE OF "DELIVERANCE" TO THE WORLD OPENED AT LYRIC THEATRE TONIGHT WITH GREAT BROADWAY CROWD. HOUSE PACKED TO DOORS WITH MOST ENTHUSIASTIC AND DISTINGUISHED AUDIENCE BROADWAY HAS EVER SEEN. ALL THE CRITICS PRONOUCE IT A MASTERPEICE. THIS WILL PLEASE YOU BECAUSE THE HELEN KELLER PRODUCTION WAS MADE AT THE BRUNTON STUDIOS AND A GENEROUS SHARE OF ITS TRIUMPHANT SUCCESS IS DUE TO THE SKILLFUL WORK OF YOUR ORGANIZATION. I KNOW THAT GEORGE FOSTER PLATT THE GENIUS WHO DIRECTED THE PICTURE JOINS ME IN THIS EXPRESSION OF APPRECIATION FOR THE VALUABLE SERVICES RENDERED BY THE BRUNTON STAFF UNDER YOUR ABLE SUPERVISION. NO GREAT FEATURE PRODUCTION WAS EVER MADE ON A MORE ECONOMICAL BASIS. WE PRODUCED IT AT THE BRUNTON STUDIOS FOR NEARLY HALF WHAT IT WOULD COST US IN THE EAST. WE HAVE LEASED IT TO THE SHUBERTS ON A GUARANTEE THAT BREAKS ALL RECORDS. THEY ESTIMATE THAT ITS METROPOLITAN EXHIBITIONS WITH FOREIGN AND STATE RIGHTS WILL EXCEED THREE MILLION DOLLARS GROSS. GEORGE FOSTER PLATT LEAVES TONIGHT TO MAKE ANOTHER BIG PRODUCTION AT YOUR STUDIOS. LETTER FOLLOWS.

FRANCIS TREVELYAN MILLER,
PRESIDENT HELEN KELLER FILM CORPN.

1230 AM AUG 20

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WESTERN DRAMAS
ARE THE NEED OF THE HOUR

Here are the Five Best to be obtained—thrilling action, tense situations and dramatic settings. They will be snapped up at once by every exhibitor

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"The Range Boss"
"Men of the Desert"

"Open Places"
"Land of Long Shadows"

Red-blooded stories of the open spaces, God's Great Out-of-Doors, with its wonderful scenery and rugged men, who obey no law but their own code, and who settle their feudal battles with rope and gun



RICHARD C. TRAVERS

"THE MAN TRAIL"

A gripping drama of the logging camps of the great Northwest—the story of a Man Hunt, where the Red Slayer stalks his victim with the relentlessness of the gaunt timber wolf.



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STATE RIGHT PICTURES

NEW YORK CHICAGO SAN DIEGO LOS ANGELES


Gaiety Comedies
FEATURING
GEORGE OVEY
with
LILLIAN BIRON
and the
GAIETY GIRLS
ONE REEL A WEEK of FAST FUN and FARCE
PRODUCED UNDER DIRECTION of CRAIG HUTCHINSON
FORMER DIRECTOR OF MANY SENNETT AND LEHRMAN SUNSHINE COMEDY SUCCESSES
BOOK THRU LEADING INDEPENDENT EXCHANGES
WATCH FOR DATE OF FIRST RELEASE
GAIETY COMEDIES inc.
1501 GOWER ST. LOS ANGELES CAL.


FIRST NATIONAL EXHIBITORS CIRCUIT
The new First National Star will soon be known as —
The
AMERICAN BEAUTY

Every First National Theatre
in every important "key" city in
the Country will advertise heavily
in newspapers covering the territory

The New First National Star

"The American Beauty"

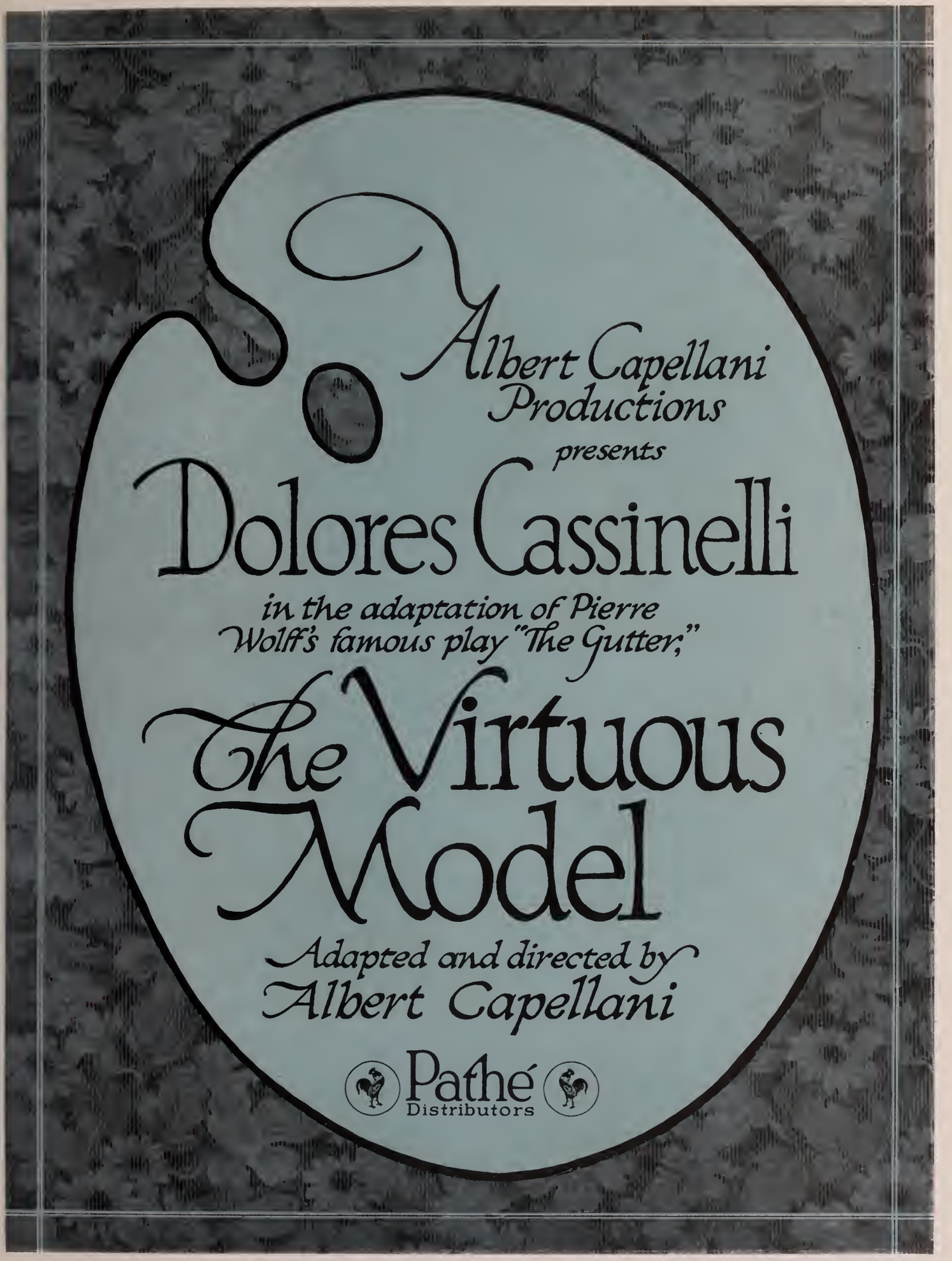
She will soon be a ***Prominent*** Favorite
and a box office factor to be reckoned with

SHE HAS RARE BEAUTY

plus

TRUE HISTRIONIC ABILITY

FIRST NATIONAL EXHIBITORS CIRCUIT


Albert Capellani
Productions
presents
Dolores Cassinelli
in the adaptation of Pierre
Wolff's famous play "The Gutter,"
The Virtuous
Model
Adapted and directed by
Albert Capellani
Pathé
Distributors


Pathé
Distributors

Dolores Cassinelli
in
The Virtuous Model
a six part drama

They said she couldn't have the companions she had and go straight;

They said she couldn't be the model she was and be proper;

They said she couldn't be starving and be good;

BUT —

see the picture and you'll want it!

Pathé Distributors

Dolores Cassinelli *in* The Virtuous Model

In this picture you have a title that is alluring; the box office will prove it.

You have the prestige of the Capellani name; the public knows that name!

You have a star with a magnetic and appealing personality which will charm your audiences.

You have a story that made a success on the stage.

Think it over!

Pathé Distributors

Philadelphia and Los Angeles Approve



Samuel Goldwyn Presents

Geraldine FARRAR

in

The WORLD and ITS WOMAN

With Lou Tellegen

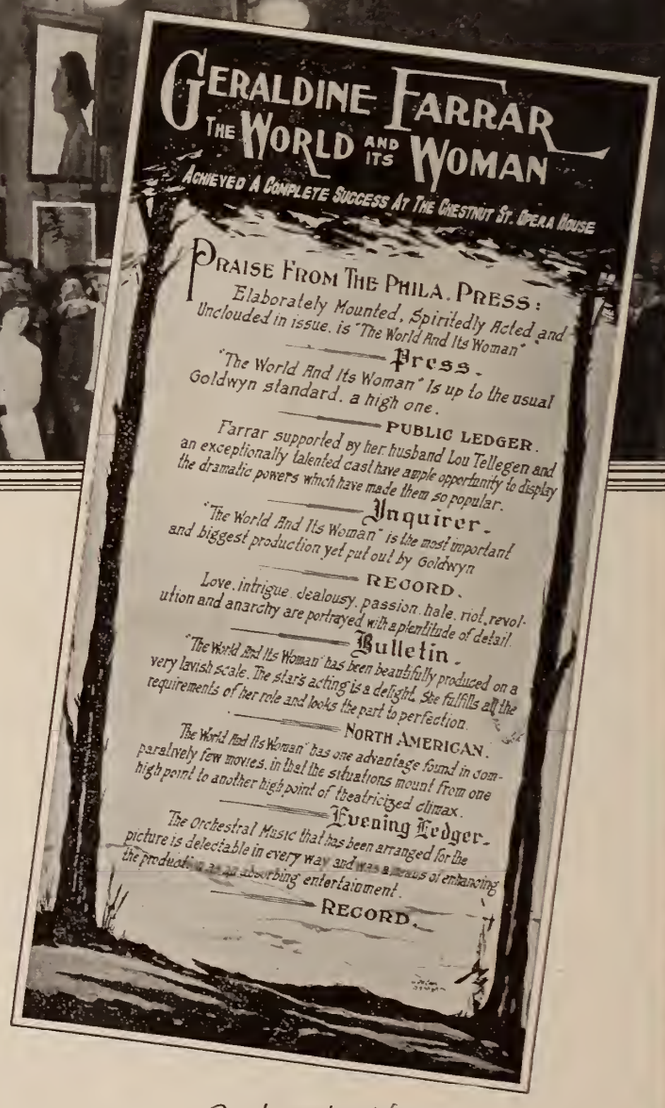
By Thompson Buchanan Directed by Frank Lloyd

From Coast to Coast already made good.
We said it was a great picture.
The *critics* say it is the best film of the day.
In Philadelphia the Chestnut Street Opera House reports S. R. O.
In Brooklyn the new Strand opened with and maintained during the week's run—a crowded house.
In New York the Strand packed to capacity.
In Los Angeles at Clune's it attracted unprecedented praise and crowds!

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CORPORATION
SAMUEL GOLDWYN *President*

The First Day of the SECOND WEEK



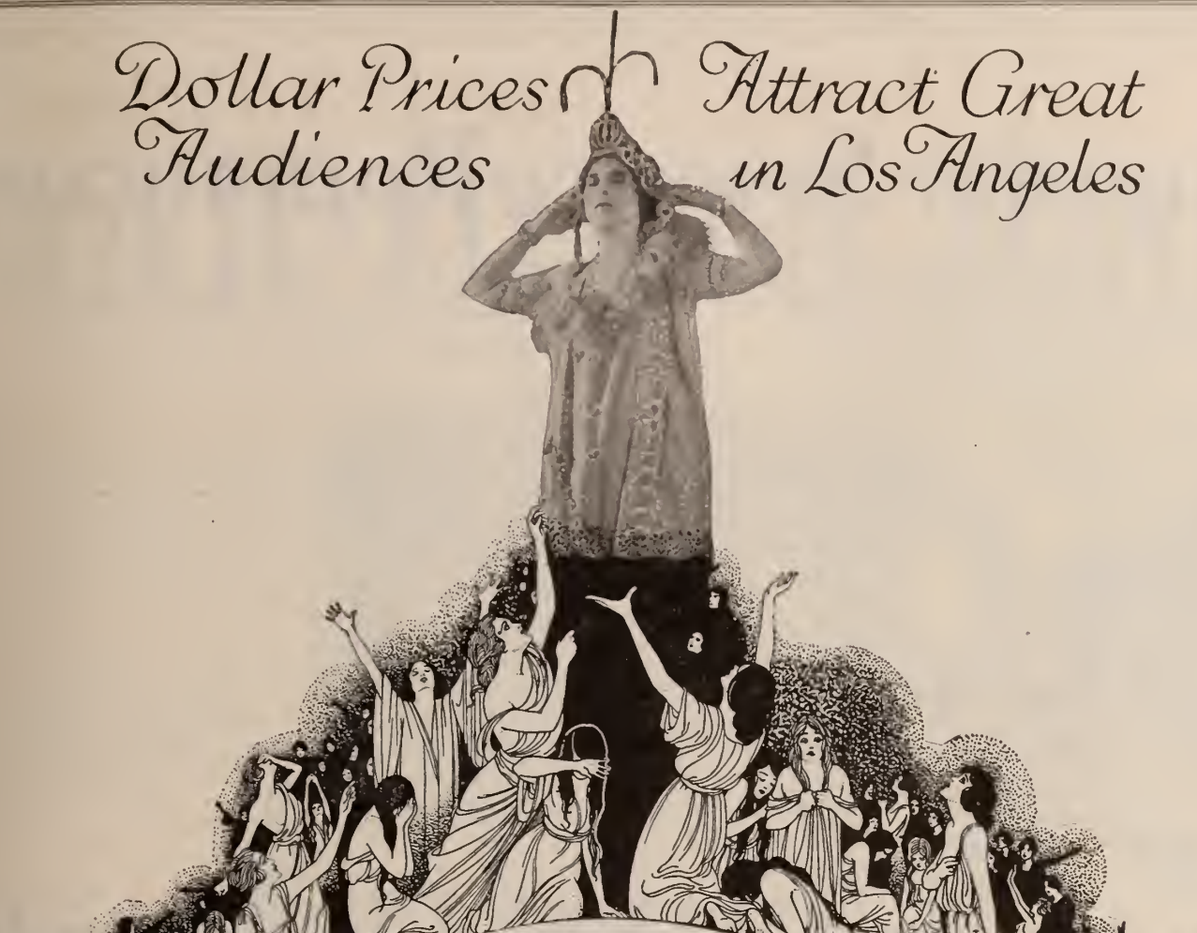


Samuel Goldwyn
Presents
Geraldine
FARRAR
in
The
WORLD AND ITS WOMAN
With Lou Tellegen
By Thompson Buchanan | Directed by Frank Lloyd

Card sent out by
The Chestnut Street Opera House

GOLDWYN PICTURES
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SAMUEL GOLDWYN *President*

Dollar Prices Attract Great Audiences in Los Angeles



Samuel Goldwyn
Presents

GERALDINE FARRAR

IN

The WORLD and ITS WOMAN

With Lou Tellegen

By Thompson Buchanan Directed by Frank Lloyd

On Labor Day, Clune's Auditorium, Los Angeles, opened with this master drama—*at dollar prices!* Audiences packed the Auditorium and were wildly enthusiastic.

"If this is the kind of plays Samuel Goldwyn intends giving us in the future, then let's make way for more Goldwyn Productions."—Express.

"Combined artistry of Farrar and Tellegen elevates the production to high rank among the season's output. The star and her star husband handle delicate situations in a manner that exhilarates as well as convinces."—Herald.

"All Farrar's heroines of the stage seem embodied in her, only waiting for the magic hour to strike wherein they issue forth in the newest play."—Times.

"Never looked more beautiful; a pictorial delight."—Examiner.

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You will enjoy the Bray Popular Science Romances yourself as much as your most enthusiastic patron.

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Talk of romance? The most thrilling stories are weak in comparison. The best of popular science romances are in the Bray-Goldwyn Pictograph.

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and you will be as big a booster for Goldwyn-Bray as any of our salesmen!

Forthcoming releases bring out some wonderful examples of popular science romances.

The new and record-breaking DOUBLE ANIMATED CARTOONS are ready.

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GOLDWYN

Transferred for Indefinite Run



REX BEACH'S

Great Drama of the North

"The GIRL FROM OUTSIDE"

Produced through Goldwyn

Directed by Reginald Barker

The Manager of the American Theatre, Denver, after a week's run of "The Girl from Outside," booked it at the Tabor Theatre, Denver, for an indefinite run.

He believes every Denverite will want to see "The Girl from Outside."

By all means see this picture—then book it.

GOLDWYN PICTURES
CORPORATION
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Pauline Frederick
Has Registered Her Biggest Hit

Samuel Goldwyn
presents

Pauline FREDERICK

in

Bonds of Love

by Louis Sherwin — Directed by Reginald Barker

The magic of the story itself unquestionably inspired the actress for the greatest performance of her career. The author and the directors must have been inspired by the theme—its uniqueness and the compelling power of it.

Keeping well in mind that you have the privilege of seeing this picture before you book it, we do not hesitate to tell our best exhibitors to take it without the slightest doubts.

GOLDWYN PICTURES
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Smiling Bill Parsons presents

Honeymooning

A CAPITOL COMEDY

WITH

Mr. & Mrs. Carter De Haven

A CAPITOL COMEDY

Directed by William Seiter

Everybody loves to follow the couple "just married"! Here's a story of honeymooning which takes a completely new twist. The Carter De Havens have a ninety horse-power laugh vehicle this time.

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Sessue Hayakawa

SUPERIOR PICTURES

No screen actor of the day has more worthily earned the right to have his productions characterized by the brand name of SUPERIOR than Sessue Hayakawa. In theme, quality of production and star ability each of his plays has exceeded the previous release.

His new series is planned upon a greater scale than ever before. They are to meet the Robertson-Cole demand for the highest standard of excellence.



Produced by
HAWORTH

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ROBERTSON-COLE PRODUCTIONS



JESSE D. HAMPTON
Presents

H. B. WARNER

A BIG dramatic story with a background rich in color.

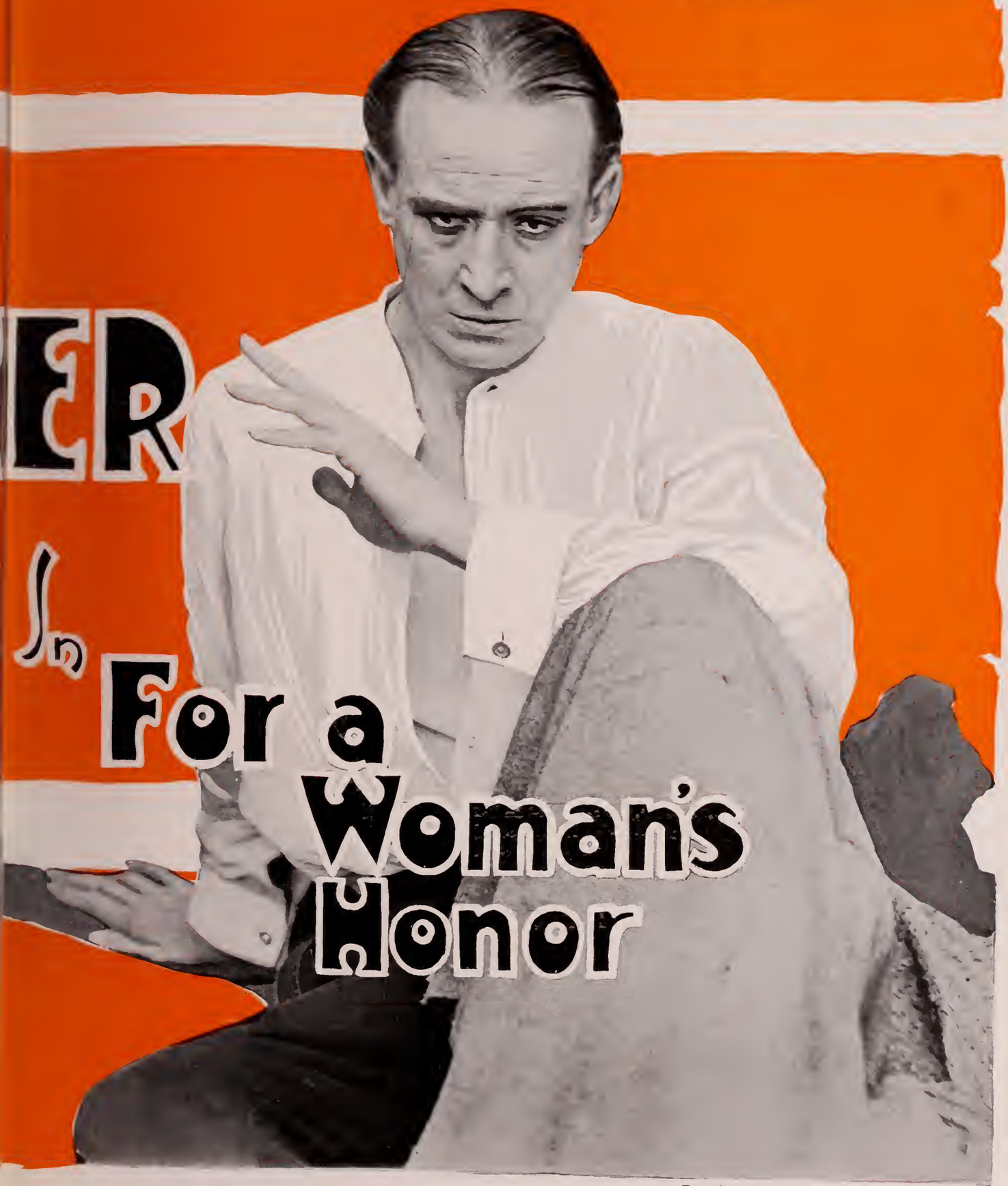
To keep the name of a dead man from being tarnished, to save the name of a woman, he keeps silent under the scorn of his former friends and the taunts of his enemies. It rises steadily in tension to an exhalted dramatic finish.

SUPERIOR PICTURES

ER

In

For a Woman's Honor



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ROBERTSON-COLE PRODUCTIONS



Bessie Barriscale

in Her Purchase Price

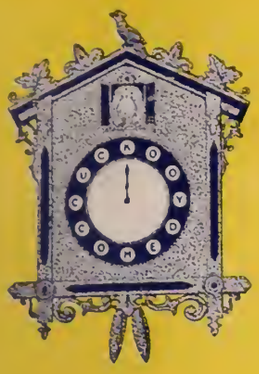
THE most versatile actress of the silver screen appears in a more novel and colorful role than ever before. As Sheka, the Pearl of the Harem, she is seen in all the barbaric splendor of the treasured pleasure slaves of Egypt and is then transformed into the Woman of the East searching for the truth in London's cultured society.

Scenes of magnificence are not unusual on the screen today, but the Harem settings and the auction of slave girls are triumphs of grandeur.

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

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Announcing

THE first three CUCKOO COMEDIES with BOBBY BURNS and star cast—

"STARTING OUT IN LIFE"

"ALL OUT OF LUCK"

"BALL-BEARING BUT HARD RUNNING"



Getting a rip roaring comedy start with Bobby Burns

"EVERY ONE'S A BIRD"

Two Reels of Clean and Wholesome Comedy Every Month



"EVERY ONE'S A BIRD"

"STARTING OUT IN LIFE"

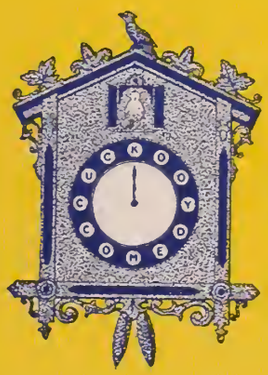
"ALL OUT OF LUCK"

"BALL-BEARING BUT
HARD RUNNING"



You're never
'OUT OF LUCK'
With

CUCKOO COMEDIES



"EVERY ONE'S A BIRD"

Just Samples

OF the land-slide of inquiries for

CUCKOO COMEDIES

from men who "know":—



Jobyna Ralston in Cuckoo Comedies

"Please wire at once price for Eastern Pennsylvania and Southern Jersey."
—*Quaker City Feature Film Co., Phila., Pa.*

"Kindly advise your price on our territory, Tennessee, Alabama, Georgia, Florida, North and South Carolina."
—*Special Features Co., Knoxville, Tenn.*

"Would like you to quote us for this territory."
—*Sitee Film Exchange, Chicago.*

"Quote us prices by return mail for our territory which covers North and South Carolina and Virginia."
—*Eltabran Film Co., Charlotte, N. C.*

"Kindly let us know what your price will be for Kansas and Western Missouri."
—*Equitable Film Corp., Kansas City, Mo.*

"Quote prices on CUCKOO COMEDIES for Maryland, Delaware, District of Columbia and Virginia."
—*Palmore & Homand, Baltimore, Md.*

"If you are to release on state right basis, please submit proposition for this territory."
—*Peerless Film Service, San Francisco, Cal.*

"Kindly let us know your best proposition for Ohio, Kentucky and Michigan."
—*Sterling Film Service, Cleveland, Ohio.*

I AM highly gratified by the splendid rush of inquiries from State rights applicants and others. I am, however, completing arrangements which will secure a wide circulation of the CUCKOO COMEDIES direct to exhibitors, among whom I have so long counted a host of friends. Announcement of this important distributing company will be made shortly.

Mark M. Dintenfass

220 W. 42nd Street, New York.



THE WORLD'S RIGHTS HAVE BEEN SOLD

After looking over both the program and independent distribution organizations we have finally decided to sell the world's rights of

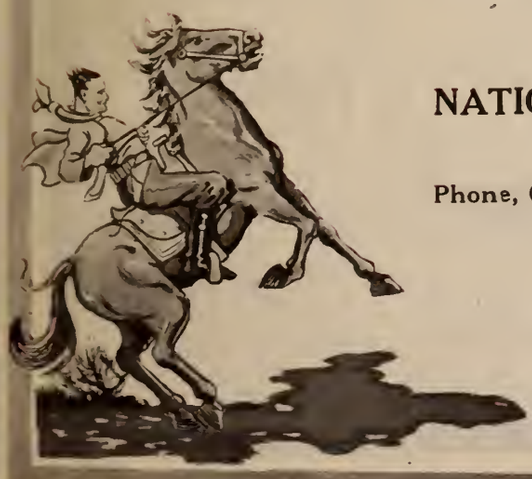
"Lightning Bryce"

to the

ARROW FILM CORPORATION
220 WEST 42nd STREET, NEW YORK CITY

We feel that in arranging for distribution of our serial in this manner, we have afforded those exhibitors who want to bock a high-class, high-speed serial an opportunity to get it through a channel that will give them the best pcssib'e service and the greatest satisfaction.

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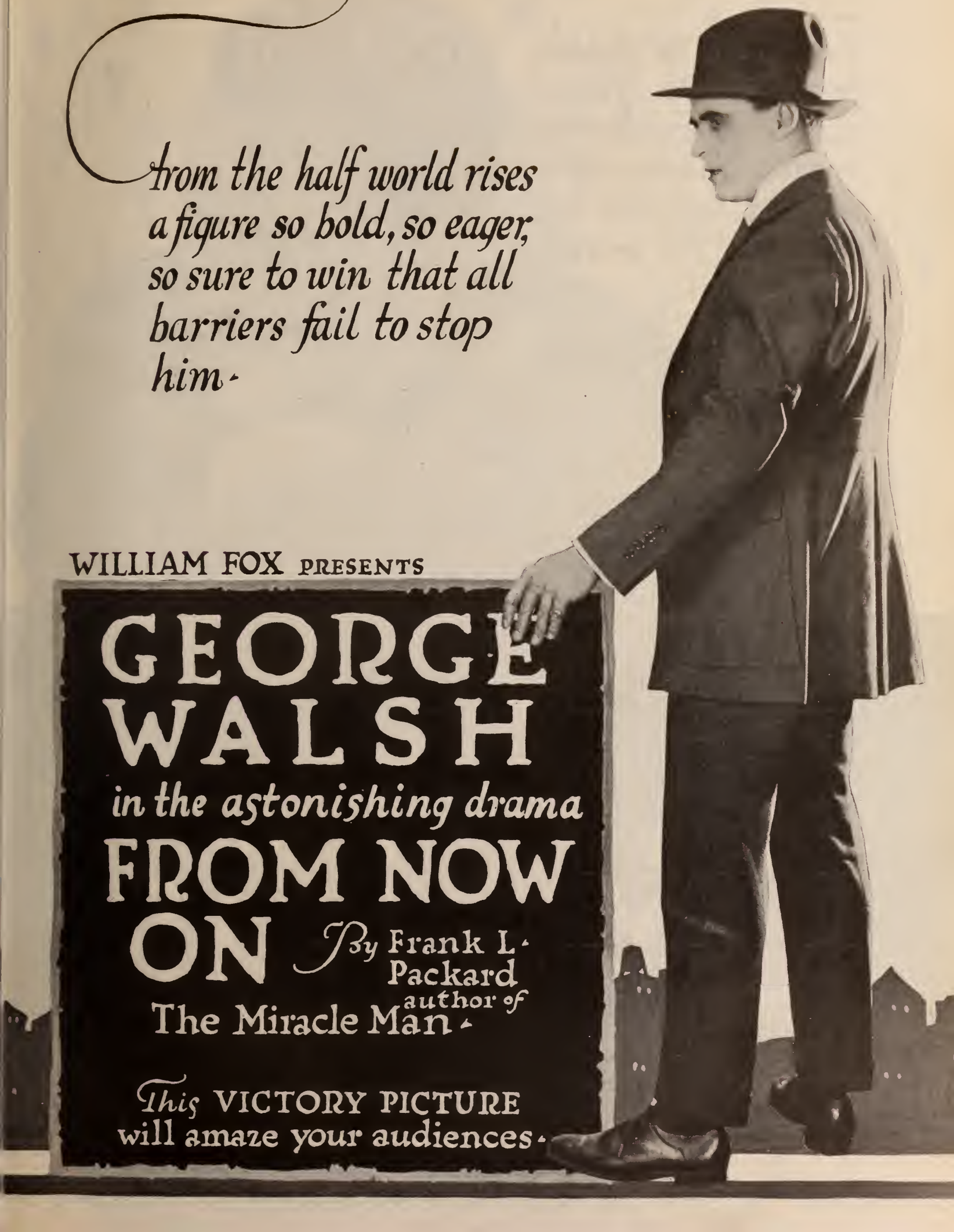


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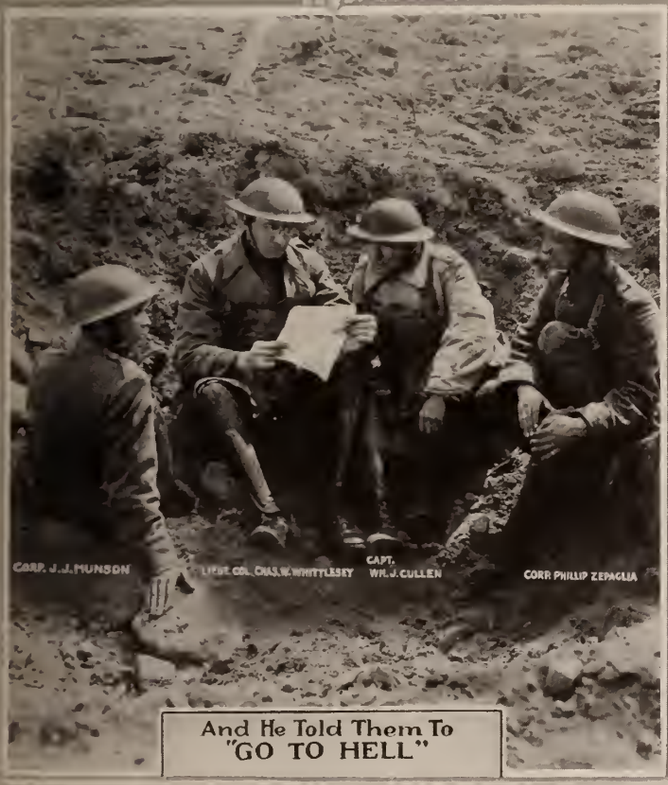
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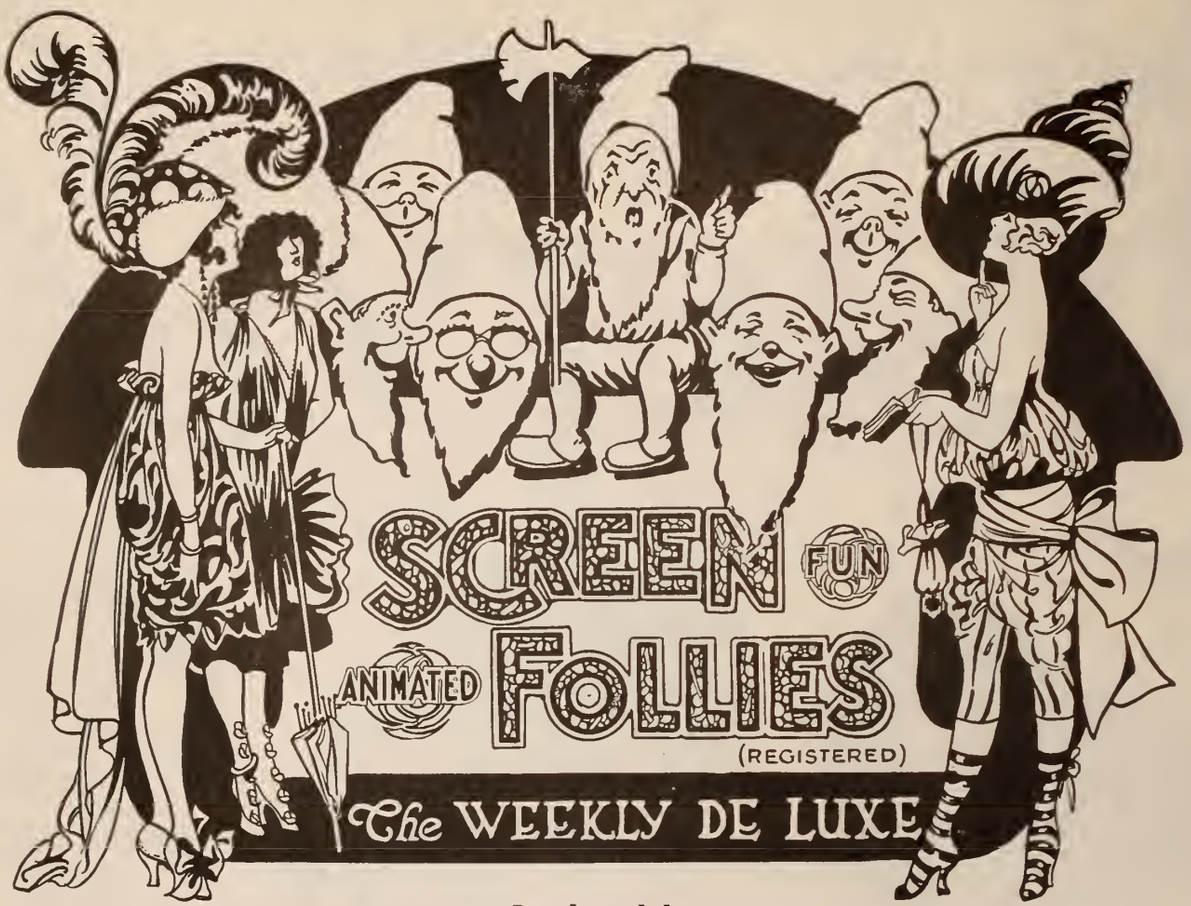
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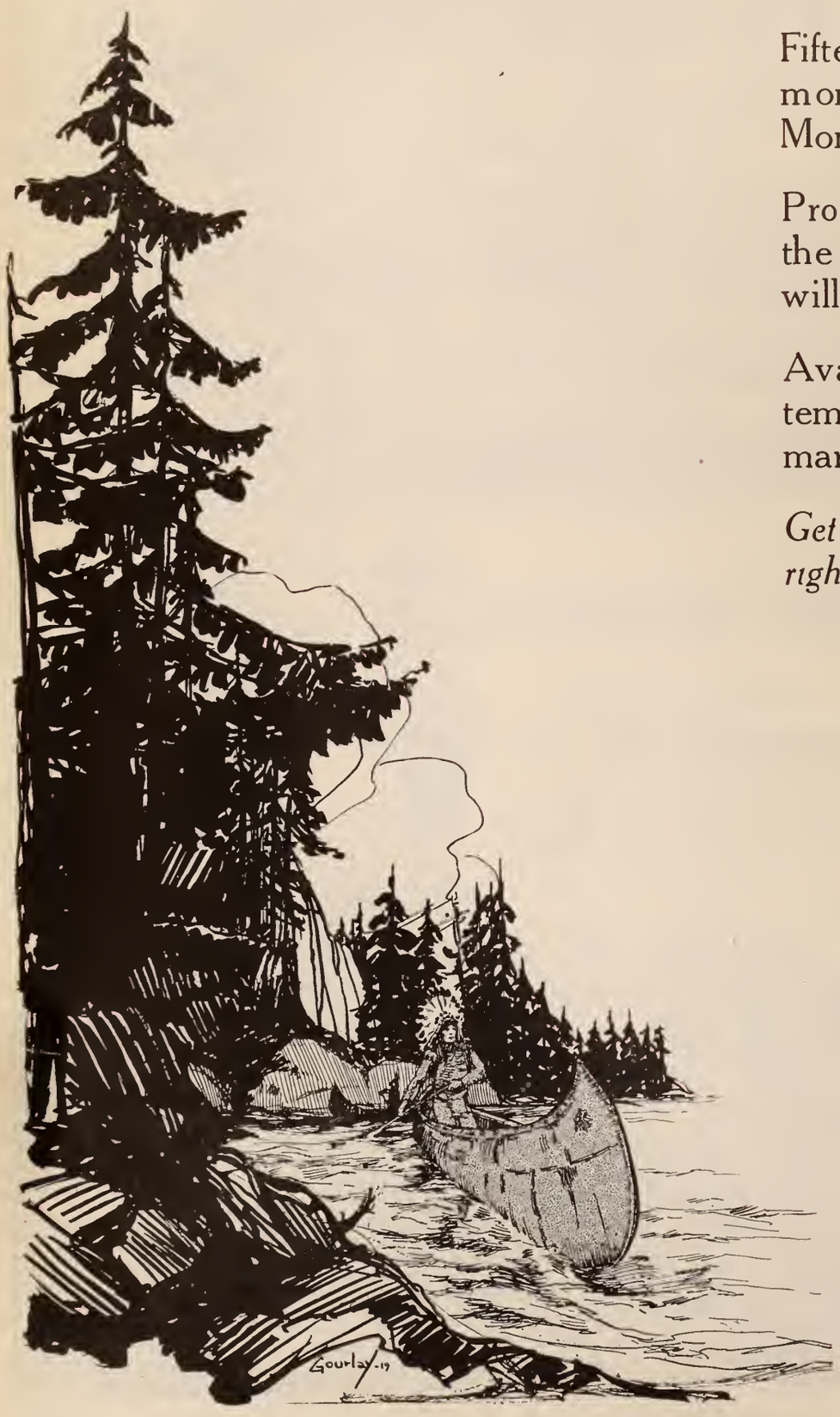
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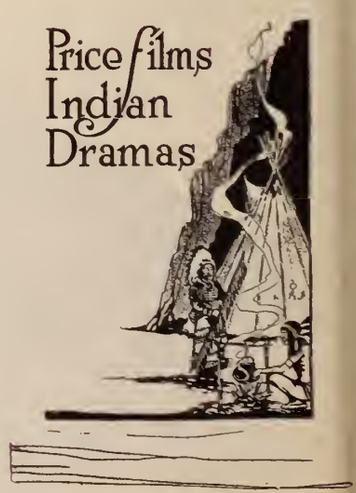
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FAMOUS STAGE SUCCESSES FOR VITAGRAPH STARS

Vitagraph has launched a broad campaign to present its famous feature stars in the **greatest stage productions available.**

It is **one step further** in Vitagraph's undertaking to mobilize genius. Just a few days ago the company proclaimed the acquisition of rights to the works of twelve of the most famous writers in the world. The gathering of stage masterpieces serves to complete the roundup.

The **best,** the **finest,** the **highest** processes of stage direction and the translation of words into action will be contributed by the spoken drama to Vitagraph's creations for the screen.

Vitagraph approaches its big future with an equipment of confidence gained by long, gradual experiment. It has previously produced screen translations of powerful stage plays, and has seen these pictures ride to enormous success. The experiments that proved flawless in the past, therefore, serve as foundation for a definite drive into the future.

Here are some of the stage productions which Albert E. Smith, president of Vitagraph, announces for early production and release:

"THE CLIMBERS," Clyde Fitch's famous stage success, the filming of which is already near completion, with Corinne Griffith as star.

"THE FORTUNE HUNTER," by Winchell Smith, in which John Barrymore enjoyed one of his greatest successes.

"THE SPORTING DUCHESS," that massive Drury Lane spectacle.

"THE COLLEGE WIDOW," by George Ade.

"SHENANDOAH."

"THE CITY."

"THE GREAT DIVIDE," in which Henry Miller and Margaret Anglin starred season after season.

Vitagraph's previous stage play translations are fresh in the public mind. They include:

"THE THIRD DEGREE," by Charles Klein, which Alice Joyce made beautiful on the screen.

"THE LION AND THE MOUSE," by the same author, and with the same star.

"WITHIN THE LAW," in which Alice Joyce and Harry T. Morey shared enviable screen honors.

"A STITCH IN TIME," with Gladys Leslie starred.

More recently Vitagraph issued a film version of Eugene Walter's tremendous play, "THE WOLF," with Earle Williams in the star role, and Charles Klein's equally great drama, "THE GAMBLERS," starring Harry T. Morey.

These two crashing dramas are among this month's releases.

Vitagraph brings forward the combined judgment and talent of big theatrical producers. It preserves ideas from the brains of great playwrights—ideas which for centuries past have lived only in the printed word and in memory.

Exhibitors everywhere have sensed the power of these features which originated on the stage, and are booking these masterpieces for week-runs.

Typical of this is the experience of the manager of the Victoria Theater, Rochester, N. Y., who reports that **during the hottest week in July** he drew **capacity** houses with his presentation of Vitagraph's "THE THIRD DEGREE."

Such films have specific drawing power from the fact that many thousands of film patrons have seen or read of the original stage productions, and are eager for that reason to see the translation. The desire to see extends also to the minds of thousands unable to witness the big dramas of Broadway.

In addition to the particular plays mentioned, George Randolph Chester, production editor of Vitagraph, has mapped out a program of stage-plays to be filmed by that company. Some of the additional stage productions listed for visualization in its films are:

"The District Attorney," "The House Next Door," "Mrs. Dane's Defense," "Zira," and "A Celebrated Case."

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Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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The heroic Belgian Primate, in his garden at Malines. Cardinal Mercier will be welcomed in America this month—exhibitors can book this new subject for use simultaneously with the front-page headlines in the newspapers. Just one of the features of

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The scenic story of a brave little nation, illustrating the country and its people at the most interesting period of their history. High-spots of interest—unusual features that will appeal to the vast army of tourists now waiting for European passports.

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Motion Picture News

VOLUME XX
NUMBER 13

SEPTEMBER 20
1 9 1 9

Protect Your Customer

"FEWER Pictures—Better Pictures—Longer Runs. This is the order of the future. There is little doubt about it now. It is no longer a prophecy; it is actually going into effect."

Does this sound like an editorial thought of yesterday or to-day? Like a trite forecast of the coming year?

It isn't. The quotation above is the opening paragraph of an editorial that appeared on this page in the month of May, 1915. Motion Picture News on that occasion first declared for the slogan, "Fewer Pictures, Better Pictures, Longer Runs."

For over four years the industry has been slowly moving towards the fulfillment of that slogan. To-day, as we enter upon a new film season, the battle cry of more than one company is expressed in the phrase, "Fewer and Better Pictures, and Longer Runs."

But the editorial of 1915 is brought to mind now because of its heading—"Protect the Exhibitor."

There is a thought expressed in 1915 that is as pertinent to-day as the day it was written. There is the thought that will within the next year become the companion to the slogan, "Fewer Pictures—Better Pictures—Longer Runs." If the rocks are to be avoided and the hurdles overcome the industry's sign-post must be changed to read:

"Fewer Pictures—Better Pictures—Longer Runs—and Protection for the Exhibitor."

THE year 1915 marked a turning point in the industry. There is value, therefore, in a glance backward to the editorial thoughts prompted by the outlook of that day. Let us study the possibilities for application of those earlier conclusions to the conditions of to-day. Taking up the editorial after the opening paragraph quoted above, we read:

> "The year past has been largely a scramble, without order or logic.
>
> The well-established daily change programs have gone steadily on, furnishing a solid undertone to the business. Now they are adding features, but with a clear idea ahead of furnishing a shorter program of higher quality and fit for a longer run than a daily change.
>
> With features as a whole the production and exhibition of them have in a large measure been equally wild. Big and little houses have struggled to book them; big and little companies have competed in their production.
>
> "But the lines of cleavage have appeared and grow more and more distinct."

It can hardly be said to-day that "The year past has been largely a scramble, without order or logic." The "year past," it must now be said, has been a steady, consistent preparation for the year that is to come. It has been the lessons of the year past that taught producers the immense revenue possibilities of "Fewer and Better Pictures." The twelve months that have gone have shown the steadiest progression by exhibitors towards "Better Advertising and Longer Runs."

But what can be said of the thought expressed in 1915 regarding features that "Big and little houses have struggled to book them; big and little companies have competed in their production. But the lines of cleavage have appeared and grow more and more distinct."

The lines of cleavage were appearing then between the store-show and the "theatre"; between the dollar a foot "fillum" and the feature.

(Continued on next page)

Protect Your Customer

(*Continued from preceding page*)

The lines of cleavage will appear during the coming year between the theatre whose class of patronage, seating capacity, advertising possibilities and ability make possible the payment of the higher rentals that the "Fewer and Better Pictures" will demand, and the theatre that must be content to remain "a picture house." The lines of cleavage will appear between the producers who actually make *fewer* pictures and the organizations that turn out a quantity product for a market demand that exists just as strongly to-day as it did in 1915 and that will continue to exist.

Will the process of drawing this line be a peacable one? Will it come about naturally and harmoniously or will it be a jarring, injurious course, beset with disturbances?

THUS we come to the conclusion of the 1915 editorial and to the warning that is as apropos to-day. Let's read further in the 1915 editorial, merely changing the phrase "Bulk business" to "higher rentals" to bring its thought up-to-date.

"There is still chaos in the booking of pictures.

We have too many exchanges and with many of them a blind, reckless competition that is working much harm.

Their one aim seems to be to get bulk business, to secure the greatest possible number of customers.

If Ajax Film can't put its service in a house at its price, it puts it in anyway, and two weeks later breaks its contract in favor of another house for a better price. This disorder seems to prevail quite generally.

This is wrong—unbusinesslike.

In the first place, bulk business does not pay an exchange and never did. An exchange makes more money out of fewer and better customers.

But there's the exhibitor to consider. It might seem as if this sharp competition benefited him. But it doesn't.

If he has Ajax pictures for two weeks and then some other brand, and then some other, how is he to establish the name of his house, its kind of pictures, its character? How is he to participate in the benefits of the advertising the maker of the picture does?

A few years ago a prominent clothing manufacturing house, backed by a big advertising campaign, went after bulk customers in this very same way. It got them; but a year later the concern reversed its policy.

Instead of putting its brand of clothing into two or more stores in a town or section of a large city, it selected one dealer and then protected him.

It protected him against near-at-hand competition, and helped him sell more clothes through advertising and other sales help. All with the result that the concern sold more goods at less expense through one dealer than through three. And the dealer *also* made money.

The dealer in every business must be *protected*, not only for his sake, but also for the good of the manufacturer.

The exhibitor must be protected and supported. It is he alone who can raise and hold admission prices. It is he alone who takes in the stream of money that in turn supports the whole industry.

BETTER pictures he must have—pictures as excellent in amusement qualities as the magazine fiction which the millions read.

And sooner or later he must realize that better pictures mean fewer pictures and longer runs for them—not pictures turned out by the foot rule to make a daily change program, but pictures so good that they must be shown again.

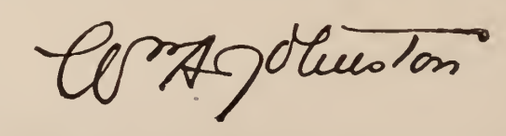
But he needs protection.

He should get one service and hold it. He should be protected against competition. He should be able to advertise to a population sufficient to his seating capacity that he has such and such picture and that he alone has them.

Then he can afford to pay a satisfactory rental in return for this service from the manufacturer.

And the latter, by cutting down an exorbitant and unnecessary distributing and printing expense can put more money into his pictures and make them better."

"PROTECT the Exhibitor" read the editorial heading in 1915; "Protect Your Customer," reads the sign-post for 1919-20. Forget the exhibitor, disregard his problems and his possibilities, think only of methods of putting more and more pressure on the rental-gauge—and there are rocks ahead.



Dealing in Personalities

J. C. JESSEN is in town, boys. J. Carl Jessen, in other words. Or, if you prefer it, Carl Jessen.

We like J. Clever Jessen for ours. Bennie Zeidman and Tom Geraghty are the word specialists who are understood to have officiated when our West Coast representative was christened that fashion. We are willing to take their word for it. If they—and the rest of the Los Angeles colony—persist in declaring that "the boy is clever," far be it from us to object.

Of course, "J. C." objects. In fact, they make him very uncomfortable with that, "the boy is clever," line. And when we think of that we decide that it wouldn't be quite fair to spread the phrase around New York, now that he is our guest.

So we'll say no more about it.

But we will say this: If there is any way that the cooperation between MOTION PICTURE NEWS and your organization on the West Coast can be improved now is the time to speak. "J. C." is going to try and see most of you in the few days that he will be here. But if you have something on your chest, if there is some way that we can help you in Los Angeles—say the word.

You'll be glad to meet "J. C.," anyway. He's the genial, regular fellow type that you will be glad to have on your calling list the next time you journey to Los Angeles.

We had an interesting visitor from London this week in the person of Victor Sheridan, managing director of the Associated Cinematograph Theatres, Ltd. Mr. Sheridan runs six big English theatres and is also prominent in the activities of the C. E. A. He impressed us as the live-wire type with worth while opinions that he is not afraid to express. Some of the things he told us will make most interesting reading for American producers. We'll present these views to you within a week or so.

WHILE speaking of the visit of our Los Angeles representative to New York let us also mention the fact that Harry Reichenbach has returned to the precincts of Broadway. Harry returned the same day that we received a postcard from him postmarked "Tia Juana" and inscribed, "Came down here to get a new crop of bull."

We laughed at the card and then walked down the street only to meet Harry at the luncheon table. Now we suppose he will be sore if we say that Harry always makes good on any statement he issues. Do you think he will?

Harry is now hanging his hat in the Equity offices and warming up to a campaign on "The Eyes of Youth." Bill Rudolph, after accepting congratulations from all sides on his crackerjack insert advertising, has tendered his resignation.

We like to have Harry journey to the Coast. Because he always brings back a corking supply of good stories. One of the funniest he told this time concerns the producer who declared to a crowd at the Alexandria, "I want distribution in the worst way!"

But, shucks, we can't tell you the answer to that one.

Had still another visitor from across the pond this week. W. Harlan, proprietor of the Electric theatre, Portobello, came to us with some news of conditions in Scotland. Mr. Harlan finds so much room for improvement in the distribution of American pictures in Britain that he plans the opening of offices here for the reciprocal handling of British pictures in the American market and American pictures in the British field.

JACK WOODY has been made General Manager of Realart, stepping up from the title of "General Sales Manager." Which is good news to the host of fellows who insist on telling you that Jack Woody is "one regular feller."

Wonder what change the new title will make in Jack's status at the daily convention of sales managers which seems to be a regular feature at the Astor lunch room now. Gosh, there is hardly a day that you won't find Jack Woody, Fred Quimby, of Pathe, Ralph Proctor, of United Artists, and E. C. Pearson of the same organization grouped about a table.

And it's a funny thing that all of these boys are popular with every one you meet—exchange men, exhibitors, and common, ordinary New York film hounds. Why, even J. C. Jessen pulled it on us the minute he arrived in town, by saying, "Where can I reach Fred Quimby and Jack Woody?"

The next thing we know Woody, Proctor and Quimby, three boys from the far Pacific coast will be known as "The Three Musketeers." They are together a lot, they have the same genial personalities and they give the same clean-cut impressions.

There's real lightning and jazz in the story on page 2396 of this issue, which tells of the battle Hulsey and his associates are making against the S. A. Lynch invasion of Texas. There's a rip-snorting battle on down there, boys, ana how we all do like a battle! But this is only the warming up stage. Just think of all the fun that we will have six months from now. Just think of the new joy that will be injected into a news editor's life when he can turn from publicity hokum to a real, snappy, fight story. Guess we'll have to polish up some of the adjectives that press agents don't use.

J. EUGENE PEARCE, general manager of five houses in New Orleans, was among the exhibitors who called at MOTION PICTURE NEWS office this week. "Gene" is one of the many exhibitors who isn't worrying over the prospect of strenuous days this winter.

"I went through the first battle this industry saw," he declares," and that was when General Film set out to monopolize the game. I guess those days were strenuous enough for anybody. But at the same time they taught real lessons. It isn't for me to point out the lesson but any exhibitor whose memory takes him back to those days can face the experience squarely and form his own guide. Of course, this is going to be a tempestuous year, with perplexing problems in booking and advertising. But the only man who has to worry is the one who 'quits' before the gong sounds."

Fatty Arbuckle sure can see things coming. "Back Stage," his latest release, was made and completed several weeks ago, and yet it is built around an actors' strike. If that isn't stepping right into publicity we'd like to know what is. But that doesn't compare with "W. H." Shepard's skill in landing on the title, "Everybody's Business," just when the Saturday Evening Post started a weekly department with that heading. A short story title would only be seen by the Post readers once. a serial heading about five times, but "Everybody's Business" is there week in and week out.

JOE PLUNKITT has left the Famous Players-Lasky organization and is acting very mysterious about his new connection. Says he hasn't decided on anything yet but the rumorists persist in having it all doped out for him. They link his name with a gentleman whose initials are "L. J."

Not believing in rumors ourselves we won't even hint at Joe's future. And since it is only a few weeks ago—on the occasion of his moving to Fifth avenue—that we told you all the good things we thought about Joe Plunkitt we can't do that again.

So we'll just close by saying: "Whatever the next move is, Joe, good luck to you!"

TWO NEW STUDIOS FOR WEST COAST

THREE quarters of a million dollars will be spent on the erection of two more motion picture studios on the West Coast, according to construction plans just announced.

Los Angeles and New York capital is said to be behind the project of Paul Studios, Inc., which is to begin within thirty days the erection of a commercial studio with a capacity of thirty production units and at a cost of $500,000.

Associated in this enterprise are R. Holmes Paul, president; R. C. Willard, former Universal controller; Whittington and Kahn, New York brokers, and Emil Fossler, builder of Brunton, Lasky and other studios. A forty acre site at Melrose and Crescent avenue, Hollywood, has been secured.

Jesse D. Hampton Productions begin the construction of a $250,000 studio on Santa Monica Boulevard, near La Brea, with three dark stages, each one hundred and twenty by one hundred and twenty; also administration, laboratory and property rooms.

Press Books as the Authors See Them

In Which Mr. Briggs, of Minneapolis, Is Given a Few Pointers On the Why and Wherefore of Press Books and Picture Exploitation

[Recently Motion Picture News published an article by George N. Briggs, publicity director for Finkelstein and Ruben, which complained of the quality of publicity aid given the exhibitor in the average press book. Mr. Briggs invited an argument—and this week he gets it. Howard Dietz, director of service for the Goldwyn Distributing Corporation, and J. H. Mayer, acting director of publicity for the Universal Film Exchanges, are the two gentlemen who step forward to set Mr. Briggs right.]

The Other Side of the Story

By J. H. Mayer

(Acting Director of Publicity, the Universal Film Exchanges, Inc.)

THERE has recently been an epidemic of abuse hurled at the various publicity departments of moving picture concerns for the alleged mediocrity of their press books, and it seems that whenever a space writer is unable to create an original thought around which to build a story, he hauls out his dictionary and book of synonyms, and proceeds to strip the venacular of its superlatives in malignity. "Rotten," "cheap," "uninforming," "twaddle," etc. are favorite words of the press book maligner, who rants and fumes ad lib. But when he has finished two or three columns in which he has uncorked a profusion of platitudes, about all the reader has learned is that the writer has had fifteen years' experience on some newspaper.

No words are minced; no discrimination is used. We are informed that all press books are bad, and an insult to the intelligence of the exhibitors, newspapermen, and the printer's devil.

In a recent issue of "The Motion Picture News," an article entitled, "More About The Press Books We See," was published in which the author branded all press books as twaddle, and then went on to describe his search through the campaign book of a well known film concern in search of material for publicity. He could find nothing that appealed to his esthetic taste as a "press agent." He admitted that the press book contained a synopsis and a number of short stories about the various scenes in the picture. "But," to use his own words: "Nothing in the book even suggested the germ of an idea." And then he came upon a column story describing a scene in the picture which the writer of the press book assured him was not a fake. But the fifteen years' experience of this writer stood him in good stead, and he not only refused to believe the story, but he unmercifully flayed the item as a fake.

The fact of the matter is, the story was not a fake. The scene was real. I can vouch for this, as I saw the picture, which was shown at the Strand theatre here. The press book had vividly described the scene, which was one of the features of the picture.

There can be no argument in favor of the press book of a year ago. It was poor. It was devoid, in most cases, of good stories. Dramatic and photoplay editors found little or nothing in the press books which could be used without rewriting, and most dramatic or photoplay editors haven't the time or inclination to rewrite press stuff.

But this condition does not prevail today. The press books of most film organizations are as nearly perfect as they can be made. (At this point I beg permission of my readers to drag in the fact that I have had only twelve years' experience as a newspaper hound.) The fact is mentioned in this connection: For two years, I was dramatic editor of The Cincinnati *Commercial Tribune*, and during that period handled tons of press matter from the various film concerns. A vast amount of it was ordinary, some of it was good—a portion was excellent.

Any dramatic editor who cannot find good material for his photoplay column in the Bulletin issued by The Universal, "The Progress Advance" of the Paramount-Artcraft Company, the press sheet of the Goldwyn company, or the clip sheet of Fox, isn't partial to moving pictures. There are other concerns which issue good material, but the ones mentioned are probably the best.

The press sheets of these companies are also fitted with readable stories, which can be used in their original form, or adapted for particular localities by any "press agent" who has a grain of ingenuity. I have before me as this is written, a press book on "The Heart of Humanity," containing 32 pages. Every conceivable form of publicity is contained in this book. There are intimate sketches of the production, criticisms of various metropolitan newspapers, ten stories for the week producing the showing, ten paragraphs for the week of the showing, twenty-four special stories, advertising punches for the program and herald, reproduction of posters and stills, and seventeen different suggestions for newspaper advertisements. Any press agent who cannot find sufficient material in this press book to lay out a rip roaring advertising and publicity campaign, should go back to "covering" the church route on the Podunk Gazette.

Press books are written for the use of exhibitors in New York City, and Three Corners, Wisconsin. In the biggest cities, the exhibitor usually has a publicity manager or press agent who devotes all of his time to securing publicity and exploiting pictures through the arrangement of novel lobby displays, tieing up with department stores, writing letters to patrons, etc. In other cities, not so large, the press agent is usually a newspaper man, who gives a few hours of his spare time to the exhibitor. In the smaller towns and villages, the exhibitor, feeling that he cannot afford the services of a publicist, does his own press agenting. Publicity departments of the film concerns do not maintain that the intelligence of the exhibitor in the smaller towns is of lesser degree than in the big city, as has been suggested. They do aver, however, that exhibitors in the village must be given the very best cooperation in the way of publicity material, by reason of the very fact that such exhibitors are more dependent upon the press book than the big exhibitor, who pays a good salary to a press agent, who has, or should have, ideas for putting on the picture, and obtaining the maximum newspaper publicity. In my six months as publicity manager of the Cincinnati exchange of the Universal, I did not receive a single complaint from a small town exhibitor regarding our press books.

Manifestly, there is a wide difference of opinion as to what is a good press story. The photoplay editor of one paper will demand a certain kind of story, which another paper in the same town would not use. Some newspapers want feature stories—others require simple and straight facts. Here is where the ingenious press agent comes in. Knowing the requirements of his papers he can supply the kind of stories that will appeal to the individual tastes of the various editors. A little grey matter mixed with enthusiasm, and half an hour's work at a typewriter is a splendid recipe for "press agents" to follow. The time spent in considering the work of others, if diligently and judiciously applied, can be put to the purpose of writing stories, as the press agent would have them. That is what I did while handling the publicity for Gifts theatre, Cincinnati's most beautiful picture theatre.

"When a Feller Needs a Friend"

By Howard Dietz

Director of Service, Goldwyn Distributing Corp.

THE sanctity of the Press Book has undoubtedly been violated by your correspondent, George N. Briggs, and I cannot resist the urge to rush to the defense of the Alamotion picture exploitation clan. Mr. Briggs' zolaesque diatribe on our calling and the product of our calling could perhaps be best crushed by an absurd silence, but in this age of debate and rhetoric, where is the tongue to hold its place in the face of abuse, where is the press agent's typewriter which can refrain from clicking out the satisfying rebuttal?

Someone—and it must have been either Ruskin or Emerson—once said that "a little knowledge is a dangerous thing." Their particular objection to "a little knowledge" was doubtless because it speaks the language of half-truths, and half-truths are more dangerous than lies. Mr. Briggs' article in The News was an article of half-truths. In his first paragraph he puts press books into the class of the "totally worthless," and further claims that they are an "insult to the intelligence of newspaper readers." Press books are not *totally* worthless. I have in my desk evidence for my case in the form of letters from exhibitors and clippings from newspapers of varying degrees of importance. Exhibitors being the sole judge of the worth of Press Books (and in this

article I am taking Goldwyn Press Books as the example because I am most familiar with them) have declared them *not* worthless—in fact the vast majority of their letters eulogize their worth. Also the clippings which we have here in the charge of our librarian bear evidence that newspaper editors have not hesitated to "insult the intelligence" of their readers. And can Mr. Briggs say that he is a better judge of insults than those Prelates of Insolence—the editors?

Nor is it necessary to go on down the lines of Mr. Briggs' article to disprove his case that "one press book is just as bad as another—poorly written, devoid of ideas, cheap, uninforming twaddle." There is further use of the half-truth in all of this. I can point to Goldwyn Press Books that were poorly written, devoid of ideas, cheap, uninforming twaddle. And I can point to others that were quite the reverse in every respect.

I agree with your correspondent in his grievance against the idea of Service Departments blaming their poor work on lack of cooperation with their studios, and as long as he confines his argument to similar irrelevant matter, his thinking is clear and logical, though it must of necessity be quite uninteresting. But I do take issue with him when he attacks the idea that the standard of intelligence is lower in the country than in the city. In fact, I am absolutely sure that he is wrong. The city is, because of its very nature, the centre of culture. It is the only community that can afford to give its citizens the best in the way of education in the arts and sciences. The country's great education results from a contact with the city. Statistics on literacy (and even on health) will convince Mr. Briggs of the superiority of the city in this respect.

And as for the country newspaper printing the same matter—or matter of equally high calibre—as the city newspaper, that, of course, is absurd. The entire cataract of the country weeklies is stemmed by any one of the leading city newspapers. In fact, there is only one country newspaper in the United States that has made a dent in the history of journalism, and that paper is the Emporia Gazette, headed by a man of metropolitan education—William Allen White.

Yet, all this is perhaps beside the issue, for Mr. Briggs claims that 35% of the revenue for all pictures comes from the large cities. And on this ground we are willing to meet Mr. Briggs in the fight for better press books. But we claim that it is folly for him to drag statistics on country and city intelligence into his argument, an argument which lacks the one vital element for being convincing—lack of dogmatism.

Taking a more constructive attitude with regard to the Press Book is the discretion that is the better part of a Service Manager. The Press Book, of course, must be put in its place. It must be improved to its highest possible efficiency first, and then put in its place, let us say. Those of us who make Press Books are constantly trying to improve them so that they will be an aid to the exhibitor. That the Finkelstein and Rubin theatres have been unable to use them can only be answered by the statement that the Rothapfel theatres have used them. It was only the other day that I saw an advertisement in a Philadelphia paper—an advertisement of a showing at the Chestnut Street Opera House of a Geraldine Farrar picture. This advertisement was taken bodily from the Press Book. Moreover, previous to this advertisement I saw a large news story about Geraldine Farrar in a different Philadelphia paper which for the most part had emanated from the same Press Book. Which only proves that it is all a matter of opinion. One man at a desk in New York cannot turn out matter that will meet the demands of every exhibitor in the United States. But he can produce press material that will serve the majority of them. And if the maker of press books is not to be guided by the majority he must be guided by the minority, which would of course be ridiculous.

The printed word can say only a certain amount. It has its limits in the field of exposition. The acute idea that is not read is just as valuable as if it had never been put into print. The tendency therefore of the modern producing company is to supplement press books and other accessories with a human being on the premises, who will carry out for the exhibitor what the exhibitor will not carry out for himself, often through sheer inertia. Goldwyn has such a man at every exchange. In fact we shall all see the day of Mr. Briggs' Utopia when the press book is a minimum of bunk and a maximum of utility. Let us hope that Mr. Briggs will help us to better our service to the exhibitor. If he does not, but continues to *de*struct instead of *con*struct, he will shortly be a subject for a cartoon by his namesake entitled "When a feller needs a friend."

When is a Press Sheet?

When Is a Press Sheet?

One answer was presented in Motion Picture News recently by G. N. Briggs, publicity manager for the Rubin and Finkelstein theatres in Minneapolis and St. Paul. This week the other side of the case is presented by Messrs. Dietz and Mayer.

But the real answer comes next week. Motion Picture News has obtained from C. L. Yearsley, Advertising Manager of First National Exhibitors' Circuit, the exclusive right to present it to the industry. It consists of the opinions, criticisms, comments, suggestions and complaints of more than three hundred exhibitors.

Combined, these exhibitors leave nothing unsaid about press sheets and advertising material generally, nor do they overlook a single chance for condemning or complimenting the work of the men in the Publicity Departments of First National, Paramount, Metro, Fox, Select, Universal, Goldwyn, Exhibitors' Mutual, Robertson-Cole, World Film, Pathe in fact, every producing and distributing concern that regularly supplies them with "exhibitor helps."

They contribute a remarkable and valuable knowledge to all exhibitors in their revelations of methods, plans and ideas. They speak with a frankness that will remove all doubt from the minds of publicity and advertising men about exactly what the majority of exhibitors want in the way of service from their respective departments.

Motion Picture News next week will publish the first instalment of these exhibitor opinions.

Prefacing it will be an article by Mr. Yearsley, who has preferred to gauge the character of First National's exhibitor advertising and publicity material in accordance with the requirements of the majority rather than the specific needs of the few—and who made certain of his premise by determining just what are the points of agreement by the many. He will summarize his own experiences and conclusions with his own conception of the digest of the several hundred exhibitor opinions he has received.

Another Editor Heard From

By Sam Raddon, Jr.

Motion Picture Editor, Oregon Daily and Sunday Journal, Portland, Ore.

ARE only unsuccessful newspapermen recruited in the ranks of motion picture company publicists?

Or, having once connected with m. p. payrolls, do good newspapermen go stale?

Does the environment of the studio, the players' dressing room and the managerial sanctum stifle the good reporter's ambition to dig up a story?

Something is wrong?

There are news stories in every motion picture produced: in the producing of the picture, and in every star and in every speck of star-dust in the milky way of the silver-screen firmanent. Newspapermen, above all others, should be able to root out these stories, and to present them in press-books and advance sheets in such manner that motion picture editors would clamor for them, and newspaper-motion picture-fans would eat them up.

But as a rule the praise-agents fall down on the job. There are exceptions, bless 'em, but the general run of stuff awaiting the editor's shears and paste-pot when he opens his daily mail, with a half hour to press time and a big hole to fill, is bunk-simple, but by no means pure.

The argument that press sheets are prepared chiefly for small, country newspaper consumption, will not stand the gaff. If the average run of motion picture publicity matter is used by the country papers, it is simply because the small town editor, between taking a cord of wood on subscription, running out a job of letter-heads and writing an editorial on the curse of riches, must make some sort of a showing to please his theatre advertisers and his circulation constituency, and because he hasn't the time nor the facilities for re-writing his copy and getting it into the paper on time. Would the small-town editor use less of the press-material if it were really high class? Would the home-town subscriber read less of it? Nonsense. The best is none too good.

The day of superlative generalities has passed. Give us real newsy stuff with a kick. Two percent nauseates us.

But far be it from us to put all odium on the press-man himself. The blame rests in considerable part, we believe, with producers and managers themselves. What do they know about news? Their advertising instincts are largely those of the late lamented Barnum. A wizard in his day, we'll admit. But he's dead. Managers apparently fail to realize especially the cumulative value of repeated mention of their plays and players and theatres, even though such mention may

(*Continued on page 2396*)

Meet Some More of the Real Ones!

Exhibitors Who Help Keep the Industry In Its High Place



E. A. VAN DORAN is manager and owner of the Victoria theatre, in a town sung of by poet and bard, Hiawatha, Kan. Prior to 1917 when he became owner of the house, Mr. Van Doran was a photographer, but says he is now "very much in the motion picture game, and in it to stick."

The people of Hiawatha are educated to pictures and are very critical, he says, and only the best will pass muster with them, so naturally the biggest productions at as early a date after release as possible, are run.

"I read the NEWS and keep posted up to the minute" Mr. Van Doran writes, and adds that this Fall and Winter he is looking for the biggest business for himself and other up to the minute exhibitors, that they have ever experienced.



SINCE 1911 D. Filizola, proprietor of of the Theatrette, Fort Scott, Kansas, has been an exhibitor, and prior to that was for twenty five years, in one or another way, connected with the show business.

Mr. Filizola has a few words to say on the exchange-exhibitor relations, which he believes is now entirely a one-sided affair. He is one of the many exhibitors who decry the deposit system, and says it is a most difficult matter to ever get a refund in case of a mix-up in service. He also finds the matter for lobby display and for press exploitation, sent out with a big feature, to be of absolutely no use, despite that the price of photos for display has almost tripled.



J. W. DAVIS manages the Vallejo Theatre at Vallejo, California, a house with a 1,050 seating capacity. The main offices of the theatre are in San Francisco, and the best attractions only are run, the booking following that of the same pictures at the big California Theatre in San Francisco.

In addition, the Paramount-Artcraft features are run following their play at the Imperial Theatre, San Francisco, so altogether the Vallejo rightly lays claim to showing pictures worth while a short time after their release.

Mr. Davis follows the policy of running his theatre in accord with the wishes of his patrons, constantly open to suggestions of his public. He always says he finds many suggestions of interest in the NEWS.



EDDIE CRAFFETS is another Hoosier State exhibitor, controlling the destinies of the Pastime Theatre, Seelyville, Indiana. The town is but a small one, the coal mining industry being its standby, and the Pastime seats one hundred and fifty, but a full house is always the order of the day. Being but eight miles from Terre Haute, Mr. Craffets has to avoid competition of the big city which is easily reached, by running pictures of quality. Prior to his taking hold of the theatre, it had never been a success. It is now. That is its proprietor's doings.



JOHN H. WETZ is at the helm of the Crown Theater, North Salem, Indiana, which he has brought from a run down institution, not paying expenses even when running medium grade pictures, to a successful house billing only the best produced.

Such pictures as "Daddy Long Legs" and others of similar character are playing to big business at all times. In fact so successful has Mr. Wetz been that he has just completed a new theatre, up to date in every respect, and which opened August 30. Mr. Wetz promises pictures of the best calibre the market affords, to be presented in just as high class a manner, with excellent musical programs. North Salem is a progressive town in the progressive Hoosier state.



THE Rex Theatre, Perry, Iowa, is in J. C. Collins' hands, and another house now building. which will seat 600 will also be under his control, so the report "business prospering" seems more than a truth.

Mr. Collins finds the public has been educated to the best and only the best in films, and is quite willing to pay increased admission prices when special big features are presented for them. Mr. Collins adds a word to his letter stating the United Exhibitors of Iowa do not oppose Film Trade of Board rules.



F. C. Gregory is proprietor of the New Orpheum theatre, Maquoketa, Iowa. Prior to his taking hold of the house, it had been dark for several years, He opened it after installing new projection machines, and completely renovating the entire theatre inside and out.

The pick of the output of Fox, Pathe, Vitagraph, and Universal are offered patrons, together with any other good subjects which the market affords toward rounding out a balanced program. Advertising in the local newspapers is religiously followed, and results, says Mr. Gregory, prove he has found the correct system.

"I always find the NEWS a wonderful aid, in fact would feel lost without it" he concludes.



HARRY M. KIRKMAN started in 1916 with the Strand theatre, Hays, Kansas, and has stuck with it ever since. He adds his voice to the almost unanimous report of prosperous conditions, this in spite of the fact that his house seats 1000 in a town of 3750. So it would seem the townfolk depend on Mr. Kirkman's picture selections, and find them right. The programs of three distributing concerns are used by the Strand, and in addition Mr. Kirkman has signed up for the "Big Four."

A daily attendance of 1000 at twenty two cents admission is the Strand's average—and quite an average at that considering it means one out of every four people in his town. Mr. Kirkman is kind enough to declare the NEWS the best trade paper, and wish it long life.

Six to Six Hundred in Three Years

The Remarkable Growth of the Miami Valley Exhibitors League with the Story of Its Founders and the Work It Is Doing for Exhibitor Organization

THREE years ago, when the motion picture business in Dayton, Ohio, was confined almost exclusively to what was ordinarily termed "picture shows," six exhibitors met in the lobby of the old Phillips House to discuss ways and means of securing first-run pictures without conflicting with the interests of each other.

Nothing much was done and nothing in the nature of a "league" was contemplated at this first meeting of the motion picture exhibitors of Dayton, but from this small beginning grew one of the most important organizations of motion picture exhibitors to be found anywhere in the United States.

With a small membership confined to the men engaged in the motion picture business in Dayton, Ohio, the organization struggled long attempting to do many things and succeeding in but a few. Municipal and state regulations of one kind or another developed with great rapidity and owing to the small number of exhibitors in comparison to the population the voice of the showman in protest could not be heard.

About this time—or in March, 1919—a meeting of the then existing organization was called by John Seifert and a reorganization effected, bringing into existence the Miami Valley Exhibitors' League as it now stands. The officers of the organization are elected annually and at present consist of the following: John Seifert, manager of the Rialto and Ideal theatres, president; Ollie Schaeffer, manager of the Grand, vice-president; A. F. Kinsler, manager of the Elite, secretary; Bert Fiala, manager of the Alambra, treasurer; Theodore Lindsey, manager of the Apollo, trustee.

The board of directors is composed of John Seifert, Theodore Lindsey, Mark Gates, Julius Leopold and Al Kinsler. This board, elected annually by the members at large, acts officially for the League, reporting at the monthly meeting of the members.



Officers of Miami Valley Exhibitors League: Al Kinsler, John Seifert and Bert Fiala

The meeting place originally selected was one room in the Rauh Building, where the routine business of the local membership was cared for.

As first organized, the membership was limited to the exhibitors of Dayton, but with the increase of state and municipal regulation it was thought advisable to widen the field in order to secure more serious consideration of the exhibitors' viewpoint. With this in mind the membership was extended to cover Ohio, Indiana, West Virginia and Kentucky and from a list of six the membership was steadily grown until it now numbers five hundred and twenty-seven with an average of twenty applications coming unsolicited every week.

Many phases of the exhibition business are being cared for and under the able guidance of the president, Mr. Seifert, many things are being accomplished that tend to make smooth the path of the man who shows pictures.

Through the activities of this league the Wurlitzer Company of Cincinnati and the Q. R. S. Company of Chicago, are cutting music for automatic players that can be used tax free and through the activities of the league its members are being supplied with lists of music suitable for use in motion picture theatres that can be used without the payment of the music tax or royalty fee.

When the question of legalizing the showing of pictures on Sunday was being discussed it was this organization that got busy; and when some enthusiastic councilman, guided, no doubt, by what he considers the good of the community, introduces an ordinance that seriously conflicts with the rights of the exhibitor it is this organization that calls public attention to it and secures for the exhibitor a hearing and serious consideration.

The League long ago outgrew its original location and is now located in comfortable and commodious quarters in rooms numbered 913-914-915-916-917-918-919-920 and 921 of the Rauh Building, where the executive offices are maintained and where the members find many of the conveniences of the modern club.

The past summer the League rented a camp conveniently located on one of the nearby rivers and all of the midsummer meetings were held out of doors where the members could enjoy a bit of relaxation and transact the needed business at the same time.

The Miami Valley Exhibitors' League is affiliated with the Motion Picture Exhibitors' League of New York State of which Sydney Cohen is president, and the constant exchange of views is proving beneficial to both organizations.

The growth of the local League has been phenominal and indicates the high regard in which the exhibitors generally hold the officials and directors of the organization.

There are many ways in which the members and motion picture exhibitors in general can be benefited by organizations of this type and there are many exceptional plans under consideration for the improvement of showing conditions.

When the membership has grown a bit, co-operative buying of pictures is one of the big features being discussed and to this end plans have already been formed to establish a clearing house or booking agency, through which the members of the League may secure at minimum cost the pictures they desire to show.



Officers and some of the members of the Miami Valley Exhibitors League, Dayton, O.

THE FICTION MART
Appears on
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Declare War To The Finish In Texas

Frenzied Battle on to Buy and Build Theatres—Newspaper Advertisements Used to Carry Fight to Public

MILLIONS of dollars are being thrown into a frenzied orgy of theatre buying and building, and thousands of dollars are being used in advertising space in a battle of business giants for the film supremacy of the Southwest. S. A. Lynch, who already owns scores of theatres in the Southeast, is daily adding to his holdings in the Southwest; he is building a $500,000 thaetre in Dallas, in Waco he has bought three houses outright, in Houston he purchased the Liberty, the largest theatre in that city. and is reported to have options on two ground sites of $100,000 each in Houston and San Antonio in addition.

On the other hand, leading exhibitors in the cities named, and in others where Lynch will probably invade, have banded together, and in a round robin through the medium of a page ad in Texas and Oklahoma newspapers have announced that they are in the market to purchase theatre property in Texas, Oklahoma or Arkansas. Scores of scouts are daily making the rounds of the big towns in the territory named and, be it known, there are 35 towns in Texas alone with more than 10,000 inhabitants.

Drawn Up in Battle Array

The fight started with the announcement of the new season and policy by the S. A. Lynch Enterprises which handles Paramount-Artcraft pictures in this territory.

The Lynch Enterprises wanted what they considered just and equitable rentals in the cities wherein all this fight is going on, and they announced if they failed to get them they would either build or buy houses in those cities in which to house their product.

In Dallas, the film centre of the Southwest, which is largely controlled by E. H. Hulsey and his three big houses, the Old Mill, Hippodrome and Queen, there hasn't been a first run Paramount picture shown in some time. On the contrary, Hulsey in a full page addressed to both the public and exhibitors throughout the territory, announced that he, as well as Levy at Fort Worth, Boland at Oklahoma City, and Lytle at San Antonio, had booked the entire product of Fox, Metro, First National, Goldwyn, Select and United Artists', as well, according to the ad, "as independent productions, including Pathe, Universal, World, Hodkinson, Realart, Mutual and others."

This page ad, signed by Hulsey, Levy, Boland and Lytle, appeared last Sunday simultaneously in the Dallas News, the Dallas Times-Herald, the Houston Chronicle, the San Antonio Express and the Daily Oklahoman.

The advertisement had a combination appeal to the public and to other exhibitors. Under the head "Better Pictures—the Slogan" it listed the product for which these exhibitors have signed from the companies named above. There followed commendation of the business methods of these organizations with the declaration that they were confining their activities to producing and had no desire to enter into competition with exhibitors.

A footnote to the advertisement headed "A Letter to Exhibitors of Texas, Oklahoma and Arkansas," declared: "We are not frightened by the proposed plans of other companies to build theatres in our towns . . . . We have already plans WHICH WE WILL FULFILL to erect new and greater theatres . . . . WE WILL ALWAYS HAVE THE BEST THEATRES IN OUR RESPECTIVE TOWNS . . . . If you want to sell your theatre we are in the market to buy theatres in Texas, Oklahoma, or Arkansas."

Lynch, on the other hand, states that he is an exhibitor as well as an exchange man, and that he is simply adding to his chain of theatres by going into towns wherein there are good openings for motion picture theatres.

Mr. Hulsey likewise owns theatres in Waco, Houston and Galveston, and thus far Lynch has entered into every town except Galveston. But there are ramifications to the fight farther reaching than the cities mentioned. Every

(*Continued on page* 2400)

ENDORSEMENT IS WITHDRAWN

THE Public Health Service has announced that its endorsement on the films "Fit to Win," "End of the Road," and "Open Your Eyes" has been withdrawn.

It is stated this action was taken in order that the educational, medical and legislative phases of the venereal disease program of the various state and municipal health organizations may be coordinated.

The action is declared to relate only to commercialization of the films, which are credited by the Service with educational value.

MURRAY OF ATLANTA TELLS OF EXHIBITORS' THEATRE ORGANIZATION

W. T. MURRAY, General Manager of the Exhibitors Theatre Organization at Atlanta, Ga., takes exception to an article in a New York paper which stated that a "Southern Booking Combine had been started by Charles Kessnich, Arthur Locas, Jake and Percy Wells, and Wm. Oldknow, with Wm. Murray as chief booker."

Mr. Murray denies this and declares that no man can hold a share of stock in the organization who does not own or operate a theatre.

He states that it is not the intention of the Organization to fight film companies other than those that have affiliated or lined themselves up with a certain interest which Mr. Murray says is trying to control the motion picture industry in that terriory.

Exhibitor Also Distributing

Gusdanovic, Running Five Cleveland Houses, Takes Leaf of Producer Book

WHILE it is nothing new for producers and exhibitors to buy up theatres, and go into the exhibiting end of the game, Paul Gusdanovic, owner and manager of five Cleveland theatres has turned the tables and besides running his houses, will dabble in the distributing end. He has just bought Ohio rights for the new series of Clara Kimball Young pictures and has incorporated the Equity Pictures Corporation of Ohio to distribute them.

Gusdanovic is president of the organization, which will maintain headquarters in the Sloan Bldg. Lew Thompson, who has been assistant manager of the Cleveland Universal exchange, will have full control of the office, beginning next week.

Mr. Gusdanovic says he will not confine himself to the Clara Kimball Young pictures, but will buy feature productions for distribution as he sees fit. "We shall have no set number of pictures for release," Mr. Gusdanovic explained. "I am opposed to buying pictures, just to have something to sell. Being an exhibitor, I know what the exhibitors need. And what they need is good pictures. We have more than plenty mediocre pictures on the market. It shall therefor be my policy to purchase only very good pictures. Maybe there will be only one a year. Maybe two. Maybe a dozen. It is not the number of releases upon which we shall make our emphasis, but upon the quality.

"I am a firm believer in the value of big pictures, whether new or old and I have just had a notable example of what a good picture will do whether it is brand new or whether it isn't. Our two downtown houses the Strand and the Orpheum are so called first-run houses. That means that we show only the best pictures in those houses. It does not mean, however, that because somebody else has run a good picture, we have to exclude it from our theatre

About Press Books

(*Continued from page* 2393)

be camouflaged within the body of a regular human-interest or news story. But it's there, and the results will speak for themselves when the paper time comes.

Born ourself in a hell-box, we might say; raised on printers ink, and school in a country shop for graduation into the metropolitan field, (and now wishing we were back in the country again again), our sense naturally runs to a nose-for-news scent, but even so, we search in vain in our own field in Portland for every-day motion picture stories that we know are buried in every managerial bosom; stories that in the old days before h. c. of I. investigations; presidential tours and fusses in the land of Villa and the tortilla, we could squeeze in an page one, and which now would at least make the readers of our motion picture page realize that the news there was not written by a press-agent.

House managers, 'tis true, have their own ideas of "news" but their ideas are not those of the editorial staff of the newspaper. The manager, with something he wants printed in the news columns, will, 16 to 1, call the newspapers' advertising manager and tell him about it. The theatre manager is satisfied that it will be printed. Probably it will be, but even so the theatre man's disposition to look at the business purely from the business office standpoint rather rankles in the breast of the motion picture editor, who thus labors rather to the disadvantage of himself and of his sources of news as well.

There is a way of getting "news" publicity via the advertising department's stuffed club. There is a better way of getting it via tactful confidential consideration of the "movie" editor.

Give us the real news. We'll see to it that it gets into print.

Legitimate House Now Running Pictures

The actors' strike in New York has changed utterly the policy of the Academy of Music in Fall River. Instead of running plays there, Manager Boas has canceled some big road shows and will run moving pictures instead. The theatre will open on September 8.

General Manager for Realart

John S. Woody, Formerly General Sales Manager, Has Had Rapid Business Rise



John S. Woody, new general manager for Realart Pictures Corp.

FOLLOWING his successful trip to the middle West and the Pacific Coast, John S. Woody, heretofore General Sales Manager, has been promoted to the position of General Manager for Realart Pictures Corporation. Mr. Woody, who arrived in New York last week, stepped into the duties of his new office at once and already is busily engaged on his larger sphere of activities.

This first promotion, which has been made by Arthur S. Kane, Realart's President, comes as the fitting climax in a career in the motion picture industry which has been marked by the rapidity and advancement of Mr. Woody's progress. Commencing six years ago as special salesman covering the whole Pacific Coast for the General Film Company in four months he had earned the managership. After nearly a year as Butte Manager Mr. Woody was promoted to the management of the more important Seattle office.

The Mutual Film Corporation heads had watched Woody's rise and when he seemed to have reached the limit of progress as Seattle manager of the General, J. C. Graham, then General Manager, succeeded in securing him as Pacific Northwest Manager for Mutual. Here for two years he continued to reside in Seattle, managing the Mutual office there and controlling the Portland and Spokane exchanges.

In 1916 Mr. Woody came East and joined the Triangle Distribution forces in New York City, from which he became Chicago manager where his salesmanship record attracted the attention of Mr. Kane, then General Manager of Select Pictures Corporation.

As a result, Mr. Woody became Field Manager for that organization with the entire United States as his territory, and shortly afterwards was elevated to the post of Sales Manager. It was from his work in this position that Mr. Kane grew to realize the full value of Mr. Woody's sales ability, his fitness for executive position, and his capacity for carrying his plans through to a successful conclusion.

At the time of the organization of Realart Picture Corporation, therefore, one of Mr. Kane's first appointments was that of John S. Woody to the post of General Sales Manager.

Tries Service by Air; Gets Lost in Clouds

Attempting to give his exhibitors service in an emergency, James V. Bryson, manager of the Universal Film Branch in Minneapolis, became lost in the clouds in an aeroplane in which he set out to deliver films to Lewistown, Minn., recently.

The trip followed the failure of "The Hearts of Humanity" picture to reach Lewistown in time for a widely advertised showing. The theatre mangement appealed to the Minneapolis office to do something, and as it was too late to send another film by wire Manager Bryson phoned the Curtis field and arranged for the trip. The cloud bank interfered with and delayed the trip, but Bryson and the pilot safely landed at Winona in time to deliver the picture for the evening show at Lewistown.

Proctor-Keith Houses Join State League

Accessions to the ranks of the organized exhibitors of the State of New York are reported as coming in rapidly.

"The Motion Picture Exhibitor's League of the State of New York" said Executive Secretary Berman in giving out a list of prominent recent recruits "today numbers on its roll of membership the best known and the most progressive exhibitors in the State" I have just received applications for membership from all the Proctor-Keith houses showing motion pictures in this State. I was much gratified in receiving assurances of hearty support from the heads of the Proctor-Keith Circuit.

Preparing for the Ad Clubs Convention

Harry Levey, head of the Universal Industrial and Educational departments is rapidly pushing plans for the participation of the Screen Advertisers' Association in the convention of the Associated Advertising Clubs of the World at New Orleans, September 21 to 25, to a conclusion.

One of the Screen Association's most interesting exhibits will be a complete chronicle of the history of advertising from the time of the Stone Age to the present day.

United Theatres Officer Out

C. R. Seelye, Secretary of Concern Resigns; C. C. Johnson Is His Successor

ON Sept. 8 J. A. Berst, President, and C. R. Seelye, Secretary of United Pictures Theatres Of America, Inc., issued a joint statement announcing the resignation of Mr. Seelye from that corporation. The statement follows:

"After an association of one year and a half in United Picture Theatres of America, Inc., and two years previously at Pathe, we have for the time being at least, severed our association, Mr. Seelye having resigned and sold all his interest in the company to Mr. Berst.

"Mr. Seelye leaves United with nothing but good will towards Mr. Berst and United and the only reason for leaving was the difference of opinion as to its policy regarding certain matters.

"In leaving the company, Mr. Berst wishes Mr. Seelye success in his new enterprise which is soon to start."

At a meeting of the Board of Directors following Mr. Seelye's resignation as secretary, Mr. C. C. Johnson was elected secretary of the company.

Mr. Johnson has had a very successful career in the motion picture industry. For some time he was connected with Pathe in its New York branch. Somewhat over a year ago he joined the United Picture Theatres of America, organization as manager of its New York branch. A short time ago he was made business manager of United Picture Production Corp., the recently formed company which is to manufacture a series of elaborate superfeature productions for United.

Mr. Johnson's personality has won for him a large personal following, so that he brings to his new office not only ripe experience but also the good wishes of hundreds of friends in the industry as well as, of the entire personnel of the United Picture Theatres organization.



Louis B. Mayer, who has signed up the rights of the Mildred Harris productions to First National Exhibitors

Stanley House Opened

The Capitol Theatre, the newest motion picture theatre in Philadelphia built by the Stanley Company of America and to be operated under its direction, will throw open its doors to the public for the first time on Monday, September 15th. The finishing touches are now being placed in and out of the house and it will be one of the handsomest of its kind in the country, presenting only the highest class of film features and organ music.



The author of "From Now On," Frank L. Packard. The feature is to be a vehicle for George Walsh, the Fox star

Pryor's Band Engaged for Capitol Theatre

Managing Director E. J. Bowes of the Capitol Theatre, New York, has announced the engagement of Pryor's band for that huge amusement institution. The organization will be taken over as a unit and renamed in honor of "the largest theatre in the world," being known henceforth as Pryor's Capitol Band.

Arthur Pryor, the veteran bandmaster, will be musical director of the Capitol Theatre as well.

Another important announcement is that of Ned Wayburn of "girl and music show" fame as producing director through amicable arrangement with Florenz Ziegfeld.

Mr. Wayburn declined to amplify or elaborate the brief announcement of his excursion into the new field, merely confirming it and declaring his plans too indefinite as yet to justify an attempt to go into details.

John Wenger has been engaged as art director.

Fox Player Drowned

Jesse Washington, New York, a pugilist, at least in the moving pictures, was drowned at Newport last week while staging a fight on the deck of a submarine for a Fox production.

Washington and another man, John O'Brien, were supposed to be caught by the camera fighting on the deck of a submarine, which would sink at the critical moment in the encounter. After a scrap which is said to have had all the earmarks of the genuine, the submarine fulfilled its part of the play. O'Brien quickly appeared on the surface of the water, but Washington never rose.

Pearl White Escapes Hurt in Crash

Pearl White, the Fox star, barely escaped severe injuries in Chicago while making an appeal for the benefit of the Tanner orphans. From the running board of her automobile, Miss White was addressing a street jammed with people who had followed her from one of Ascher Brothers' theatres, when a small truck raced into the lady's machine. The star escaped by her great presence of mind, vaulting to safety as the crash came.

EVERY LINE A BIT OF NEWS

Denver

WITH rumors by the dozen following in the wake of the announcement that the Rivoli, Strand, Isis and Place theatres have been sold to William Fox, the one outstanding certainty is that there will be radical changes in booking. Not only Fox productions, but the best pictures of other companies will be shown. Three other houses remain on Curtis street under different management. What their policies will be is a matter for conjecture.

Edward L. Hayman of St. Louis will manage the Rivoli. H. C. McDonald of Los Angeles is to manage the Isis and Plaza. Both men come to Denver with enviable records as exhibitors.

Manager H. E. Ellison, of the Rialto and Princess theatres, ushered in Paramount-Artcraft week with several innovations in his theatres. At the Rialto he enlarged his orchestra to twelve pieces, under the capable direction of Maurice Perlmutter. The Princess orchestra was also enlarged. Beside liberal newspaper advertising and billboards, Manager Ellison had printed several thousand copies of his house organ, which were sent out on a mailing list and distributed at the theatres. He opened the week with Elsie Ferguson in "The Witness for the Defence" and Wallace Reid in "The Valley of Giants."

Various charitable institutions in the city of Denver will profit by the kindness of William Fox, the new owner of the Rivoli, Strand, Isis and Plaza theatres who wired his local representative, John Zanft, to give ten per cent of the first week's gross earnings to charity.

Buffalo

JAMES BAILEY, for twelve years connected with the Old and New Academy theatre, during which time he has been treasurer and assistant manager, has been appointed manager of Keith's theatre, Main street. Mr. Bailey takes the place left vacant by J. Wallingford, who recently took over the Como and Abbott theatres in the South Park district.

Oscar E. Florine of Chicago has been appointed American Film Company representative at the Buffalo Pathe office. Mr. Florine has been for the past nine years with Mutual, Universal and other offices.

The big Shea Court street vaudeville house in Buffalo has been turned over to motion picture presentation on Sundays. The musical accompaniment is furnished by the theatre orchestra under the direction of Herman E. Schultz and Greek Evans of the Rialto theatre, New York was soloist at the first presentation September 7. An elaborate stage setting, prepared under the direction of Harold B. Franklin is one of the features of the show. Prices are 10, 25 and 35 and the show runs continuous from 12:30 to 11 P. M.

Walter Linder of New York, formerly advance man for Fritzi Scheff has been appointed exploitation representative at the Buffalo Famous Players-Lasky office.

Henry E. Wilkinson, manager of the local Realart offices has engaged J. Earl Wells, formerly with World and Mell R. Edwards as salesmen. Mr. Wilkinson has just returned from an extensive trip through his territory and reports a fine bunch of contracts as a result.

Cincinnati

ASCHLER BROTHERS have applied for a building permit for the construction of their new $250,000 theatre at Seventh and Vine streets, Cincinnati, work on which has already been started.

Goldwyn's Cincinnati office started out with a vim to observe "Goldwyn Week," beginning September 8th, to celebrate the third anniversary of the company, by signing up the new $250,000 Auditorium theatre in Dayton, and the new Riviera theatre at Anderson, Indiana, another quarter of a million dollar house.

Mr. T. M. Eckert has severed his connections as manager of the Film Clearing House to join Paramount's office.

A DOUBLE APPEAL TO ADVERTISERS AND EXHIBITORS

EACH week exhibitor subscribers to MOTION PICTURE NEWS in the Middle States and far Western territory receive together with the regular issue of the NEWS a separate publication titled "The West Coast" and "The Central States"—in reality two publications. These territorial sections give the exhibitor the intimate home news of his own activity and that of his neighbors, thus offering advertisers in MOTION PICTURE NEWS the benefit of a national trade publication to which is added a local interest.

Among the interesting news items found in "The Central States" and "The West Coast" this week are:

"Fond Du Lac exhibitors and their musicians are at odds owing to the musicians' demands."

"Elkhart, Indiana, managers handle musicians' and operators' strike by a straight appeal to public, and win sympathy."

And there are lots more.

Manager Rudolph Knoepfle announces the appointment of Mr. Ralph Kinzler as assistant manager of the local Fox office. Mr. Kinzler was formerly conected with Universal.

Irwin Bajarsky has become connected with Fox's Cincinnati office in the capacity of booker. Mr. Bajarsky was for five years the booker of the General Film Company.

Chris Sander, Sedam street, Cincinnati, has purchased property on West Sixth street, adjoining Bold Face Park, and is about to let contracts for the building of a new motion picture theatre.

The C. C. Hite Attractions Company, which was recently incorporated in the State of Ohio, announces the opening of a Cleveland branch about the 15th of September. Mr. C. C. Hite, President of the company, was in Cleveland last week looking at several locations, and will make an announcement in regard to the establishment of the new office very shortly. "The Profiteer," their first big release, is booking very rapidly.

S. D. Pelzman, formerly district representative of the Inter-Ocean Film Import and Export Company, has joined the forces of Mark Goldman, as manager of Realart Pictures Corporation.

Dallas

BOTH W. L. Merrill, manager, and James B. Kelly, roadman, for the Independent Sales Corporation, Dallas, will go to New York to accept positions with Frank Hall since the sale of the Independent holdings to S. A. Lynch. Mr. Merrill made a hit as exchange manager in the Southwest city, while "Smiling" Jimmie Kelly, created some records in Arkansas with the Independent product.

Miss Gertrude R. Deppen, who has held several responsible advertising positions in Dallas, recently was named as head of the exhibitor exploitation in the Dallas office of Goldwyn. Miss Deppen will be sent to various towns that have booked Goldwyn pictures to help the exhibitor put the productions over. She is the second woman holding such a position in the United States, the other being also with Goldwyn, in the Omaha office.

Cleveland

LEON D. NETTER, general manager of the Masterpiece Film Attractions of Cleveland announces that he has just arranged to handle the Ohio and Kentucky distribution of "The House Without Children." This is the picture written, scenarioized and filmed by Robert McLaughlin. In addition to this big feature production, Mr. Netter has secured the Ohio rights for the one-reel Chaplin comedy, "Some Nerve."

This is just a sample, Mr. Netter says, of the class of pictures that the Masterpiece Film Attractions will soon have ready for release under their extensive fall policy.

H. E. Elder, for over a year, manager of the Cleveland Pathe exchange has shifted his allegiance from Cleveland, and Pathe, to Pittsburgh, and Paramount. Elder's successor has not yet been named.

Tom Carroll is managing the Standard theatre, Cleveland, now. Carroll is about the best known and best liked exhibitors in the city. He has had a long time to make friends, during his connection with the Liberty, Mall and Euclid theatres, where he has been manager during the course of the past five years.

The Princess theatre, a 500 seat house is trying the experiment of runing an all-night show. One advantage the house has is in being located on Euclid avenue where everyone who is out late passes at some time or other during the wee hours.

Texas Towns

THE Victory Motion Picture Corporation has been formed at Houston, with a capital stock of $10,000 by C. J. Carey, H. W. Carter and L. W. Wagner.

The Queen will be the name of a new show in Richmond. H. A. Kruger is owner and W. A. Riemenschneider manager.

B. B. Butler and B. Legg, of Trenton, have purchased the Odeon theatre at Whitewright from Morehead and Mangrum.

Evan Bagley and Graves Burke are associated in a project for a picture theatre at Cherokee.

Improvements have been made to the Odeon theatre at Robstown.

Contract for a $60,000 show house, the Grand, at Electra, Texas, has been let to the Stewart Construction Co. of Fort Worth.

The Majestic theatre at Eastland was sold to James Carrigan by Tom Harrell, for a consideration of $40,000.

Letters from Readers

Would Like to "See Them in Hell"

Motion Picture News
New York City.

Herewith I hand you a copy of "Trade News" adopted by the New Orleans Film Exchanges.

What will these crooks start next? I have a few hundred dollars advance deposits with these film companies without any security at all, and for them to hold my money and demand payment of films before they leave exchange I say is a dirty imposition on the Exhibitor.

One firm sent a telegram that cost them at least one dollar about a 2-reel comedy that would not be shipped unless the money was cash in hand. I have $22.13 advance deposits with this firm and the comedy in question cost only $4.00. I think that the Exhibitors ought to see them in hell further than an iron-wedge could drop in a week before they stand for such "monkey-stuff."

If they would refund the deposits why it would be different, but to hold our money and make such an unreasonable demands I think is overstepping the laws of film shopping.

The N. M. P. E. O. A. certainly need to be organized stronger and demand more respect from film companies with their unreasonable demands.

I think that the N. M. P. E. O. A. should use one sheet each week in the M. P. News discussing these issues and urging each Exhibitor in America to become active members and feel that he is a part of the great body and use his aid, and money, to help put our rights through.

The country town Exhibitor has to stand for everything. They know comparatively nothing about the N. M. P. E. O. A. and never have been solicited direct, to become a member of the order. I am speaking from experience. I happened to notice in the M. P. News that the convention would meet in St. Louis and joined also attended through curiosity. Of course I knew that the N. M. P. E. O. A. were in existence and I found that about all when I got there.

Unless sometbing is done, the order never will amount to anything beyond meeting every year and having a few days' good time.

We have simply got to go after them as a whole or be "muddled" at their will.

Our demands are reasonable and our rights should be respected.

Yours truly
J. H. Cossar
Webb Theatre
Webb, Mississippi

Exchange Won't Reply

Motion Picture News
New York, N. Y.

What can an exhibitor do when a film exchainge positively will not answer your letters?

In April I booked "Oh, You Women," from Famous Players-Lasky. Gave them my deposit and in a few days received my copy of contract. When play date came along picture did not arrive. I had advertised in a big way using from one to twenty four sheet boards, heralds, newspaper and special advertising on program and dodgers. I wrote them asking cause for delay; they wrote back asking from whom and when I had booked picture.

After I had explained that I had their name to contract and on back of my check, they agreed to give me the picture gratis to remunerate me for my advertising loss, my loss of profits, the loss of patron confidence, etc. I thougbt that this was as much as I could get, therefore, accepted proposition.

When the picture came due to be shown again they sent statement charging me with same plus a raise of 20 per cent. I immediately wrote them that they had agreed to give me this picture gratis. I received no reply. When picture came, it was parcel post C. O. D.

That is only one of their transactions. I had a deposit with them on a star series contract. When the contract expired they added $17.83 for accumulated charges, which was another parcel post C. O. D. At present they have my deposit on contract, deposit on "Oh, You Women," the C. O. D. on "Oh, You Women," and the $17.83 already mentioned.

Another thing I would like to know why is it that a firm advertising that they do a cash in advance or C. O. D. business lets items accumulate during life of contract and puts it all into one big C. O. D. at the expiration of contract sending a Parcel Post C. O. D. on last picture.

Yours very truly
G. B. McFarling, owner,
Tokio Theatre
Morehouse, Mo.

Truart Moves Into the Eastern Film Studio

The Truart Motion Picture Corporation of New York has taken over the moving picture plant on Elmwood avenue in Providence, R. I., formerly occupied by the Eastern Film Company and started on September 8th to make pictures. The big plant has been renovated and refurnished for the company which it is said intends to produce some big features here.

Sentiment Growing for Tax Repeal

More than sixty thousand motion picture theatre goers through the country have signed petitions asking for the repeal of the motion picture taxes. This accumulation of public sentiment is the result of the campaign being waged by the Committee on Legislation and Tax of the Motion Picture Exhibitors of America under the leadership of Louis F. Blumenthal and active state directors throughout the country.

It is said to be the sentiment now in Congress that something should be done to relieve the motion picture theatres of the country from the double taxation under which they are compelled to do business. Every day brings new additions to the list of Congressmen who favor the repeal or revision of the motion picture taxes.

Among prominent members of the House of Representatives who have come out strongly for the repeal is Congressman W. A. Rodenberg of Illinois.

Los Angeles Stages a "Premier Week"

"Premier Week" might properly be the designation of the period in Los Angeles beginning August 31st, for three productions of special interest, each of which inaugurated a new system of production, received their first public showing in any city during that time.

The three offerings were "The World and Its Woman," first of the new series of Geraldine Farrar subjects under the Goldwyn banner; "The Miracle Man," George Loane Tucker's Paramount-Artcraft special; and "Back Stage," the initial Fatty Arbuckle comedy under the new Paramount-Artcraft system of distribution.

First of these to receive the attention of film critics and producers in Los Angeles, was "The Miracle Man," which was staged at the Kinema theatre for an extended run. This screen version of George M. Cohan's celebrated stage play, received highly favorable comment from those who viewed the production.

The other subjects were also enthusiastically received.

Three in Film Theft Committee Net

Three arrests in New York City are the most recent result of the operations of the Film Theft Committee of the National Association.

A man whose name was given as Morris Cohen, alias Mike Coan, is said to be one of those accused. Pioneer films were said to have been dealt with, a Western exporter innocently being in the transaction. Detective Sergeant Joseph Russo is credited with the arrest.

Theodore Potter, a negro elevator man and an alleged accomplice was also said to have been taken into custody. The accomplice is declared to have made a full confession, corroborated by the man Potter. Both were released on bail. Cohen was held in $5,000 bail for a Grand Jury hearing, according to the Committee's announcement.

CLEVELAND MUSICIANS STRIKE; OPERATOR TROUBLE SETTLED

THE musicians of the motion picture houses in Cleveland walked out on strike on September 7, affecting every house except the Hippodrome, which employs non-union help. A threatened strike of picture operators was avoided through the signing of a new wage agreement, increasing the weekly wage from $25 to $30, and allowing $7.50 for Sundays and holidays—six hours to constitute a day.

The musicians are getting $39 a week and three dollars extra for rehearsals. They demand a flat wage of fifty dollars a week. A nominal increase was proferred and rejected by the union.

Oregon Deal Widens in Scope

Jensen and Von Herberg Acquire More Theatres Besides Seven in Portland

FURTHER details of the deal whereby seven Portland playhouses as well as houses in other Coast cities are acquired by Jensen and Von Herberg interests, as was reported by wire to the News last week, are now available.

Control of seven of Portland's principal motion picture theatres, including the Liberty, the Columbia, the Star, the Majestic, the Peoples' and two suburban theatres is announced, as well as a policy of further expansion of the big circuit thus created in the northwest. The financial consideration in the transaction is said to have been large, but has not been publicly disclosed.

In addition to the Portland phase of the merger, the transaction includes four of Tacoma's leading motion picture theatres, the Victory, the Rialto, the Colonial and the Strand. Two houses at Butte, Mont., are also taken in, the Rialto and the Peoples', while the Liberty Theatre, Medford, Oregon, formerly controlled by the Peoples' Amusement Company, also passes under the new management.

Projected plans of the new management include the construction, in the near future, of modern motion picture playhouses in Everett, Bremerton and Yakima, Wash., while other deals now pending will provide important additions to the circuit before the end of another season.

Head offices of the controlling company will be maintained in Portland under the direct supervision of Mr. Jensen, who has been a resident of Portland for the past two years.

Jensen & Von Herberg purchased the Victory Theatre in Tacoma three weeks ago. Since then the control of three other Tacoma theatres has passed into their hands, adding to the circuit the Rialto, Strand and Colonial. H. G. Moore will remain as resident manager in Tacoma.

It is also announced that the Liberty theatre in Medford, acquired by Jensen & Von Herberg, will shortly be replaced by a palatial theatre.

Timely Belgium Film Ready

Educational Offers Subject Containing Views of Cardinal Mercier

AN exclusive "close up" of brave Cardinal Mercier, in his own garden at Malines, is one of the features of "Belgium, the Broken Kingdom"—first of the new productions of the Bureau of Pictures of the American Red Cross to be released through the exchanges of the Educational Films Corporation of America.

Vice-President E. W. Hammons, of the Educational organization, announces that the subject has been shipped from the laboratory, and that exhibitors have the opportunity to secure the picture for use simultaneously with Cardinal Mercier's visit to this country. September 17 and 19 are officially designated as "Cardinal Mercier Day" and "Belgium Day," thus providing a tie-up with newspaper headlines that will be of tremendous value in exploiting "Belgium, the Broken Kingdom." Immediately following these holidays, the Cardinal will begin a triumphant tour of the larger cities, continuing the national publicity in connection with his name for a period of weeks.

Every effort has been made to make of "Belgium, the Broken Kingdom" a travel picture of unusual merit. Red Cross cameramen were allowed first access to the war zone, and their extraordinary resources and advantages were devoted to securing "travelog" material that would be of permanent interest. Human-interest pictures of the country and its people, and interesting subjects that have been photographed have been retained in the new series of Red Cross releases, excluding all "news weekly stuff" and "war pictures" which have but temporary interest value.

The Red Cross series, according to Mr. Hammons' statement, is to be a continuous succession of single-reel travel subjects, made possible by the unusual opportunities which are extended to Red Cross cameramen in foreign lands. Like "The Red Cross Magazine," which was a medium for the distribution of Red Cross information during war-times, and has now been completely reorganized as a permanent addition to the field of first-class magazines, so the new motion picture productions, released through the Educational Films Corporation of America are to become a permanent series of travel pictures of general interest, with the unusual facilities of the American Red Cross as a guarantee of continued quality.

Major Warren Bigelow Is Honored

Health Commissioner Royal S. Copeland presented Major Warren Bigelow, U. S. A., with a beautiful, solid gold, jeweled watch as a token of appreciation from the personnel of the Re-employment Bureau for Soldiers, Sailors and Marines when the director of the service men's job organization was given a testimonial dinner in the red room at Allair's, 143 East 17th street. About 125 persons were present.

Seated at the guest table were Sydney S. Cohen, president of the Motion Picture Exihibtors' League of the State of New York; Charles Blumenthal, Herbert N. Strauss, Martin Dodge, J. D. Wansor, Rowland Haynes, Walter T. Dieck and Miss Alice Carpenter, of the Mayor's Committee.

In making the presentation speech, Dr. Copeland, who acted as toastmaster, said the gift was an expression of friendship on the part of the personnel of the bureau. Responding, Major Bigelow expressed his thanks and told of the pleasure he had experienced in being associated with the hosts of the evening, practically all of whom were formerly in the service. Major Bigelow mentioned that positions had been found for more than 17,300 former soldiers, sailors and marines since the bureau was opened in April.

Henry Cole, director of motion picture publicity for the Re-employment Bureau, who was chairman of the dinner committee, was responsible for the success of the affair. Others on the committee were Michael Meiselman, treasurer; Miss Anna E. Vanson, secretary; L. H. Sullivan, H. T. Broome, E. W. Drake and F. A. Giffin.

Virginians Sold for Tax Repeal

The Virginia Exhibitors Association added their efforts in telling fashion to the campaign for repeal of Motion Picture taxes, by sending forth a strong circular letter to all exhibitors.

Part of the letter follows:

"If the exhibitors of this state *Get Together* and write or wire their senators and congressman and forward petitions the sentiment in favor of the tax repeal will be so overwhelming that something will be done. All petitions forwarded by you to the Congressman from your district go, as a matter of course, to the Committee on Ways and Means. Let that Committee know, before the hearing, that the country is just as anxious to repeal the tax on a poor man's theatre as it was to repeal the tax on soda water.

"For your information, in the last two weeks fifteen congressmen have signified their intention to vote for the repeal of the taxes on Motion Picture theatres. Just a little effort on your part can get a majority of the Virginia congressmen to do the same thing."

Big Bethlehem House

The Kurtz Bros. of Bethlehem, Pa., manufacturers of fine wood work, have broken ground to erect a $300,000 theatre for vaudeville and motion pictures with a seating capacity 1700.

FAMOUS PLAYERS-LASKY ACQUIRES VALUABLE PROPERTY ON BROADWAY IN TIMES SQUARE

THE Putnam Building, extending on the west side of Broadway, from Forty-third to Forty-fourth Street, was purchased Thursday, September 11, by Famous Players-Lasky.

Adolph Zukor negotiated the deal with Robert E. Simon, the real estate operator, who headed a syndicate which secured the option on this valuable property last June.

No definite statement regarding the actual value of the property was made but in June Mr. Simon reported a price of $5,000,000 had been set upon it.

An office building will be erected on the site to house all the exclusive and business offices of Famous Players-Lasky located in New York.

Operations will not be started until the expiration of the present leasess in the Rogers Peet Building, on Fifth Avnue, and in the Godfrey Building, on Seventh Avenue, and in the Winfild Building on Fifth Avenue.

It is also announced that a motion picture theatre will be erected on the Putnam Building site with a greater seating capacity than any present Broadway house. The policy of the proposed new theatre will be the showing of big special productions for indefinite runs, with all seats reserved.

The rentals on the Putnam Building and Western Court, which is included in the deal, will approximate $320,000 annually.

Poli Announces Plans for "Twin" Theatres

Following the recent acquisition of the most central site in Bridgeport upon which to erect a theatre, Sylvester Z. Poli the theatrical magnate supplemented the announcement made by him after acquiring the property, to the effect that he would erect a new million dollar theatre on the site by announcing that he had changed his plans and will erect two theatres there each with a seating capacity of more than three thousand, a "twin theatre" arrangement.

Architect Thomas W. Lamb of New York City is now at work on the plans with everything to be in readiness for the breaking of ground about November 1st. One of the theatres is to be devoted to the combination vaudeville and picture play programs and the other will be a modern picture play house.

Sid Grauman Purchases Another Playhouse

Sid Grauman has purchased the controlling interest in the Rialto Theatre, a prominent down-town Los Angeles house managed by J. A. Quinn and will transform that place into one of Grauman's trio of exhibition palaces which he will have in Los Angeles, the third being the recently projected theatre which is to be built at Sixth and Hill streets.

Instead of limiting the Rialto Theatre to exhibiting second-run pictures, as is now the case, Sid Grauman, according to announcement made at the time of making the purchases, will devote it to the continuation of those special features which are now being shown at Grauman's Million Dollar Theatre, for one week, and then move them to the Rialto for an extended period.

Rialto Entertains Distinguished Guest

On September 9 in the afternoon an automobile drove up to the Rialto theatre, New York and immediately, from all directions, people came running and gathered around the theatre entrance. The reason for the excitement quickly became evident as General John J. Pershing stepped out of the machine and entered the theater.

On the bill was "Pershing, The Weapon of Destiny," the International Special, released by the Universal Film Mfg. Co.

Tax Repeal Campaign Grows

Committee of Exhibitors' Body Reports Favorably on Spirit Aroused

THE efforts of the Committee on Legislation and Tax of the Motion Picture Exhibitors of America, is apparently bearing fruit judging from reports of activity on this subject in various parts of the country.

A special meeting of the Exhibitors of New Hampshire has been called for September 9th at Boston, Mass. when the tax repeal campaign will be taken up. The meeting was announced this week in a letter sent by C. H. Bean of Franklin, N. H. to all exhibitors in that state. Mr. Bean was appointed State Director for New Hampshire and is making an active fight for the tax repeal.

Similar action is being taken in other states in view of the fact that Chairman Fordney of the Congressional Ways and Means Committee is to set a date for the hearing which he has promised exhibitors. State Director H. T. Nolan of Denver met the exhibitors of his state at a special meeting and resolutions indorsing the action of Louis F. Blumenthal, chairman of the Legislation and Tax Committee, has been sent forward to Washington.

Ten feet of signatures affixed to petitions asking Congress to repeal the motion picture taxes were forwarded during the week to Congressman Peters of Maine. The signers are residents of Eastport and Calais, Me.

The signatures were obtained through the efforts of Wilber A. Shea, prominent theatre owner of Eastport and Calais who has proved himself one of the most active exhibitors in the campaign forces.

In addition to obtaining signatures to petitions Mr. Shea wrote to each of the Congressmen from his state with the result that they expressed themselves favorably on the repeal and pledged themselves to vote for it if the Ways and Means Committee reported favorably on the pending repeal bills.

A number of the leading commercial organizations of the country are being interested in the tax repeal campaign. Through C. H. de Bruler of Georgia the National Chamber of Commerce, one of the most influential bodies of businessmen in the country, is considering an invitation to support the campaign.

Phil Gleichman of Detroit has already received a favorable reply from the Detroit Chamber of Commerce whose support he sought.

STUDIO EMPLOYEES' DEMANDS MAY INCREASE RENTALS

HIGHER film rentals throughout the United entire world, would apStates and in fact, the pear to be the final off-shoot of the demands of the various mechanics' unions and employees of the studios in Los Angeles and vicinity.

Their demands, submitted in the form of a written agreement to go into effect September first, call for a greater increased wage scale for carpenters, electricians, painters, grips, property men, gang foreman and unskilled labor, with further demands for overtime, Sunday and holiday work.

These demands were made on all the studios operating in Hollywood, and at a meeting of the Motion Picture Producers' Association, at which were present representatives of practically every studio in Los Angeles, it was agreed that the wage scale demanded by the unions be accepted. The Producers' Association was willing to get together with the union representatives and a United States Government mediator, as was done last year. This the Unions refused, and the Producers' Association was further conciliatory and agreed to meet the union representatives direct in order to endeavor to come to a mutally satisfactory agreement.

Enters Producer Ranks

William Alexander, district manager for the United Picture Theatres Corporation, with offices in Los Angeles, has become a producer. Mr. Alexander only recently stated that he is financially interested in "The Weakly Indigestion," the comic news weekly now being filmed in the studios of the Bulls-Eye Film Corporation, and of which A. Lincoln Miller is the director and editor.

Declare War to Finish in Texas

(*Continued from page 2396*)

day exhibitors in towns of 10,000 and over arriving in Dallas report that the Lynch people have made offers for their theatres. Spirited bidding for houses is reported in Little Rock, Hot Springs and Pine Bluff, Arkansas.

Organize in Southern Texas Also

Exhibitors of South Texas, feeling the need of an organization to fight for equitable rentals and to combat other problems, met last week at the Rice Hotel in Houston and organized the Texas Exhibitors' Circuit, electing these officers:

E. T. Peter, of Cureo and Yoakum, president.

H. H. Elliott, Corpus Christi, vice-president.

H. C. Stearns, Kingsville, secretary-treasurer.

Directors elected were Mr. Peter, O. A. Englebrecht of Temple, G. C. Cage of Mercedes, Henry Oscar of Calvert, E. L. Shubeck of El Campo, Sam Swartz of Eagle Pass and H. H. Staacke of Seguin.

It is understood that the Southern organization will not interfere with the workings of the Texas Amusement Managers' Association, which is composed largely of exhibitors in Northern Texas, although, of course, on matters affecting the entire state, the closest of harmony will be observed by the two camps.

Dallas being the film centre and distributing point for the entire state, and Southern Texas being so far removed from this city, it was decided that a representative be appointed to reside in Dallas and look after the bookings of the Southern picturemen. Mr. Peter will personally conduct this office for the first sixty days, after which a permanent man will be appointed.

The next meeting of the organization will be held in Dallas on October 12th.

Fairbanks' Prints Sent by Aeroplanes

Twelve aeroplanes were engaged to carry forty prints of the first United Artists production of Douglas Fairbanks when the railroads were tied up with a strike in the West. The prints were delivered at San Francisco and from there sent to their various destinations.

Exhibitors Service Bureau

Some Observations — and an Invitation

A SMALL town exhibitor has written in with some pertinent remarks which reduced to theme tells us, that week after week, the Exhibitors' Service Bureau contains much and many laudatory articles concerning lobby displays and exploitation stunts of some exhibitor located in a town so large that he would feel lost if he were to walk down its main street. He says he reads about these big boys and what they do, and then shuts his eyes and sort of dreams of just how he would put the shows over if he was managing the "Billion Dollar Photoplay The-at-er" in the Metropolis, which spends more for a stage setting than he can take in in a week and then wakes up and wishes for a little advice from the sticks as how to make enough extra money to buy a winter overcoat, he having the foresight to remember that winter is approaching and that last year's outside garment is so frayed that it cannot be made to do another season. He ends his lament by asking why, oh why, we don't publish more stories of small town exploitation stunts and thereby get down out of the clouds for about ninety per cent of the exhibitors. We told him by letter the reason and now we are going to tell you, big boys and little ones, as well. We don't publish more small town exploitation stories because we can't get them and if anyone will devise a method of obtaining even a photograph or a newspaper clipping of the sort of stuff we want in this line from the small towns we'll vote him a genius. Every time we hear of a chap who has done something extraordinary or unusual, it doesn't matter whether he lives in Oshkosh or Chicago, we write him a letter, telling him that tears are in our eyes asking to please write us all about it, and to inclose photographs of himself, theatre, etc. and etcetera. What happens? Most of those we write to are so darn modest that when you get your reply if you do get one, the photo's are missing and he spends most of his letter space in telling you that he doesn't think his stuff is good enough for our pages and ends by thanking us for our interest.

Now we realize that a lot of the articles we write on exploitation are beyond the reach of the smaller towns and have regretted it more than the exhibitors have for truly this is a department which aims to work for all exhibitors, and just to see if one grand appeal wont produce something, we are inviting, nay requesting and if that isn't strong enough ordering every exhibitor in a town of less than fifty thousand population to sit down and tell us how he put over his best exploitation stunt of the season, not forgetting that above all things we want photographs.

Here is what we will do:

A little later as soon as material enough comes in we will get out a small town edition in this department relegating the "big boys" to the rear ranks for the week and giving all the head lines to the small town exploitation stories. Therefore here is your opportunity to get into the limelight and you know what Kid McCoy said: "Keep your name in the papers if you have to lick your wife to do it."



Miss Rita Cassilis, as she appeared in the scenic prelude at the New Garrick presentation of "The Red Lantern" in Minneapolis

To give you an idea what we consider great stuff, we will relate what one small town chap did for the biggest cleanup in the history of his theatre and which cost him about five dollars, and a little hard work of the clerical kind. Why didn't we print it before? It happened two years ago and we just heard of it through a friend and it is the sort of stuff that had to be written when it was "news" or not at all.

Here is the stunt!

An exhibitor living in a small town up in Central New York (the village happens to be a county seat) was playing pinochle or doing something else equally as profitable on the Saturday when the first selective draft for the great war was drawn. The papers were full of great columns of numbers but no one knew how they applied to the county and village where this exhibitor lived. Then came the big idea. He knew the sheriff and was soon hot footing it to the county jail (ordinarily he would figure he would be landing there soon enough without helping things along) and with the aid of the consecutive number list of the county's registrants and the published lists as released from Washington in the papers in a few hours he had listed the first three hundred men, or boys most of them were, who would be examined and sent away to war if they passed the physical test. In the meantime his printer had rushed out a handbill announcing that he would read this list of names from the stage at the evening's photoplay performance at his theatre. According to our informant he was one tired boy when he had his list complete, and realized that he was the only man in the whole world who knew who would be called first from this county to go to war.

His handbills had worked for him enough so word of mouth began picking the news up and by the time he was ready to open his theatre he had a line waiting to get in that reached out of sight around the corner. The theatre ran pretty nearly all night because people began to come in from the country to find out who in their neighborhood had been drawn and he was showman enough not to close down while the money still came in. The next day he nearly wore out a telephone telling insistent inquirers whether or not their names were on the list of the first three hundred.

Now there are thousands of just such stories as this, and good for more than a particular day and a particular town, which go unheralded in this department because we don't know about them. We can't afford to hire a correspondent in every little town and if we did the chances are he wouldn't send us the stuff we really need most, the average space man with us thinking that when he writes the life history of some exhibitor that he is getting just what we require when as a matter of fact that is the very stuff we don't want because the history of most exhibitors is pretty much the same. Got in the business by chance and stuck along ever since.

What we want is a full account of how a man did one particular thing that will be an inspiration and an aid to other exhibitors and help them make better showmen of themselves. Therefore here is your opportunity to contribute in this great cause. If you fail to do your share you certainly have no kick coming if somebody else doesn't come through with a story which you can use to advantage and financial profit.

Advisory Board
Exhibitors Service Bureau

Thomas D. Sorlero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandnsky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick. Circle theatre, Indianapolis.
Edward L. Hyman, Rivoli and Isis, Denver.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detrolt.
Sid Laurence, Alhambra theatre, Detrolt.
Leo A. Landau, Bntterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.

Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden tbeatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mlch.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Engene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

THIS page won't be so much when it is reduced to our columns, but we are using it as an example of a great little tie-up with local merchants for some advertising on a picture which is timely. The pictures of



the babies is sure fine stuff and will tend to bring the mother love which is the theme of "Human Desire" into prominence, where if something of this sort was not done, most people would presume that it was another of the "vamp" pictures designed principally to catch those who seem to like to sit in a theatre and watch the most advanced methods in disregarding the moral code. We presume that the New DesMoines had the assistance of the Capital's advertising solicitor in securing the ads for this page, and therefore about all the management did was to go around and lend moral support, which is the correct way to work the co-operative advertising stunt. If this display didn't bring business for the New DesMoines there is something wrong with the city.

Some publicity matter has come into the office claiming that "The Miracle Man" is greatest picture of the season. Once in the while press agents tell the truth.

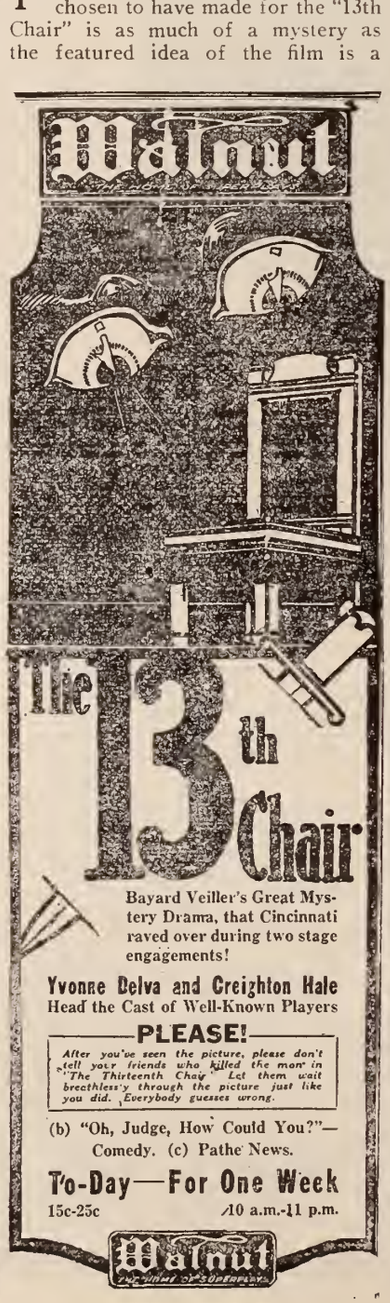
WHEN you choose to stake your all on a star and the title of



the picture, you can not do better than the Regent has done in this four column nine inch display on "The Roaring Road." From out of the star a mighty good one which brings out the points of his "phisog" which the feminine sex like to the selling talk this is good advertising. We are unable to judge just how much of this is producers' material if any but we rather figure the cut only. Possibly the Regent used a hack saw as this is rather out of the ordinary, meaning the cut part itself, for a producers' aid. Anyway it is good display utilizing about all the angles the film presented for exploitation. The Regent entertains the residents of Ionia, Mich.

A picture is to be made called "The Breath of the Gods." Well, most places are dry now.

THE cut which the producers have chosen to have made for the "13th Chair" is as much of a mystery as the featured idea of the film is a



mystery. We see what might be a door and what might be a billiard table and what might be oysters or eyes on a jet black splash of ink, on the top part of this ad which is one of the aids the producer placed with the exchanges to help advertise the feature, and inasmuch as this ad is about 50 per cent cut this display comes pretty close to being 50 per cent bad, except that the title of the production has been given a good display and the author's name and the fact that it was a stage success billed correctly. In the box under the word "Please" is an admonition which was used very successfully in the stage version and was productive of a whole lot of curiosity. People would talk about having seen the play, saying how good it was, then immediately inform the listener that they would not tell them the plot for the reason given. Of course everybody was curious and the stunt was productive of a lot of business. Now that the play has been used to such an extent in practically all the cities both in stock and from New York, much of this mystery stuff is going to fail but it at least is worth while attempting. The real picture fans don't go to the legitimate theater so much at that and some of them who can tell you the life history of Mary Pickford or even a lesser star wouldn't know whether Shakespeare is the name of a new drink which contains better than two and three quarters kick or is a sect like Bolsheviki. We actually have heard intelligent people prefer to men like Belasco and William A. Brady as "good actors" which however they are, but until recently they haven't worked at it in quite some time. The display reproduced was two columns wide and twelve inches deep, and the Walnut is located at Cincinnati, Ohio.

A well-known motion pcture actor collapsed from overwork. He must have a very delicate constitution.

THE Newman theatre border again comes in for commendation in this three column by ten display on "Bill Henry." Incidentally here is a bang up good cut for use on any Ray picture as it is typical with that particular appeal which this star has with audiences. Then too the selling talk is an artistic little gem and if it is original with the Newman ad man, we offer him congratulations. If the press book is responsible the same may be applied there. It doesn't really say a thing of what the picture is about but at the same time it is suitable for a Ray offering as his stories are always largely characterization.

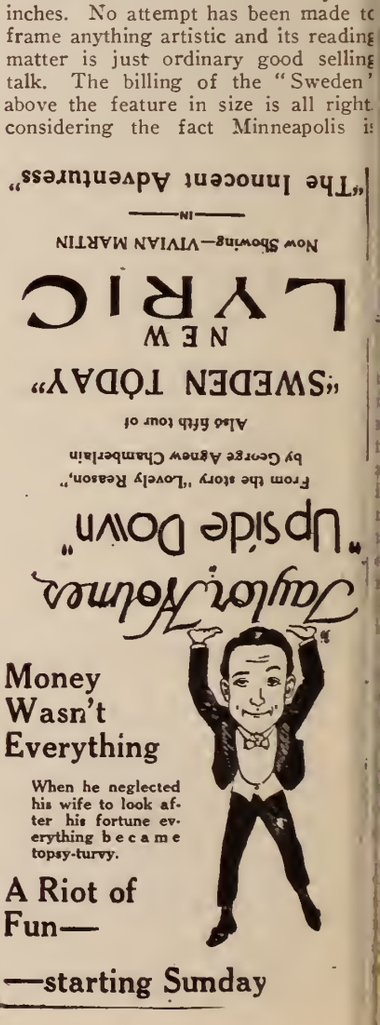
The Newman is giving its smaller numbers attention which is one of our pet theories put into practise so we should say that the whole display is very good. Not allowing the space purchased to become overcrowded is particularly desirable with the border and name cut used in this and the only suggestion we have to make concerns the black rule used across the three columns. This might have been a bit lighter and still been just as effective and we think that the white space would have been accentuated in the event it had been illuminated.



Quoted: "The next president will be elected or defeated by the screen." How can the president be defeated?

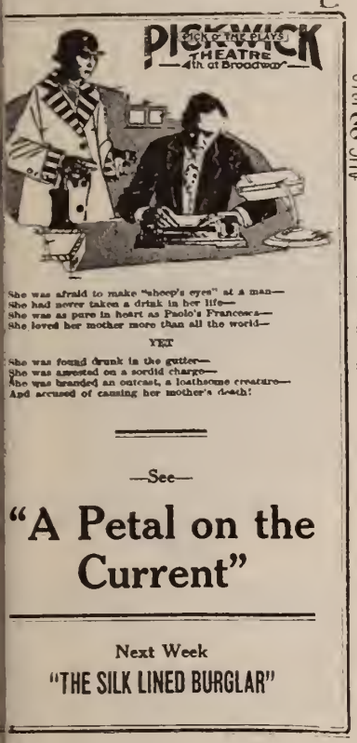
THIS is another "Upside down" ad with part of the ad upside down but with rather too much of it turned end for end in our opinion. This idea of applying the title by inverting things in your display is excellent, but don't overdo it as we think the Lyric of Minneapolis has done. The cut inverted would have accomplished just as much as this inverting the selling talk and date line.

This ad was two columns by ten inches. No attempt has been made to frame anything artistic and its reading matter is just ordinary good selling talk. The billing of the "Sweden" above the feature in size is all right considering the fact Minneapolis is



Scoring Hits and Errors

favor of this feature, is shown ere in a scene from the picture where ie was discharged from the store in hich she worked, rather well dressed id not at all in distress. Now the ppeal of this story will be in the enes where she is not living in a ed of roses and if this cut was from ie of the scenes at the climax of e feature where she and her future sband, were shown in the Park you ould have created an interest as to hat she is going to do. A man and oman alone late at night in a park something unusual. It suggests rama while this scene might be any- ing. Any number of reasons for iss McLaren coming to this man's sk all inconsequential might be und and none of them would in ny way create any interest whatever.

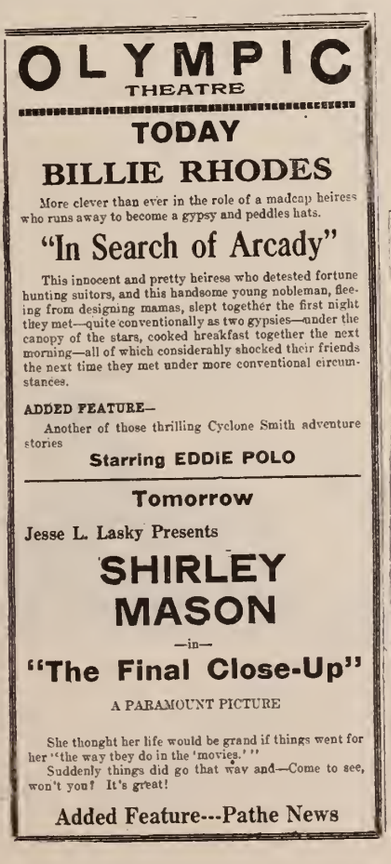


AUG 22 1919

ou may think this is all bosh, that a t which prints up good is a good ough for any ad but we tell you at unless a cut does more than just ract attention it is not worth the ace you pay in which to place it. owever, this is a fault of the pro- cer and not the exhibitor's except at he chose to select this one for e and we therefore lay the blame ere it belongs. The selling talk is her out of the ordinary, also from producer's press book and will in measure make up for what was not own in the cut. At this point the ceases to be even good for "The tal on the Current" sentence has en very badly placed and looks de- hed from the rest of the display. e Pickwick could have gotten along th less space than it has purchased re and made its display look better using a smaller type for the title e, one which would have allowed title to be set all on one line and oved the whole ad up about an inch. ere would still have been white ace enough to make the display show up on the page and it would have looked a whole lot less commonplace than it does under the present arrangement. The Pickwick is located at San Diego, Cal., and as a rule does better than this. The display was two columns by eight.

Advertising and adversity look rather alike in print but the man who advertises rarely knows the real meaning of the latter word.

WE are not selecting this one because it ranks with McCormicks's displays but because it does rank rather well for the size town from which it came, Latrobe, Pa. The display was double column by ten inches and is just good fair straight advertising where all the facilities with which McCormack has to work are not available. The selling talk and other reading matter used by the Olympic is more than good. Some people in larger cities could copy the English and not hurt their displays in the least. In the way the matter is displayed, however, the ad is rather commonplace although it tells its story in a straight forward way and no novel effects have been attempted anyway. We rather think that the "Bulletin" from which we clipped this ad isn't a daily and perhaps that is the reason that the Olympic is advertising two bills at once something that we usually don't approve of so much. Anyway you exhibitors in the smaller towns will know that you aren't barred out of this department so send in your ads so we can let others see what the trend of advertising is outside the big centers.



THIS ad is mostly producers cut and is a weird looking thing, but when you stop to consider the sort of story which is to be advertised in "The 13th Chair" we don't know but this accomplishes its purpose very well. The whole idea in advertising



a mystery story is to keep the plot a mystery and to excite curiosity, and this ad certainly is not enlightening on that subject. It is also eccentric enough to attract attention. The display may not be especially artistic, but it advertises the title and explains that the production is from the Bayard Veiller play, and that is about as far as it is worth while to go with this production. Too much selling talk would give the secret of who killed who away and that is fatal to the picture. In size this was a quarter page. The American is located at Salt Lake City.

The "ought" of Autumn needs doing today.



THE Kings-Mozart of St. Louis has accomplished rather a nice effect here in this seven inch two column display, on Frank Keenan in "Gates of Brass" by using the head cut of the star and drawing an oval line about the rather ordinary printed matter, both in style of type and composition. The white space made the ad show up mighty well on the printed page and so far it goes just an announcement for the feature and star it is good. However this is placing all your eggs in one basket and if they don't happen to like Keenan they surely won't go to the Kings-Mozart from Sunday to Wednesday. The absence of selling talk in this ad we think is in a way excusable, for this picture as we remember it, is rather disagreeable and then too Mr. Keenan's admirers come to see him and aren't especially interested in the story unless it should have some big message. For that reason we should say that billing the star's name above the title of the production was quite correct.

IF this cut was a good likeness of Faversham we would say that this advertised the star and the title of the production very well, but as it is, in our opinion, much of the value of the face cut is lost, and therefore the New



Garrick is paying for some space from which it does not get proper results.

This is a picture and a star which will draw well from the legitimate stage devotees and they may know that "The Silver King" is Henry Arthur Jones' celebrated drama adapted to pictures, but we believe that a mention should be made of this fact.

There is one thing always to be commended in New Garrick advertising. It is always good big space and has plenty of white showing. Aside from that we can't always approve of it so much, especially in the matter of framing the reading matter. This display was three columns wide and thirteen inches deep.

What Live Wires Are Doing



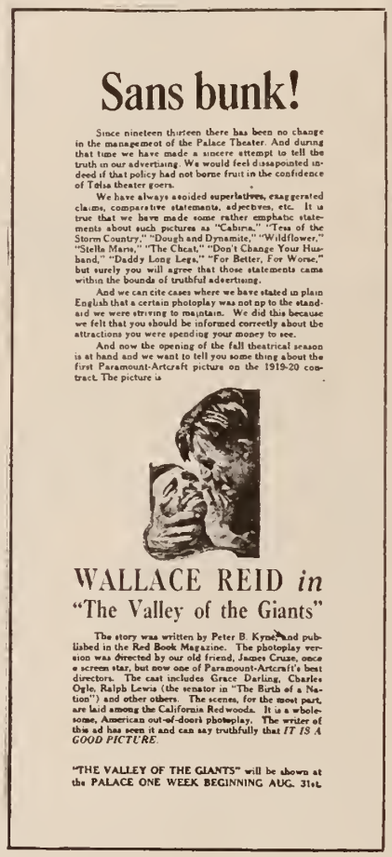
from each corner of the cut. We commend the selling talk as fitting the picture and as being an interest arouser.

Incidentally, here is a nice summer name cut. It is the best thing on the display and next is the producers cut, which is descriptive and suggests romance, that never ending source of interest in pictures.

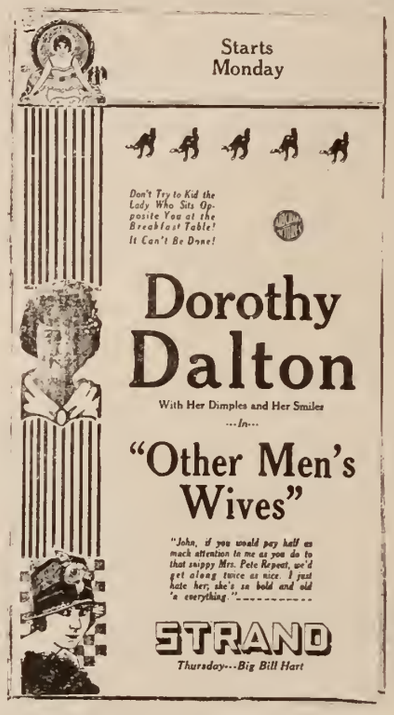
If we were going to suggest something to improve the appearance of this display and still retain the original idea, we would have eliminated the border entirely and let the white space work for us.

Following the beaten path is easier, but it is the man who explores new roads who is a leader.

BECAUSE of a good catch line and plenty of white space, this display of the Palace Theater, Tulsa, Oklahoma, probably started a good many people reading downward from its top line but how many of them continued to the end of even the first sentence will remain a question. Figured from New York and Oklohoma is a long way from it, we would say that people aren't especially interested in history, nor of what a theater has done but rather wants to read of what it is going to do and when an announcement of future policy does not contain more meat than this one, it passes as the same old "con" which has been identified with the show business these many years. Therefore this ad is not to be commended further than the announcement of the booking of Wallace Reid in the "Valley of the Giants" and its attendant selling talk. Of course we may be all wrong. That top portion may be a message from entertainment Heaven and be read with great interest by a whole township but we just can't see it. It is always a pretty safe bet to leave what has happened alone and confine your efforts to the future, especially the immediate future.



UNLESS one is to figure that the selling talk used in this four column by fifteen inch ad is out of tune with the picture, which is a drama on a very serious subject, this display of the Strand's Birmingham, Ala., is mighty good. There is plenty of white space with a very attractive layout of cuts and rule used on the left side which gives the display a distinctive appearance. Relative to this selling talk we believe that it is a bit too "familiar." It would have been better to have taken the same thought expressed in the sentence beginning, "Don't try to kid" and covered it without the use of slang. Relative to the paragraph under the title of the feature, explanation as to the sort of picture "Other Men's Wives" is would have been prefcrable. Then there is a line of small cuts which to our uneducated eye look like tomcats. We don't see the application for their use here, although they do dress the space above the selling talk at the top. However, this gets instant attention from the page and as the big appeal is in the cuts, title of the production and star this passes as better than average. The idea of linking the three cuts together with rule is a mighty good one and new to us. It is worth borrowing.



It is a wise writer who knows his own adjectives. Likewise publicity man or manager.

YOU won't be able to duplicate this ad of S. Barrett McCormicks on the "Unpardonable Sin" but you can copy the printed matter and its general arrangement for in this display, the genius of laying out newspaper ads from Indianapolis has not gone outside of the sphere of the average exhibitor as far as he does sometimes. This ad was better than six columns wide and ten inches deep and is about the best illustration of a bold black display we have seen for some time even from Mr. McCormick's own advertising. There is a great cut, one which prints well enough so it really means something, which many a cut that is all "head" doesn't do and the



reading matter from the great catch line followed by it. "He to whom charity is hard," etc., is strong, absolutely interest compelling.

The Circle covers the whole field of exploitation making its sentences hit home in every line. There can be no question that this ad sold "The Unpardonable Sin." It is so much better than most of us can do that we may but admire that which we can not hope to duplicate.

WE just can't see the application of calling Wally Reid a "white black sheep" in "The Love Burglar" and it must be press book stuff as we have noticed that several exhibitors have done the same thing that the Colonial has here. There is no reason to say that the hero of this crook story is anything but a model young man. Of course this in itself isn't any great advertising sin but it is a bit misleading. Cut the "black white sheep" out from this display, a full half page and the ad down to the selling talk is first class. Here things slip a bit, not in the subject matter, but in the literary part. The Colonial ad man should have used "which resulted from his impetuous wooing" or something like this rather than "he goes through trying to win her" which isn't very good English. This is a very nice cut which excited interest. The wording for the title and star



name are good, both part of the producer's cut and the whole ad looks well on the page. It is mighty good advertising in big space with the little slip of too small importance to be noticed farther than just a mention. With space as large as this, mention might have been made of the small numbers on the bill in addition to the film fillers.

Progress gets up early in the morning to catch the early worm.

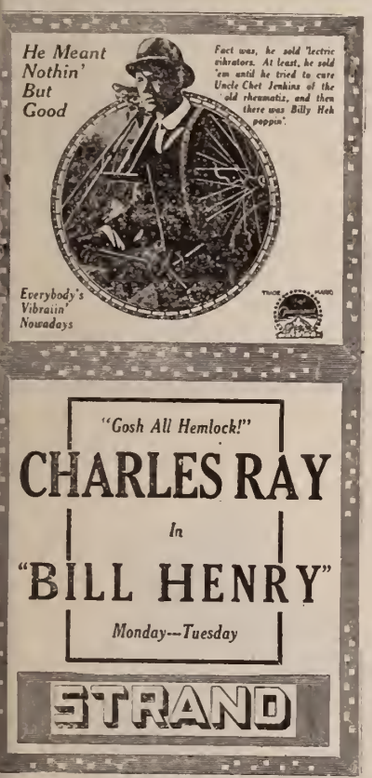
HERE is a very good producers' cut used so far as workmanship is concerned but it does not indicate an action which is at all important to the story nor in which there is appeal. Miss McLaren, incidentally whose name is not mentioned, which we would say was a great mistake as it is one of the strongest selling argumen

From 100% to Zero

id to be the home of some several housand "John Johnson's" and "Ole Oleson's," the name monopolizing the irectory even more than the "Smith's" nd therefore the Sweden scenics are xceptional drawing cards in this city. Another comment we might make is hat we can't see if one is going to use cut of this kind why one which represents the star isn't secured. This oesn't look any more like Taylor Holmes than it does like Bill Hart nor alf as much.. In this case it doesn't nake so much difference for the reason hat curiosity is going to make the eader turn the paper over to look at and the upside down part is what is ttracting first attention. But ordinarly select your cuts with care. If no ction is depicted be sure they look ike the star you are advertising.

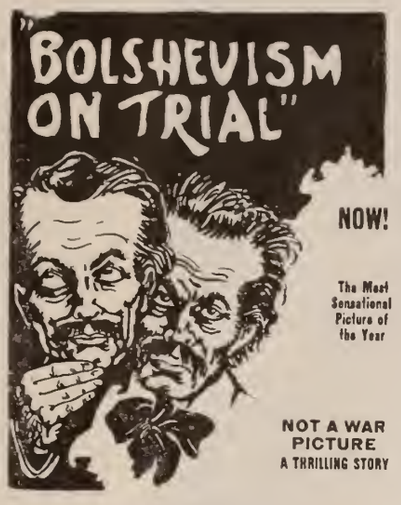
The Ohio Censors have decreed that he Willard-Dempsey fight film may e exhibited—if all the fight scenes re eliminated. Great.

THIS display of the Strand's Birmingham, Ala., is half bad and alf good, the lower half of what is



really two ads as framed being excellent use of type and border and the upper half being rather meaningless. In the first place the cut doesn't look like Ray. Next the selling talk isn't the truth. Ray didn't operate the vibrator on "Uncle Chet," he used it on the villain. This in a way is a small matter, but if you are going to use selling talk, have it tell the truth. The vein in which this selling talk is written is excellent and quite in keeping with the production. We believe the piece of border across the center of this hurts the appearance and divides the interest. Incidentally the Strand hasn't said a word about anything else on the bill except "Bill Henry" and Charlie Ray.

HERE is another of those weird, wild looking displays on "Bolshevism on Trial," which if used on a different sort of production we would



all say: "Horrors on horror's head," but which to our mind is the correct vein in which to advertise this particular picture. People coming into the theatre aren't going to look for a sweet little love story in a title like this one, and the appeal to the sensational is therefore quite correct. There is another angle to look at, too, in this picture, and that is that the patrons who like the romances aren't going to bother with this one at all and in consequence you must attract some different people for your audiences. To do this you have two classes from which to draw. Those who expect at least to see an industrial preachment which they may quote to their neighbors and those who want sensational scenes in which a lot of people get killed and most of the balance are badly injured. For both these classes this ad is ideal. The cut and the title will get the morbidly curious and the selling talk will attract the thinkers. The size of this ad was four columns by ten inches. The Princess is located at Wichita, Kansas.

THE copy of the Waterloo, Ind., *Evening Courier,* from which this display of the Plaza's was clipped contained some other good advertising, but we chose this as an example



of good all type work where some novel effects have been secured. This display was four columns by eight, and is to be commended. The title has been given due prominence, and the selling talk is of the very best. In fact it surpasses anything we have seen on this picture. We have only one suggestion to make. We believe if we were advertising "Fires of Faith" we would make more of the fact that "Commander Evangeline Booth" is taking a part in the picture.

It is novelty and curiosity which brings plenty of people out to see a picture and her name is bound to arouse interest. This ad may be rated pretty close to the 100 mark of an all type display of its size. It at least is worth saving as a model for your own use at a later date.

Energy misdirected often is a boomerang.

THE Coliseum is located at Seattle, Wash. This sample of their advertising was four columns wide and



a full page in depth, and is one of the best on a picture which has had a lot of good exploitation that has come to our attention.

A good cut has been used to advantage the title of the play and the star's name are both up in big letters with the late Clyde Fitch coming for third place, all of which is as it should be. The selling talk makes fun of things, but this is the one sort of a production where we approve of kidding sales lines, and the way they have been worded here is excellent. This commends from about all the angles which make or break advertising. It has big space, plenty of white and all the other good qualities we have mentioned. The picture of the three "monks" in the circle is rather going the limit in the kidding line, but even at that it helps out the background of the cut and brings the girls' faces out on the page.

We always did like the theatre cut the Coliseum uses. It is one of the best of standard name cuts which comes before our eyes.

An honorable and glorious past will not buy shoes at present prices.

WE aren't selecting this one because it comes from one of the



smaller towns, High Point, Md., where probably no high salaried advertising man is retained on the staff of the Rose Theatre, and where without doubt the boss is the whole shooting match, including the advertising expert. We want to encourage so we tell him, in all truth at that this display on "Oh Boy" is a lot better than some we have looked at from much larger towns. The cuts have been used to good advantage and the display of the type is also quite up to standard.

The selling talk while not perhaps exceptional is straight advertising arguments as well done as most of us do on an average. The size of the display was a quarter page, and is not unusually large space for the Rose as its manager believes in printers' ink. We have just noticed one thing which we might find a little fault with, sort of on general principles, and that is using the line "Girls and Ginger" twice. Something like "Fun and Frolic" could have been used in the second instance to better advantage.

If you get out of bed "on the wrong side" once in the while, don't let everybody know and act as if you took a special pride in being a grouch.

HERE is a three-column ad of the Rialto, Butte, Mont., which took a lot of time to frame and which was probably responsible for a lot of cussing on the part of the mechanical force of the Anaconda Standard, from which it was taken. The best that can be said for it is that it is unusual and pretty nearly eccentric.

Using the words down the sides of the border isn't anything which is worth copying nor is the "angle" line



A simple lobby display used by the Superba, San Diego, Cal., which aided the engagement of George Beban in "Hearts of Men"

Here Is Another Adaptation of Idea Originated by Kashin at Broadway

A NOVELTY which will prove both good entertainment and good exploitation, available for the use of every manager, one that is inexpensive and can be used when a new set is being built and it is necessary to put the picture screen in "one" has been worked out by Manager Fischer of the Alhambra theatre, Milwaukee, with wonderful results. He terms it "Twenty Minutes in the Nickelodeon" and not only is the production a real feature but it probably shows better than anything else the wonderful strides the photoplay has made in the past ten years. No attempt is made to burlesque the presentation and when the audience howls in glee at some of the serious scenes in "The Story of the Rose," a one-reeler with Mary Pickford in the lead, an idea is gained of the advance made by the silent drama. This picture was shown at this same theatre just about ten years ago as a big feature and it was watched by an appreciative audience. Today this audience laughs at it and says that it is awful.

A description of the presentation in detail should prove interesting reading not only to the managers who desire to put on a like production but to those to whom it will recall the days of old.

The setting is most inexpensive, a plain white screen hung in one, two booths, one on each side of the screen for the lecturer and the illustrated song singer, a piano and drums, a lecturer and a singer. These, with the slides and films, complete the outfit.

The opening is a trailer showing the calender being turned back by successive years from 1919 to 1909. Then a trailer goes into a title which reads, "Taking you back to the old days. The performance is given in all seriousness. No attempt is made to burlesque. It is not necessary. Think times don't change? This is how they did it ten years ago." Then comes the following slides all old ones resurrected from forgotten corners: Gentlemen Please Remove Your Hats—No Smoking Allowed—Do Not Spit on the Floor, Remember the Johnstown Flood—Children Occupying Seats Must Pay for Same—Our Moving Pictures and Illustrated Songs Are the Latest and Best—Our Patrons Will Oblige Us by Not Remaining for More Than One Show During the Rush—Matinee Daily, 5c, Excepting Sunday and Holidays. Then the feature goes on a one-reel Imp, "The Story of the Rose," with Mary Pickford. As a drama the production proves a good comedy. All during the presentation of this picture a lecturer explains the scenes and reads the titles, much to the amusement of the audience. In about the middle of the production there is a flash of light on the screen as the film breaks and a slide is shown reading, "One Moment, Please, While the Operator Adjusts the Machine," and the piano and drums play "Bedelia" very forty. Then the feature is run to the end, though with much framing. The illustrated song is next and is entitled "My Little Kangaroo." A few slides run upside down add to the interest of this presentation. This is followed by the Pathe comedy, "The Runaway Leopard," and then the final slide goes on—Program Changed Daily. Those Who Have Not Seen the Entire Performance May Remain for the Next.

Manager Fischer is using very good showmanship in this presentation as this week he plays Mary Pickford in "The Hoodlum," and the difference in the productions as given ten years ago at 5c and today at 25c will not be lost on his patrons. Mr. Fischer states that in his opinion a presentation such as this should be made by every manager as the comparison is a splendid boost for the business. "I feel," said Mr. Fischer, "that every manager should present a feature such as I am doing this week. It is not only a novelty but splendid propaganda. It will set your patrons thinking and I feel safe in saying that instead of being odious the comparison will rebound to the favor of the theatre and more than justify in the minds of your patrons the fact that the photoplay houses are now charging five and six hundred per cent more for admissions than they did in the old days. I will be glad to answer any question any manager may ask me about this production and be delighted to have them use the idea."

Beban Appearances and Lobby Display Boost Business for Superba

FROM San Diego, not so far from the big producing center of the motion picture industry and a smaller production centre itself, comes a photograph of a lobby display used by the Superba one of the "Chain of Blue" houses, the other being the Broadway, Kearney, and the Silver Strand, on George Beban's latest picture, "Hearts of Men."

The picture is reported to have done a big week business at the Superba, and contributing to its success was the lobby front exhibit and the personal appearances of the star in person.

The Superba's decorations are of the kind which we like to record, because even the smallest theatre in a city and the one and only show shop of the smaller town may copy it without going to a greater expense than is justifiable with good business.

The signs used for the title, name of the star and the "Artist with a soul" line are the largest part of this attractive display, especially in the matter of expense, with the heart cut-outs second. These were cut out of mount board by the employees and involved no great amount of labor or expenditure of money. The photographs are still from scenes in the feature, two large ones and a set of the smaller size, with one special announcement board relating to Mr. Beban's personal appearance.

In the current issue of the "Chain of Blue" the name of the Broadway Amusement Company's house organ for the four theatres under its control, Mr. Beban is given place on the front page with a cut, and considerable reading matter was devoted to his talents and in announcing that he would make personal appearances at every performance during the engagement of his film.

Relative to these appearances, the star, who has won a place for himself by his characterization of the Italian, and is a finished vaudeville and stage performer as well as a screen actor, delighted San Diego with his whimsical stories and famous one-man entertainments which have proven so popular on the vaudeville stage.

The Superba is planning many new improvements, among which is a big orchestral organ which is to be installed in the near future.



GEORGE BEBAN AND GEORGE BEBAN, JR.
The picture represents father and son having a man-to-man talk
The senior Beban is seen on the cover without his "make-up"

Beban, Sr. and Jr., were featured in "The Chain of Blue"

Rejuvenated Gladmer to Exhibit Pictures

Lansing's Legitimate Theatre, After Extensive Improvements, Opens as Picture House Under the Management of Claude Cady

A GOOD many showman have reasons to view with dubity the legitimate theatre which for all its tradition of housing famous stars in famous plays in the past and acknowledged to be the really first class house of a city, that attempts to play pictures. There have been a lot of failures in this line, failures for which there is no satisfactory reason except that people apparently could not or would not consider the legitimate theatre the place for their favorite entertainment the photoplay.

It is therefore with a great deal of pleasure that we record an instance where a legitimate house, the Gladmer of Lansing, Mich., a theatre with a brilliant history but which in the last few years has seen each succeeding season bring less and less glory and financial profit to its door, come over into the motion picture ranks and from the first finds favor with the public.

However something besides just cleaning up the house and booking the shows was done before the Gladmer adopted a picture policy and in that something is probably where is concealed a great measure of its latest success. Approximately thirty thousand dollars was spent in alterations and improvement by the new manager Claude Cady, who also controls the destinies of the Colonial of the same city and the theatre is now one of the finest houses in the state of Michigan which is saying something.

With its first program the Gladmer won for itself a distinct place among Lansing theatre-goers. The fine taste in new decorations and general appointments of the theatre and the quality of the attractions has brought a class of Lansingites to the box office window who have been strangers to the less pretentious movie houses. These same patrons, after an hour and one-half in the house, have complimented Mr. Cady on the new project and pledged support.

One of the initial offerings at the new house was Douglas Fairbanks in "The Knickerbocker Buckaroo" and the attraction proved a business getter which surpassed even optimistic Mr. Cady's expectations. The second night a waiting line which was the envy of every picture manager in Lansing graced the sidewalk in front of the Gladmer although there are 1,500 seats in the house.

Manager Cady had gone to some trouble and expense however to give the Fairbanks picture some exploitation aid.

At the side of the stage are openings in the side walls. These were utilized attractively in the Fairbanks picture. On the one side was a miniature stage set of the mountainous western country in which part of the action of the picture takes place. On the opposite side a miniature country scene had been set up with a miniature train, flashing signal lamps, gongs and tiny station. In the part of the action of the picture touching either of the scenes, the light on one or the other was brought up through the dimmers and faded out gradually. The stunt made a distinct hit.

Probably the most unusual feature of the Gladmer in its new and improved condition is the fact that the operator's booth is not in the theatre at all. It is in a separate room, built on the outside of the east wall of the building. The west side of the operator's room is the east wall of the theatre, and, to use the words of Mr. Cady, "Vesuvius could erupt in the operator's cage and the audience would never know it." This novel scheme renders the theatre absolutely fire proof.

A 600-lamp sign will be put up within the next few days. It is a spread flash through two arrows pointing to lines over the entire front of the house showing the star and the attraction.

The Gladmer will not bar the legitimate productions entirely but will house the better class of road attractions which desire to book into Lansing.



A new stage setting at the Gladmer theatre, Lansing, Mich., after the house had been improved

Advantageous Tie-ups Instituted by the Strand, at Worcester, Mass.

THE many practical advertising possibilities offered in the "Fires of Faith" were again taken full advantage of by Manager C. E. Robbins of the Strand theatre, Worcester, Mass., when the picture showed at his house during the week of August 11.

In addition to his usual campaign he also arranged a most attractive window display at Sherer's, the leading department store at Worcester. The display centered about the phonograph records and the sheet music of "Fires of Faith" and these articles were supplemented by one of the large paintings supplied to advertise the picture, an announcement regarding the Strand theatre and a life sized model of a Salvation Army girl. This last property contributed an entirely original touch to the display and attracted considerable attention.

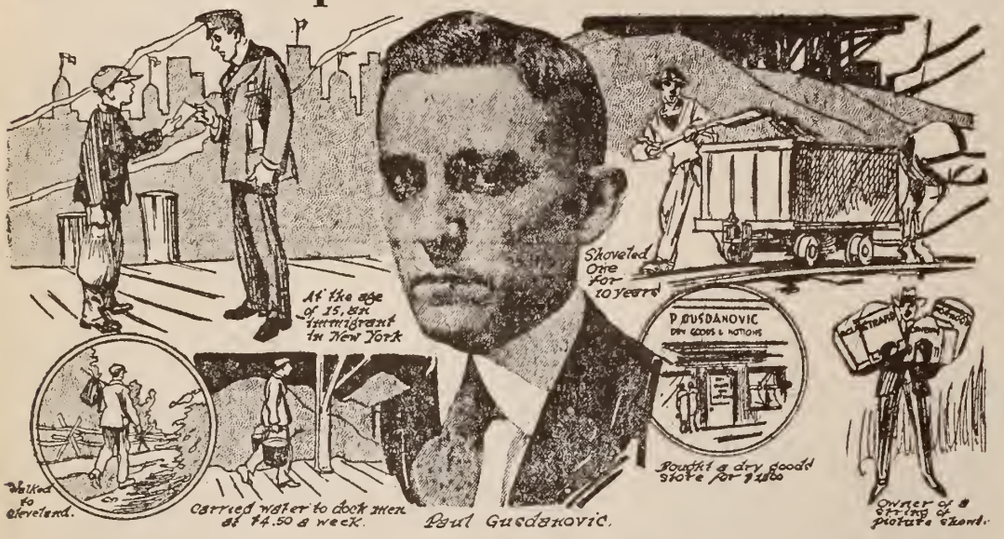


The window display on "The Fires of Faith" which Manager Robbins of the Strand, Worcester, Mass., arranged with the aid of a department store

Robbins made excellent use of the striking twenty-four sheet stands provided on the picture. They were placed in advantageous positions throughout the city. These, together with the display space taken in the newspapers, and the special exploitation stunts, resulted in the Strand doing an excellent business during the run.

The results of these simple little stunts, many of them even less elaborate than the one here recorded, should convince every manager that opportunities along these lines should not be neglected. It is true that there is nothing especially new about them, but they are reliable, effective and inexpensive. They get business and help put a picture over too, notwithstanding the fact that on the face of it, stunts are just attention attracters. The point we are making is this: When a big department store lends you its aid, unconsciously, the public is going to associate your theatre in the same class as the big store and you gain prestige. More prestige means that you will have an easier time satisfying your patrons. If people come into your house thinking they are going to see something out of the ordinary half the battle is won. Its psychological stuff but it works just the same.

How Paul Gusdanovic 'Hoofed' It From N. Y. and Started Up Ladder to Fame and Fortune



Gusdanovic has no press agent and this tribute given the Cleveland exhibitor is a just recognition for proving a good business man

News Leader of Cleveland Tells How Gusdanovic Fought His Way

'TIS said that "A prophet is without honor in his own country," which we would judge by personal experience and observation, is an adage that, for the most part, holds good. However, there are exceptions. Witnesseth, the following story concerning one, Paul Gusdanovic, a Cleveland theatrical "magnet," which we have clipped in its entirety, pen pictures and all from the Cleveland *Sunday News-Leader* of August 31. Further comment is unnecessary except that we may add that this article proves once more that opportunity is not lacking in America for those who would climb the ladder of life to its topmost rung. From his photograph we would guess that Mr. Gusdanovic is still a young man, and with his start up the ladder referred to, it seems not improbable that the heights to which he will climb are not to be limited to less than that of the most ambitious.

By Eva Keleher

Paul Gusdanovic came into this world like an ordinary being. He squinted his baby eyes at admiring friends for the first time in 1881 in a place called Croatan, Austria, now known as the section claimed by the Jugoslavs.

But when he goes out in answer to Gabriel's trumpet, and St. Peter says:

"Paul, my boy, what did you do while you were on the earth?"

Paul will answer with a bow of reverence and humility:

"Your honor, St. Peter, I did my bit and my best. I began with 50 cents, but I left a comfortable estate and about half the motion picture houses of Cleveland to my wife and four daughters. I carried water to the dock hands, shoveled ore and managed a dry goods store at the same time. That was my bit, St. Peter. After that I entered the movie game, and whether you have movies up here or not, you must have heard that——"

And if St. Peter is the sort we think he is, he will pat Paul on his spiritual shoulder and order his initials embossed in gold on his wings, probably self-starters, too, speaking thus: "Say no more, Brother Paul. Come in and sit down."

Paul Gusdanovic has facts in his life that might well be woven into a film story or be worth a leather binding in novel form.

Paul Lands in New York.

It was June, the very first day, in 1896, that the boat carrying little Paul, a shaver of only fifteen, arrived in New York harbor. The blue of the horizon tinged with that peculiar golden pink and the Atlantic's foamy green met each other with such a firm beauty that little Paul stood a long time just gazing into the distance, but never once did he want to go back. The other side of the water was ancient history to him. The peaceful, restful water seemed invigorating to his soul. He felt the thrills of adventure and something in his boy's heart had been satisfied. He had reached America, the promised land, and his impressions overwhelmed him with a new joy, a new something that he wasn't quite sure of himself.

He was alone. The only thing he could communicate with in thought was his pack. Somehow, inanimate as it was, it understood that Paul Gusdanovic fitted the clothes it held and it stuck with him. Besides that, he had 50 cents. It was not until after he learned money values that he realized that the ticket seller had taken a large share for his services.

And while he stood watching the bustle and hustle he never for a moment realized that just beyond that line which divides the water from the land there lay the city, alive to every possible commercial interest, that life in that town was just one continual buzz, that thousands of opportunities were born there every minute and that thousands of air castles were torn down, without a second's notice.

So one morning Paul interviewed himself on the question of progress. He realized that he could never get very far on the job he had. He was then a dry goods clerk and knew everything there was to know about the business. It seems that in Europe you are either in the professional or laboring class. There is no in-between and initiative doesn't amount to a hill of beans.

Walks to Cleveland.

To go back to Paul and his 50 cents. He instinctively knew that the journey to Cleveland couldn't be taken for 50 cents. He had a brother here and it was that that made him choose Cleveland, therefore he must get here, so he walked. It took him twelve days.

The very first English he learned was to count to one hundred. His sister-in-law taught him that and he accomplished the job in four days. After he was rested he started job hunting and also for an opportunity to learn English. He found both.

During the day he carried water to the dock men and earned $4.50 per week, and at night he went to school and studied. His next promotion was shovelling ore and many nights he came in with icicles hanging all over him, tired and cold, but he wouldn't give up school. Fortunately, he had an endurance that permitted that. He got better jobs from time to time, but they were not the kind that took him off the ore docks.

Six years after his arrival here he had $2,300 saved. It was spring and his young man's fancy was like all the rest, it had turned to thoughts of love, and the next thing Paul Gusdanovic knew he was married to an American girl.

Did he take a honeymoon trip around the world? Not Paul. He took his little bride in his arms with the same tenderness, same love and devotion that the millionaire who had given his bride a wonderful honeymoon might have and he said: "I'll do my best to make you very happy and some day when we have enough money we'll see the rest of the world."

Mrs. Gusdanovic was satisfied, and so with $500 they purchased furniture. One could buy a few things with that much at that time. And with the remaining $1,800 they bought a dry goods store at 2512 St. Clair avenue. Mrs. Gusdanovic took care of the store and the home during the day, and Paul continued to work on the dock for seven years, taking only a few hours off now and then to do some buying. He had no recreation, none whatever. He gave every minute to work either at the dock or at the store.

His business grew, and after four years he moved to 2736 St. Clair, and then had $20,000 worth of stock.

Along came the movies and Gusdanovic saw the opportunity to make money. He bought the Norwood theatre at 6210 St. Clair, and at that time it had only 380 seats. To-day it has 1,000, which proves that Gusdanovic did have the right idea, and that movies are the gripping force of the amusement world to-day.

Later came the other opportunities to buy the Eclair, Homestead, Strand, and Orpheum, all of which with the exception of Homestead are personally owned by Paul Gusdanovic.

And when we asked Mr. Gusdanovic what he considered the most fundamental reason for his success, he said in rather a pathetic way:

"My mother. She died when I was only ten years old, but she taught me to be honest, to get everything by my own efforts, and I followed her advice. I hope to instill the same feeling into the hearts of my four girls, except that I want to give them more advantages than my parents were able to give me."

And he will do that very thing. He told us of his plans for the next year to travel abroad with Mrs. Gusdanovic and his two older daughters. It may be rather a belated round the world honeymoon for Mrs. Gusdanovic, but it will be a comfortable, satisfactory one. Gusdanovic will have fulfilled his promise and a happy little family will be able to enjoy the trip more because of each other, and because it is the outcome of hard work and success.

Besides Gusdanovic's mother we feel that his own practicality has much to do with his success. He never drank, never gambled, nor hung around poolrooms, and has never allowed his wife nor children hear him swear.

And so this boy with the 50-cent capital, who Americanized himself in 1986, has become one of Cleveland's business men and Cleveland is glad.

Special Service Pages 2429-2430

Shea's Hippodrome Celebrates Birthday

Manager H. B. Franklin Augments His Orchestra, Raises Prices and Brightens the Theatre Generally with Gratifying Results

MAKING the occasion of a theatre's birthday a time for extra effort with attendant gratifying financial and artistic results is one of the best of the standard stunts any house can adopt. It is like the annual clearance sale of the department store, an event which theatre manager, employees and public wait for with interest. The management provides his patrons with something out of the ordinary in entertainment, goes the limit with his advertising, spruces up about the theatre and makes a lot of noise in general about what he is going to do "Anniversary Week" and the people take notice and make the results of his efforts worth while, just as the crowd rush to the "linen sale." It is setting a week apart for some special purpose, bending all your energies to making the period a success.

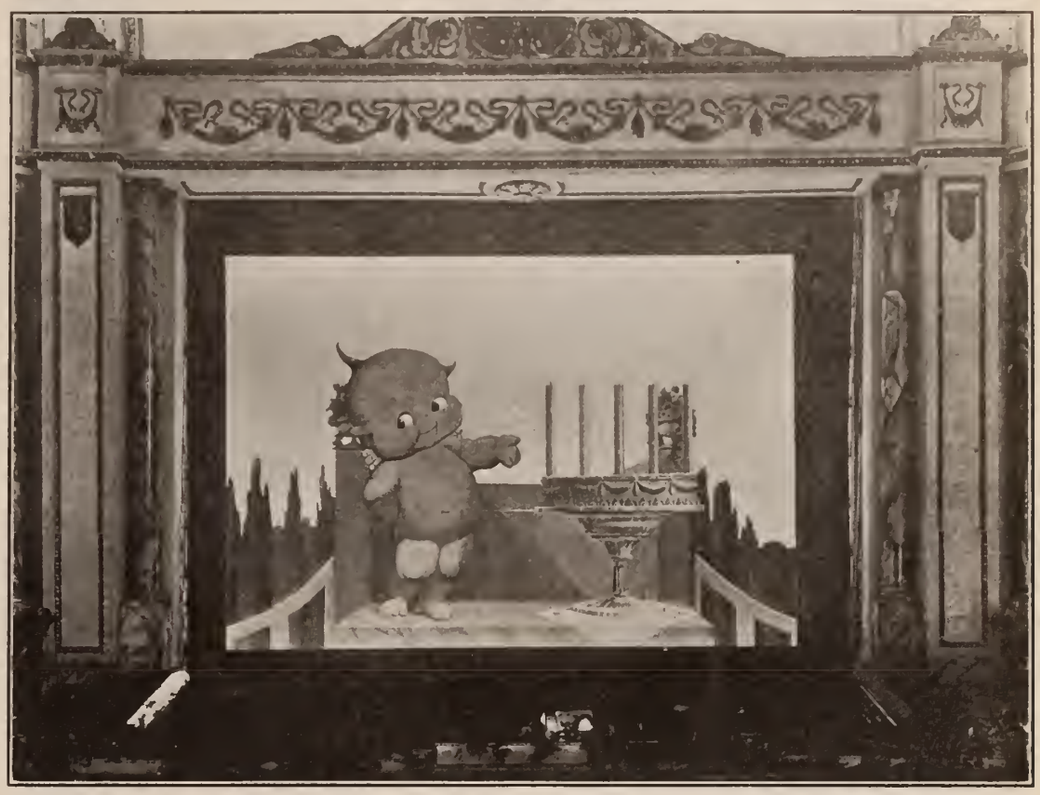
In this connection, five years of unusually successful motion picture presentation was auspiciously celebrated the week of August 31 by Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo. Augmentation of the big symphony orchestra to a personnel of 35, increase in admission prices, engagement of famous soloists, special stage settings, and attractive program and advertising displays were among the outstanding features of the week.

In discussing anniversary week with a MOTION PICTURE NEWS representative, Mr. Franklin said:

"Shea's Hippodrome feels that Anniversary week is an occasion to check up every department of the institution and find out the deficiencies in each. It is an occasion to brighten up things generally and to start a new lease of life. This spirit is imbued in the entire staff and the effect on the employees is startling. Spots are brightened, new uniforms given ushers and other little innovations presented.



The cover page for the Hippodrome anniversary week program



Stage setting for "Franklin's Birthday Party." Oh, how you grow and grow and grow. Five now coming six

"Each anniversary year has been a milestone by which we have been able to measure our progress and this fifth celebration has been no exception. In addition to augmenting our already large orchestra, we have added famous concert soloists to our musical program. Greek Evans, of the Rialto theatre, New York, was our first artist and he will be succeeded by James Harron, also of the Rialto. Our audiences have enthusiastically welcomed this addition to our program and it promises to be one of our big features in the future.

"Working on the principle that anything becomes tiresome with time, we have endeavored this year to instill freshness in our surroundings, to bring in new faces, new favorites, new talent. We believe in the theory that patrons will welcome new entertainers, particularly if there is ability behind them. During the coming season we will present many new faces on the screen, Shea's Hippodrome having signed contracts for the cream of the output of the Big Four, Famous Players-Lasky, Goldwyn, Metro, Fox, First National and some special independent productions.

"We began our celebration by announcing the special features in our advertising, which was of the hand drawn variety, with white space and the features predominating. We feel that it is not enough merely to present good features, but we try to distinguish the entertainment from the ordinary by giving equal prominence in our advertising to that part of the program that makes presentation here exclusive and different.

"Next came a boost in admission prices. We increased the scale 5 cents on orchestra seats every evening and Sunday and this additional levy was accomplished with very little friction, our only explanation being a paragraph in our program that this adjustment was made necessary to meet the increased costs of operation.

"Five men were added to the orchestra, among them Conrad Stellar, famous cornet soloist of the 55th Pioneer Infantry band, just returned from France and occupied Germany. Our orchestra seating was also re-arranged, giving a more attractive appearance.

"Our anniversary stage setting brought out the anniversary idea as shown in the illustration. The setting was strikingly lighted and gauzes attractively used in front of it. Preceding the setting a trailer was thrown on the screen announcing the fact that we had attained our fifth birthday and were growing constantly. The lobby was appropriately dressed and a special electric display built upon the top of the marque.

"It is worth noting that during anniversary week we broke all box office records at Shea's Hippodrome, record crowds attending every performance."



One of Franklin's ads for his anniversary week program

Manager Franklin did not neglect the opportunity presented to tell his patrons that the entertainment presented at the Hippodrome is the best obtainable, to call attention to the augmentation of his orchestra to 35 pieces and to announce that the special soloists given place on the Anniversary Week bill will be a feature of the program during the 6th season of the theatre.

A full page in the Hippodrome house organ was devoted to these subjects and there can be no question but that increased prestige was established for the theatre by the event.



The Princess dressed for "The Valley of the Giants." This is an idea worth borrowing

The Bathing Girls Are Scandalizing the Twin Cities According to Reports

ACCORDING to our Minneapolis correspondent, Hazel Wise, Mack Sennett's Bathing Girls are performing the same stunts which made jaded Broadway sit up and take notice, up in the Twin Cities district. In fact she seems quite disturbed over the visit, and it would seem to us, writes of their "doings" with a tinge of the "sour grapes" attitude although you have to read between the lines to fully sense it, Miss Wise being a "wise" woman and therefore not going to admit that she thinks the bathing girls are "scandalous." Anyway here is what she writes in a special to this department.

The Sennett bathing girls are to appear for a two weeks' booking at the New Lyric theatre in conjunction with the five-reel comedy "Yankee Doodle in Berlin," and if any one in the Twin Cities hasn't been informed some way or other of the event it's because he or she has been in solitary confinement for the past fortnight.

Minneapolis and St. Paul are plastered and pasted and pilfered with placards and posters until both cities have taken on the appearance of war activity headquarters. Such advertisement has hardly been equalled since movies were inaugurated here a decade or so ago.

Small photographs of the most beautiful of the beauties have been distributed as freely as election cards around a city hall and nowadays one can hardly navigate down the main stem without sighting a flock of newsboys taxing their lungs in competition as to whose particular picture embodies the most pulchritude, physical rhythm and absence of georgette or tricollette.

And living up to ancient and modern tradition one can find a dyed-in-wool farmer who has flivvered to the city to take in the state fair with his family, pausing before some mammoth placard with his mouth wide open and a calloused right hand tugging away at a batch of underbrush which flourishes on the chin of most individuals of that particular profession. Pretty soon his wife collars him and he is mournfully humbled until he bumps into another poster of equal prominence and the same ceremony is repeated.

It is hardly necessary to mention that the agricultural body will be well represented when the beauties take to the footlights.

Arrangements have been made for the girl bathers to appear at every performance. Arrangements have also been made to keep them busy every minute they are in Minneapolis and if the present schedule of the New Lyric management is carried through these heralded mermaids will have to eat, sleep and do their shopping in their bathing costumes.

Lake Calhoun, famous for the most popular bathing beaches in the region, was host to the beauties on September 8, for it is the plan to have them promenade along the sand for the edification of newspapermen who care to be edified. True enough there are all kinds of bathing beauties at Calhoun beach daily but it can hardly be said that they are quite as prominent as those who graced the shores this week.

Then there is the state fair (Minnesota always has the biggest state fair and exposition in the country). These same girls who apparently won't know what it is to be tired, will appear in several capacities at the fair grounds daily and when they leave for their theatre the fair grounds are apt to be emptied of the patrons who wish to see more of the beauties.

The Minneapolis advertising includes a $1,000 newspaper campaign; 100,000 miniature photographs given away at all Ruben and Finkelstein theatres and the baseball park; trailers in all the theatres; 500 tack cards; fifty 24-sheet; one hundred 3-sheet and 2,500 one-sheet snipes.

The week of September 14 the bathing girls will appear at the New Liberty theatre, St. Paul.

During the state fair the girls will ride around the mile track in racing cars and the drivers have been instructed to step on 'er for all she's worth.

During the performances at the New Lyric the box office attendants and the ushers will be dressed in bathing suits to add to the gaiety of the situation. Manager W. W. Vance wanted to do the same thing but they couldn't find him a bathing suit of sufficient displacement. There will be a special lobby display with frame pictures of all the girls. The frames have also been placed in hotel lobbies, the Union depot and other points. The song, "Yankee Doodle in Berlin," has been displayed in several shop windows.



Lowell V. Calvert, who manages the Park where the Bathing Girls cavorted in their true environment

A Lobby Display Available for the Small House

A NOVEL lobby display which provided atmosphere for the picture being shown, and which was so unusual in the material used for its construction that everyone who passed the theatre stopped to inspect the work, was used by Manager Tom Sullivan of the Princess theatre, Denver, one of the Theatre Operating Company's houses, on the engagement of Wallace Reid in "The Valley of the Giants."

This is the sort of a display which could not be built in a country lacking trees, and it is probable that in some cities quite a hunt of the lumber yards would be necessary to find the materials required, but once they are located enough to decorate the whole side of the theatre may be purchased for a few dollars.

Mr. Sullivan camouflaged his lobby with real tree barks, using slabs from lumber for his material.

Going to a lumber yard, Mr. Sullivan found the slabs he wanted for his idea and had the rough edges sawed off on a bevel so that when he placed them about the pillars which are a part of the Strand's architecture only the bark would show.

How Mr. Sullivan built the trunks of his "redwoods," which are a background for the story of the "Valley of the Giants." may be judged to better advantage by examining the accompanying photograph than in attempting to describe the proceeding in words. Suffice to say that the pillars after their camouflage did resemble the California redwood trees which are shown in the picture.

With the trees as a basis, Mr. Sullivan carried out the rest of his idea. Both the entrance and exit was covered so as to look like a door in a mountain cabin. Green pine branches added the forest effect.

In the interior of the theatre the stage was also decorated in like manner, with boughs interlaced over the screen. Needless to say, "The Valley of Giants" did a big business for Greaves and Ellison, owners of the Prineess.

How New York Stages the Show

IT isn't hard this week to select some outstanding point on which to dilate for our opening under this head. At every theatre we attend, four in number, we get the military atmosphere. The Rialto and the Academy smell strongest of "brass buttons," but there is a tinge in every house. In fact, the whole city is bent on offering due homage to General Pershing and his veterans, who before this is in the hands of the reader will have marched up Fifth Avenue, while millions from every part of the United States look on in pardonable pride and applaud.

Giving your program a patriotic flavor when it is appropriate, as under the present circumstances, is not only good showmanship, but is also "doing your bit," if we may use an expression that is a bit *passe*, since we are now at peace. It is showing a proper regard for current events and is "hitching up" to local color one of our pet theories and recognized as a mark of good showmanship the world over.

There is one other conspicuous feature worthy of comment in the week's presentations. At each playhouse is a scenic stage setting worthy of place in the art galleries. Description of each is given under the proper heading—that is, so far as words and limited space will permit, describing something that really has to be seen to be appreciated. Therefore, it would seem that, while not so many years in motion picture events, it is a long way back to the days when picture audiences sat in their seats impatient with anything on the bill which delayed the filming of the one-reel melodrama with Broncho Billy, Florence Turner, who by the way, had no license to drop completely from sight, and other of the old-time favorites, like Maurice Costello and Mary Fuller.

Rialto Theatre

THE Rialto is "waving the flag" this week, but its efforts are in such good taste and there is so much of interest in the military flavor of the bill in its entirety, that the charge of trying to unduly capitalize on patriotism could not be made in justice. However, from overture to exit march the military is in evidence, with the feature semi-military too, although the "brass buttons" in this go back to the days of the "Army Blue" of Custer's time and are not of the up-to-date khaki. Even the usual Rialto trailers have been dispensed with this week in favor of new ones which read "Welcome General Pershing."

Dr. Reisenfeld begins his "military revue" with one of his own compositions, "American Festival March," a rousing, cheerful number that keeps the foot tapping and prepares for more of the same stuff later.

The rendition is begun with the lights in amber but near the closing a surprise is added when the two auxiliary proscenium opening draperies are parted showing two very appropriate stage settings, after the lights have been blended into deep purple and the house darkened.

The setting on the right is New York's sky line, lighted, while the one on the left is the Liberty monument out in New York Bay as it looks to the incoming soldier who has been away from America these many months, with an additional artistic affect secured by the dim figure of the American Eagle showing at the base of the pedestal.

As soon as the curtains are parted, a chorus of about a dozen feminine voices sing the chorus of Dr. Reisenfeld's composition while, with spectrum flag effects about the Liberty canvass. It is all very artistic. The chorus sings with orchestral accompaniment, and does not attempt to dominate, acting rather as vocal harmony to the melody. The whole effect is most novel and identifies the overture as one of the most pleasing ever rendered at this theatre.

The Rialto Magazine opens with Pathe's views of Wilson's welcome at Columbus, Ohio, and following is a Gaumont strip from Santa Cruz showing the Government's colony of sea lions cavorting in the ocean.

Gaumont again contributed with views of the launching of a four-mast schooner at Bangor, Maine, with International coming in with a view of the recent motorboat races at Detroit, and showing a "wingless motorplane" mounted on pontoons making fast time on the water, at Little Ferry, N. J., with more water scenes by Pathe, when a 2-year-old boy swimmer is shown at Arrowhead

A very artistic strip then follows, titled "A Study in Love and Affection," which is close-ups of two little chaps very evidently brothers who perform for the camera.

International provides the next bit, with views of the recent field day events at Chicago, and Frank Foss, who established a new pole vault record. Pathe succeeds International with interesting views of the men who are now government officials in Germany, including President Ebert and his wife of the New Republic.

Gaumont then presents a strip about which a book might be written showing the home coming of the French veterans of the four years' war, those who are left of the Paris contingent, who went out to fight the Germans in all sorts of conveyances, and who have not been back except on a few days' leave since. International again contributes with views of the founding of the chapel at Gettafe, Spain, by the King and Queen of Spain, with Montreal entertaining the Prince of Wales, by Pathe, following.

The last strip is Internationals, views of Cardinal Mercier, Belgium's revered priest, which is preceded by a short bit showing the bust which has been made of the Cardinal by a New York sculptor.

Following the Magazine, a special by International, being a clever tie-up of earlier news weekly events, some of them dating back to the beginning of the current events pictures, with late pictures of General Pershing, and his associates in his old home at Laclede, Missouri.

In the strip is a view of the Westpoint cadets, Colonel Roosevelt, the American soldiers going into action in France and many others in a sort of film biography of the American man of the hour.

The vocal number is sung by James Irving, baritone, and this also is an offering with a patriotic tinge, "When the Boys Come Marching Home." Mr. Irving is a newcomer at the Rialto and was greeted with enthusiasm.

The feature pictures is "Told in the Hills," a story of Kentucky and the western plains when the Indians were still a menace to civilization's westward march, and in the latter portion of the offering the American soldier is again brought to attention to say nothing of the fact that the star, Robert Warwick, was Captain Warwick not so many months since and might have been so featured by the Rialto with perfect propriety. The



Another of Franklin's stage settings, this time from the famous "Venice" painting, which gives a true impression of the beauty of this world known canal

feature is an adaptation of the novel of the same name by Marah Ellis Ryan with the scenario by Will M. Ritchey. The direction is by George Melford. Prominent in the cast are Ann Little, Tom Forman and Wanda Hawley. The offering is a traditional western and Indian picture, but makes a very appropriate feature for this week, for the reasons we have mentioned.

The comedy is "The Rajah," a Harold Lloyd two-reeler without plot but entertaining, principally because the star, a clever "monk" who rivals the famous "Joe Martin and a Color'd genne'men," who is a wonder in toothless negro homeliness and could by no possible chance be less than the real thing yet who evidenced being a most proficient screen player, worked so well as a trio doing bits of new business. Incidentally it might not be out of place to add that the Lloyd comedies bob up somewhere about the Broadway houses nearly every week, a fact that may be noted by outside managers. It is generally understood that the shows we cover each week have the pick of the market and if Lloyd can hold his own with other comedy stars, which he seems to be doing if not a bit more, it would rank him as one of the real comedy bets of the times. Anyway New York people seem to find him amusing.

The organ solo is "Neapolitan Serenade," played by Arthur Depew.

Academy of Music

WITHOUT doubt when both quality and quantity are considered the Academy of Music this week has the best show in New York. There are two good features, one a classic, a rousing military overture, two pleasing comedies, a timely news weekly, a clever cartoon subject and a second instrumental number by the orchestra of real musical worth which is followed by a trio of vocalists who are not only capable of appearing but have appeared in grand opera. What more could be desired at popular prices?

The Academy overture is "Stars and Stripes," that stirring march of Sousa's which has led many a military parade while a populace shouted wild "hurrahs" through its tears. Near its finis as the brasses reach their crescendo, the screen is lowered and a picture of General Pershing with spectrum effects in the "Red, White and Blue" about the figure, is projected on the screen. It is very timely and pretty and identifies the house with the week's celebrations for the returning military hero.

The news pictorial is International's complete, beginning with views of motorboat races at Detroit, following with scenes at Warsaw, Poland, where Bolsheviki subjects have been arrested, with a trip to Chicago where field day events have been held resulting in the breaking of the world record in the pole vault by an ex-Cornell athlete.

The next strip is from Canada where the Prince of Wales is being entertained at Montreal, with views of the efforts of Elizabeth, N. J., to combat the high cost of living by selling direct from producer to consumer. Following this, views of the establishment of a new chapel at Gettafe, Spain, on Angel Mountain, with the King and Queen of Spain prominently identified with the ceremonies, are shown, with a bit of comedy succeeding when hospital inmates at Morris Plains, N. J., are seen giving a "circus."

Close-up views of Belgium's heroic priest, Cardinal Mercier, are next shown, with the recent tennis championship contests at Forest Hills, N. Y., being next projected.

A fire in the oil section of Tulsa, Okla., follows with Wilson at Columbus closing the reel.

The "Mutt and Jeff" cartoon comedy is "Swiss Cheese," the clever Fox subject covered in last week's issue under the Rivoli program.

The first feature to be shown is the picturization of Longfellow's immortal poem Evangeline descriptive of the early days of the Arcadians at the time of the English eviction of French subjects from Canada in 1752. With Mariam Cooper in the role of "Evangeline" the feature is one of historical interest and by the use of many beautiful exteriors and careful staging, an offering has been prepared which is well worth the spectator's time, in spite of the fact that the story lacks in dramatic values suitable for the building of the best drama especially for the screen.

The second comedy to be shown is "Smiling Bill Parsons," in "He Did and He Didn't," an offering where the rotund comedian is shown as wanting to commit suicide because of financial reverses and loss of his sweetheart, with a change of mind when he meets another fair medium and inherits a million dollars. The offering is of course farcial but is not to be termed slap stick. A special jazz band furnishes the accompaniment for this number, discoursing typical "jazz" music.

The seventh number on the bill is a rendition of "The Merry Wives of Windsor," by the symphony orchestra. The overture from this popular opera by Nicolai, is used and is a most tunesome offering. It is given with a special stage setting, one which does due honor to General Pershing's visit to the city, in that the canvas depicts a scene in France, where but a short few months since armies were marching and battles were being fought.

The beauty of the setting is largely in the colorings of a Normandie sky at even tide, with the pink tinge of a sun just set blending into the blue above, across which fleecy clouds drift slowly.

In perspective are the battle-wrecked fields with their entanglements of barbed wire, shell-wrecked trees and the battle-scarred trenches. From a "turn in the road," a badly torn military highway extends out to the horizon. Along its route is scattered the discarded wreckage of war materials such as cannon wheels, etc. The canvas is very realistic and with the cloud effects produced and a warm coloring blending from pink to blue, it ranks as an artistic gem, symbolical of the event of the week, the welcome New York gives General Pershing and his returned army.

Following the orchestral number, Messrs. Pompeii Thomasini, Fernando Guarneri and Miss Bessie McCoy, under the title of the "Cosmopolitan Trio" appear in the rendition of the trio number from "Faust," with an encore equally as famous in the "Sextet" number from the same opera, perhaps the most popular grand opera selection of the present day. The quality and volume of the music rendered is of the best, and the number stands out as a real treat, one seldom available at popular prices especially with such voices engaged for the singing.

The second feature is "Love's Insurance," with Bryant Washburn, a light comedy typical of this actor's productions.

The second comedy is "Be My Wife," a Harold Lloyd and Bebe Daniels' one-reeler, in which the two are shown working in an office. The fun is provided largely by a lot of eccentric business.

The Exit march is "Welcome Pershing," by Jones.

Strand Theatre

WERE we inclined to be "high brow" in our ideas of what is always worth while in entertainment we probably would spend the balance of the week, impressing our friends with the quality of the bill at the Strand this week for one can hardly help but notice that the things that usually go with the so-called "best people" if there be such in this land where your bootblack may be your host before your days are done, have been given preference on the program prepared by the Strand director, Jack Eaton.

To begin with there is Geraldine Farrar, talented opera star, an overture from "Tannhauser," a vocal number from Gounod, one from "I'Pagliacci," sung by a real Italian, who we would say rivals his illustrious countryman, Caruso, and an Outing Chester, not to mention Lou Tellegen and a classic stage setting. The fact is if there is a class today who insist on having "Diamond Dick" in five reels and the rest of the program of like calibre they had better stay away from the Strand this week. It is decidedly a "high brow" bill, so-called, and if operatic music and the "artistic stuff" doesn't please, why Mr. "Shoot 'em-up Jack" would have a dull time.

The overture is selections from Wagner's "Tannhauser," that favorite opera over half a century old, which throbs with poetry and romance and whose



Lobby display of Clunes' Los Angeles, Cal., which carries an atmosphere of "coolness," suggested by the feature being shown

characters are real human beings, not mythical gods and goddesses. The story tells of the conflict of two kinds of love; pure love as distinguished from mere sensous passion and relates how the higher love triumphed in the end. It is popular with the average opera-goer and finds favor with those who are pleased with the better class of music even though they may not quite understand what it is all about and the portions of the compositions selected by Conductor Carl Edouarde are the very best of the whole work. They possess the fire and passion of the theme and build to a splendid musical climax.

A special stage setting has been prepared for this number which adds greatly to the rendition, although it can not in any way be considered as a setting for the opera itself.

The overture opens with the house dark and the orchestra very dimly lighted in purple. The first view of the canvas is a very shrouded one, of a valley and sloping hills at night. Down the valley winds a slender stream of water on which the full moon glistening. Fleecy clouds float past obscuring the moon at times. Gradually the scene changes, the moon dips down below the horizon and the clear morning stars in a cloudless sky, with the beautiful green of just before sunrise are seen. Then comes the first pink of the dawn lightening the canvass until the scene is distinct. The hill from which the perspective would lead you to believe you are gazing, you see a rolling pasture with sheep not yet wakened from their night's rest. Fruit trees are in full bloom, the white blossoms of an apple orchard in the distance, the pink of peaches nearer come out distinctly. In the distance, across the river are green fields. Gradually the lights blend into the natural colors of day and it would almost seem that you would expect the sheep to rise and browse for their morning meal and an early farmer come into view along the highway suggested by the stone fence in the foreground and begin his work in the meadow, but by this time the overture is finished and the scene fades out into darkness and the Strand Pictorial is being screened.

The pictorial opens with International scenes of the motorboat races at Detroit, with a Pathe strip showing horse racing at Paris, France following and the Prince of Wales at Montreal, also by Pathe, third.

Kinograms then contributes with views of a western rodeo at Garden City, Mont., with the Topics of the Day following.

The return to current events is with Internationals, views of Cardinal Mercier and of the King and Queen of Spain, attending the opening of a new chapel at Angel Mountain, Spain, with a Kinogram strip showing canoe races at Washington, D. C., next.

The reel closes with Pathe's "Wilson at Columbus, Ohio," and views of the celebration attendant on the acceptance of the League of Nations at Buenos Aires.

The first vocal is the rendition of "Mireille Valse," by Alys Michot, a new soloist at the Strand, whose soloratura soprano voice in this difficult selection impressed with its sweetness and color. The lights for this number was from blue to scarlet before the entrance of the singer with a spot light of amber on the performer.

The feature picture is Geraldine Farrar supported by Lou Tellegen and Alec B. Francis in "The World and It's Women," a drama of Russia with the element of casts prominently considered. The story is by Thompson Buchanan, with Frank Lloyd directing.

The second vocal offering is a second weeks' engagement for Carlo Ferretti, baritone, rendering the prologue to "I'Pagliacci," a subject which demonstrates Mr. Ferretti's ample range of voice and his mastery of technique.

The scenic is an Outing-Chester, "Where They Go Rubber Necking," being another trip in Orient.

The comedy is a cartoon offering another of the "Silk Hat Harry" numbers. The program is closed with the organ solo, this week the selection being, "Sweethearts," Victor Herbert's favorite composition.

Rivoli Theatre

THE program at the Rivoli theatre marks an epoch in the history of the house in that the engagement of "The Miracle Man" is a new departure, the film going in for an indefinite engagement, whereas since the opening day, a policy of a weekly change has been in operation.

There are also other noteworthy happenings at the Rivoli this week. First is a discarding of the summer dress and proscenium arch and side wings for the orchestra pit and the installation of a new and novel setting which completely changes the appearance of the Seventh avenue end of the theatre.

On each side of the orchestra pit, large columns have been reared from a balustrade base beginning at about the height of the musicians' heads when standing. These columns have been set at an angle with the walls of the theatre with the apex nearest at the point where the screen opening is made. They rise to a shapely height and support a wall from their top to the ceiling of the theatre. Decorative scrolls have been twined about the columns which dress their bareness and back of them embroidered draperies are hung which hide back stage from view. The screen arch rises to the same height as the pillars and the wall mentioned is continued above the opening. The design of this new wall is that to represent finely cut marble blocks in two colors much the same as that used in constructing a certain type of stone floors, the technical name which the writer does not know.

The numbers presented on the Rivoli program for "The Miracle Man" engagement have been reduced owing to the length of the offering, and in consequence the usual pictorial, the news weekly, the strips of which are compiled from all the producers' offerings each week, the usual vocal and instrumental selections, the comedy and cartoon subject, have all been eliminated. The appeal to the public is made on the feature picture and a carefully prepared musical program which includes a very appropriate overture, not only in point of musical worth but from the fact that the story of the opera from which its number is taken, is somewhat similar to that told in "The Miracle Man." Dr. Reisenfeld's happy selection for this number is the prelude to "Parsifal," Richard Wagner's last music drama begun in his sixty-fifth year, and one of this great composer's most unique works noted not only for its semi-sacred character but for its wonderful impressiveness and musical beauty.

Wagner based his libretto on the famous legend of the Holy Grail and in this story of those who journeyed over great distances and amid almost unsurmountable hardships, in search of the great objective, we have the same thought, that of a sublime faith, which is the basic idea back of the story of "The Miracle Man."

The first part of the story of "Parsifal," or rather of the prelude, is a picture of the Grail ceremonial and the last portion has to do with the sufferings of Amfortas. Naturally the music of the composition is sympathetic in character and tunes the audience for the characterization scenes of "The Miracle Man," for this picture has its appeal in the sequences rather than in the direct pictorial narrative of the story.

The rendition of the overture, conducted by Dr. Reisenfeld himself, a colorful one, is followed by a single-reel offering a Paramount-Post subject entitled "A Night in June," being for the most part a series of pretty views of summer skys and scenic bits which prepare for the dramatic picture.

The screening of "The Miracle Man" is preceded by a stage setting and wordless prologue in which are shown two characters corresponding to two of those who have principal parts in the film, depicted as living amidst the degradation from which they are regenerated, through the influence of "The Miracle Man," as played by Joseph J. Dowling.

The scene is that of a room dimly lighted in scarlet with figures in silhouette and the walls of the place are shrouded. Two people are shown sitting at tables, one a woman corresponding to the girl of the film as she is at the beginning of the story, and the other that of the "dope" before he undergoes his reformation.

The showing of "The Miracle Man" at the Rivoli whose merits, cast and director are known to you, is given another artistic touch when the sequences of the story go from the locale of its beginning, Chinatown of New York to the country town where dwells the Miracle Man, by the stopping of the projection and a stage setting showing a country exterior, with a set piece in one, representing a hedge of beautifully colored giant carnations, is disclosed for a few moments, long enough to rest the eyes of the audience when the presentation continues in the usual manner until the last scenes where the Miracle Man has gone to his Maker. Here off stage voices sing appropriately as if to suggest that he whose faith was so great that he transformed those with whom he came in contact had passed into Heaven and that as the Gates opened for his entrance, the voices of the angels were heard.

The organ solo selected for this week is "Toccato," from the Fifth Symphony, an appropriate number for the music used by the choir which closes the last sequences of the film.



Wallace Reid was recently entertained at dinner by St. Louis exhibitors. He made a speech, and 'tis said that liquid refreshments not "A la Bryan" were served

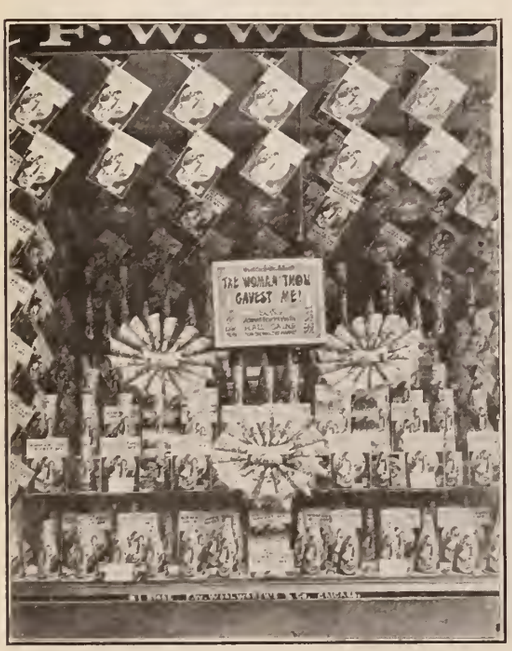


"Destiny" played the Strand, Portland, Ore., under auspicious circumstanees, for Manager Armstrong knows how to build attractive lobby displays

How the Song Tie-up Really Benefits and Brings in the Added Cash

MUCH is written and said regarding the manner in which songs "inspired" by motion pictures assist in putting them across. Proof in the shape of advertising and endorsements from exhibitors are, however, strangely lacking in most of these cases. The song written for "The Woman Thou Gavest Me" is one of the unusual cases on record where there is proof conclusive that it has been of great value to exhibitors who have shown the picture.

The song was published by Al. Piantadosi and Company, Inc., and when the picture was released the Woolworth five and ten cent stores which handle all the Piantadosi music were given instructions from headquarters to arrange special window displays of the music whenever the picture was playing in their respective localities. The results of this order are shown in the accompanying illustrations. The No. 1 store in Chicago fixed up an excellent display on the sheet music and gave credit to the source of the song by way of a special window card. During the time that the picture was playing in a number of the big Chicago houses, this display remained in the Woolworth window and also in the windows of several retail music dealers throughout the city, in most cases the displays being supplemented by announcement cards bearing the names of the theatres and the playing dates.



The tie-up with the Woolworth stores which has brought untold publicity to "The Woman Thou Gavest Me"

While the picture was playing at Lowell, Mass., both the Woolworth store there and an independent dealer, S. S. Kresge, brought out window displays of the music. The value of these displays may easily be seen if the reader takes a slant at the psychology of the thing. With fifty or a hundred or even more copies of the song displayed in a window, the title is firmly fixed in the mind of the passers-by. And even though there is no announcement card in the window along with the music, the title remains a fixture in the minds of the people at least until they see it over the front of a theatre. The proposition works the other way around as well with the results that both the exhibitor and the music dealer become beneficiaries of such means of exploitation.

The Piantadosi company goes about putting the songs across in a thoroughly business like manner. They put themselves in touch with exhibitors and offer the services of singers to render the song free of charge. Throwaways are also supplied and numerous other accessories, depending on the type of the song and the picture which inspired it.

J. S. Stone of the Regent Theatre, Kearney, New Jersey, wrote to the Piantadosi company as follows after the presentation of the song at his theatre in connection with the picture:

"I am highly elated at the splendid bit of cooperation on your part in helping me to advertise 'The Woman Thou Gavest Me.' Your singer rendered the song in a pleasing manner and was encored numerous times. The throwaways were an excellent medium which I used to good advantage. It is truly gratifying to learn what results can be obtained by unity. Your efforts are greatly appreciated."

In theatres of greater size than the Regent, many managers have called upon their own vocal staff or on local talent in the city to render the song. Thus at Loew's Stillman, Cleveland, Ohio, the management announced in the newspaper advertisements that the song would be rendered during performances of the picture by a local favorite of the Cleveland Naval Reserve Band.

In fact the song "tie-up" with picture productions is being utilized more and more by the progressive exhibitor who wishes to get the most in every way from his productions.

A Simple Yet Inexpensive Lobby Display Which Did Good Work for Armstrong

THE lobby display which can be produced at an expense commensurate with the results which may be obtained from its use is a subject in which every live manager is especially interested.

A display which was inexpensive yet unusually attractive, suggesting coolness and cleanliness, was used by Walter Armstrong, manager of the Strand theatre, Portland, Ore., for his engagement of Dorothy Phillips in "Destiny."

Mr. Armstrong has not played a Phillips picture since "The Heart of Humanity," and was desirous of making his patrons realize that "Destiny" was a worthy successor to the first named feature. Therefore he used as many informal pictures as scene stills in his lobby. A large cut-out carrying out the idea of the lobby decoration and color was placed at one side of the lobby and a fountain with a small figure stood in the opening of the cut-out. The title of the production, "Destiny," suggests a question as to the character of the production. The figure in the fountain suggests that of a thinker. In short, the character of the picture was not given away nor was it necessary to go to extremes in arousing the curiosity of the public.

The use of the large photographs of Miss Phillips served to remind patrons of the theatre that this was a picture with the same star which they had seen to advantage in "The Heart of Humanity," and also fixed her name in their minds, as this was the first picture which some had seen with this star, and they had not come to know her as well as some other players.

The whole display made the lobby look very attractive regardless of its advertising value and seemed to tell the passersby that the Strand was as clean and nice looking inside as it was outside.

Manager Armstrong did an excellent business with "Destiny," and is of the opinion that much of it was due to the pains he took in decorating his lobby and in displaying so many of the star's pictures.

Doughboy Just Naturally Horned Into the Parade

ALTHOUGH advertising stunts are strictly tabooed in street parades in Denver, Manager Ellison, of the Rialto and Princess theatres in that city, had an imposing float in the huge Labor Day parade.

It happened this way: Mr. Ellison had a float on the streets the morning of the parade advertising "The Witness for the Defence." An ex-soldier was driving the float, with orders to trail the parade.

Seeing an opening between a band and a labor organization the ex-soldier horned his way in. "What's the use in trailing if you can be part of the show?" asked the doughboy with the same spirit that promoted an American officer in France to refuse orders to retreat.

The Fiction Mart

A Service Department for Producers and Studio Executives

"The Land of Strong Men"

"THE LAND OF STRONG MEN," by A. M. Chisholm, is a Western story full of action and excitement.

Angus Mackay, his sister, Jean, and his brother, Torquil or "Turkey," are left in charge of their father's ranch on the death of the elder Mackay, who is shot and killed by some unknown person. Isaac J. Braden, a scheming lawyer, is the executor of the estate. He plans to sell it, buying it in for himself through a dummy purchaser, Angus, with the aid of a drunken but honest attorney, "Judge" Riley, defeats this scheme.

Mackay acts as stakeholder in a bet between the French brothers—a bad lot of neighbor—and Sam Paul, an Indian, who has entered a horse in the local races. Together with Chetwood, an English visitor, he is waylaid and robbed. Chetwood, who is in love with Mackay's sister, Jean, offers to lend Angus the money, but Angus refuses to accept it and borrows it from Braden, who takes a mortgage on his property. The race is won by the Indian, and the Frenches lose their money, still further crippling their already shaky finances. There are four of these boys, Gavin, Blake, Gerald, and Larry—all reckless and only one with the real stuff of manhood—the eldest, Gavin. Their sister, Kathleen, endeavors in vain to keep them out of trouble.

The Frenches now begin to cause trouble between Turkey and Angus, and the latter finally quarrels with his younger brother, who leaves the ranch.

Braden tries to induce Angus to help him unload an unwatered ranch on Chetwood, but Angus refuses. Later he learns that this ranch is supposed to belong to Faith Winton, his sweetheart.

Chetwood tells Angus that his income has been temporarily suspended and applies for a position on the ranch, which he secures; this because Jean has reproached him with being an idler.

Braden forecloses on Mackay's ranch, but Chetwood buys it in, and hands it back to him as a loan without interest.

Old man French dies, and Braden rifles his safe. Turkey Mackay, who has witnessed this, in turn rifles the safe of Braden, where he discoverers that Braden has falsified certain deeds to steal the land which rightfully belongs to Faith Winton.

Faith and Angus are married, and a reconciliation is effected between Angus and Turkey.

Braden discovers the loss of the papers. The French boys go through Judge Riley's desk without result and then waylay Angus by stretching a rope across the road, throwing him from his horse. Leaving him they send Blake French and Garland, a tool of Braden's, to demand the papers from Faith. She declares that she has not what they want. Blake French chokes her, and she pulls the mask from his face. French covers her with his gun, as Angus, who has escaped, rushes into the room. French shoots Angus, and attempts to shoot Faith, but Garland prevents it. They flee.

Angus, who has been only slightly wounded, recovers, and starts in pursuit. Gavin French and the other brothers, meanwhile, are surprised by Braden robbing his safe. A fight ensues, and Gerald French kills Braden. They all seek refuge in their own ranch-house, where they are joined by Blake. They determine to get away. Gaven tells the sister, Kathleen, to watch for an advertisement in the *Pacific Spokesman,* which will tell her where to join them.

A sheriff's posse, with Angus, starts in pursuit. Blake quarrels with his brothers and leaves them. He is killed by Sam Paul, whose granddaughter he has betrayed. Gerald and Larry are killed in a fight with the posse. Angus overtakes Gavin alone. Gaven confesses that he killed Angus' father in self-defense. Angus believes Gavin and, believing him to be a man of finer nature than his brothers, decides to let him go on his way for the sake of his sister.

* * *

"The Yellow Lord"

"THE YELLOW LORD," by Will Levington Comfort, is a colorful romance of the Orient. Finding himself broke in Shanghai Jack Bowditch answers an advertisement in the North China *News* for young gentlemen of some military experience to manage a tea plantation on an island. He is met at the offices of the Tsui Tsing Trading Company by Mr. Guthrie Catten, who gives him instructions for reaching Magdalena Island, and states that he himself will come on the following boat.

Bowditch finds this island isolated with a rock-bound harbor—a sort of Lotus land filled with the scent of the growing tea. He is welcomed to the Island by Hoy Mun, right hand man of Tsui Tsing—the Yellow Lord. He finds that the other white inhabitants of the place are Col. John Holt, a feeble old man, his daughter, Chireen, Jerry Comitu, and his wife and daughter, Magda.

On entering the house of mystery—the abode of the Yellow Lord—Bowditch encounters Chireen, who is playing a piano. It is a case of love at first sight with both of them.

Unwittingly entering the room of the Yellow Lord Bowditch finds him a huge half-witted Chinaman, at the moment crazed with liquor, and, being attacked by this man-mountain, is forced to knock the Chinaman out to save his own life.

Thereafter Hoy Mun takes care to see that Bowditch is not brought into the presence of the Lord of the island.

Bowditch devotes his time to falling deeper in love with Chireen and getting acquainted with Jerry Comitu, who is a little mad on the subject of buried treasure, and who is constantly planning a treasure hunt in which he desires Bowditch to join him.

Bowditch finds that there are about six hundred Chinese on the plantation and many more Malay natives, all under the jurisdiction of the Yellow Lord, who is the last of a famous Chinese family, tea merchants for hundreds of years. The major interest in the concern has been bought by Europeans who maintain the half-witted lord as the head of the company, but sequester him on the island with Hoy Mun for guardian. They drug the Chinese laborers with opium to avoid the necessity of paying their wages.

Jerry Comitu plans to lead an uprising of the natives against the company, hoping to seize the auxiliary cruiser belonging to the Yellow Lord, make himself king of the island and then hunt treasure on a neighboring island. He invites Bowditch to join him in this enterprise and lures him from the castle. When Bowditch refuses to join him, Comitu attacks him, and Bowditch narrowly escapes with his life, but arrives at the castle in time to warn the others that the natives have already begun a massacre of the Chinese.

Catten takes command of the defense of the castle which Comitu attacks. Colonel Holt is killed in action. Magda, Jerry's daughter, is held as a hostage. She is attacked by the Yellow Lord as she attempts to reach a secret tunnel connected with the powder magazine. Catten shoots and kills the Yellow Lord. Magda, who is in love with Catten, is never-the-less working with her father, Jerry Comitu. She blows up the castle and Catten is killed. A steamer entering the harbor is first seized by the supporters of Hoy Mun but afterward captured, with the cruizer, by Jerry Comitu and his forces. Comitu bargains for the release of Magda, and she is permitted to depart with him on the steamer in search of treasure, Comitu deserting his native forces as soon as he secures the boat. As the boat is leaving the harbor Hoy Mun presses the button of a mine and blows up the ship.

Bowditch persuades Chireen to leave the island with him and seek a less exciting spot. Hoy Mun resigns his office with the Tsui Tsing Trading Company which passes, with the island, out of the hands of the Chinese and into the hands of the European stockholders.

* * *

"The Invader's Son"

IN "The Invader's Son," by William A. Kennedy, we are permitted to take a look into the future when the idea embodied in the League of Nations is carried into effect as an International Republic.

While Raoul Morestier is at the front fighting for his country, his chateau, together with the surrounding country, falls into the hands of the Germans under the command of Count von Essenhendal, who accounts Raoul's wife, Hermance, as a part of the spoils of war.

After the Count has departed for the front Hermance realizes that she is about to become a mother, and that her child will be of the hated German blood. She determines to kill the child as soon as it is born, and in this Dr. Joumonville, the family physician, encourages her. Father Pelletier, the priest, however, refuses to grant her absolution for the crime. She pleads her case—her shame before her husband—the fact that the child will be a German, an enemy of France. The priest finally consents to absolve her providing that she will keep the child

(*Continued on next page*)

A SERVICE DEPARTMENT

"The Fiction Mart" is at your service. It serves you first by the publication each week of synopses of the latest novels and other fiction made available for motion pictures.

Then, should any of the stories interest you particularly, a telephone call or note to "The Fiction Mart" will bring whatever further information you may desire concerning the story, its publisher, and the details concerning the screen rights.

The service of "The Fiction Mart" will be limited only by the demands you make upon it. Let us hear from you; let us conduct your investigations.

SERVICE FOR DIRECTORS AND SCENARIO EDITORS

(*Continued from preceding page*)

three days and nurse it herself, well knowing that her mother love will then prevent the crime. This is the case, and when the doctor comes at the end of three days with chloroform, she shudders at the thought of the act she had contemplated.

By an accident of war von Essenhendel and Raoul meet in hand-to-hand combat in a trench and, having lost their weapons, fight with their bare hands until both are exhausted. They agree that if both guess the time thirty minutes wide of the mark they will part without further fighting, and that each will carry with him a message to the loved ones of the other. The messages are written in blood from a wound in von Essenhendel's wrist.

Count von Essenhendel is stricken with remorse when he discovers the identity of his foe. He determines that when the war is over he will claim the child and give it the benefit of his own high station.

Raoul, sent into his home country as a spy, learns of the birth of the child, and returns to his regiment without seeing his wife, believing that she has been faithless to him. At the end of the war he determines to go to America, but Dr. Joumonville persuades him that his wife is an innocent victim of circumstances, and that it is his duty to go home and raise the child as a loyal child of France. Raoul forgives Hermance her misfortune and returns home.

Here begins the second part of the story which concerns the fortunes of the invader's son. The German father plots to build up a business for Raoul of his business, and then to present it to the boy, Paul, at the same time acknowledging him as his heir. He finances a partner for Raoul.

Raoul, in spite of every effort to look upon Paul as his own son, is jealous of him and prefers his own two sons who are, of course, younger. He plans to marry one of these to Yvonne de Robincourt, but this young lady has already met Paul and fallen in love with him. Raoul warns Paul to drop his pretensions to the hand of this young lady, but Paul does not promise to do so.

Paul is sent to England, and there becomes an advocate of the International Republic and a leader of the party in France advocating the welding together of the great nations of the world. Monsieur de Robincourt opposes this movement, and he and Paul are pitted against one another as candidates for the Chamber of Deputies where de Robincourt has alrcady served.

Paul's father, meanwhile, has unsuccessfully endeavored to trap his affections with a German girl, determined to make a German of Paul, Paul defeats M. de Robincourt, who, nevertheless presents him with the hand of Yvonne.

Count von Essenhendel reveals himself to Paul on his deathbed, and offers Paul his fortune, but the young man refuses it and prefers to remain a son of France.

The story ends with the election of Paul as the first Secretary of State of the International Republic.

* * *

"The Trail of the Beast"

"THE TRAIL OF THE BEAST," by Achmed Abdullah, opens with the mysterious murder of M. Anatole Jarvet, radical deputy, and the arrest of Madamoiselle Angele Lantaigne, popular actress and daughter of M. Lantaigne, chief of the secret political police, who immediately secures his daughter's release by proving that she was with him and a friend, Lord Menzies-Kerr, at the time of the murder.

James Oliver Tennant, a celebrated American detective attached to the Agence Ducastel, is called in to solve the mystery. His investigation brings to his attention certain letters concerning a "man with a limp" which seem to implicate his friend, Lord Menzies-Kerr, a rather mysterious globe trotter, who is devoted to Madamoiselle Lantaigne. Tennant, though himself in love with the young lady, believes that she is engaged to Menzies-Kerr and desires, if possible, to clear his friend of suspicion.

Guillame Nordeg, a radical leader of the Saint Sulpice district, upon whose complaint Madamoiselle Lantaigne was arrested, disappears and Tennant sets himself the task of finding this man, believing that he alone holds the key to the mystery. Raoul Steynard, editor of a radical weekly, calls at the house of the murdered man and removes certain papers, but has his pockets picked by Doumay, an operative of the Agence Ducastel, who turns over to Tennant what purports to be a map of Indo-China, but which Tennant discovers is a cleverly disguised map of the fortifications of Paris.

Tennant receives an anonymous note offering him a large sum of money for the map, which is to be delivered in a disreputable cafe in the Saint Sulpice district. He is set upon and almost murdered, but saved by an Apache of his acquaintance who, although a ruffian, is a patriot and realizes that Tennant is working in the interest of France.

Tennant has the map altered by M. Ducastel, his chief, who was formerly a celebrated forger, and goes to see Raoul Steynard and offers to sell him the map for $500,000. The deal is made and the map and money change hands. Tennant, upon his return to his office, discovers that the money is counterfeit.

Tennant has scarcely left Steynard's house when the latter is murdered under much the same circumstances as Jarvet. Witnesses state that a "man with a limp" was seen to enter the place shortly before the murder. Visiting the scene of the murder Tennant encounters Nordeg, whom he does not recognize until the man has started away in his automobile. Tennant gives chase and meets with a serious accident, smashing his machine but escaping without great personal injury.

Tennant discovers that there is another man with a limp; also that Menzies-Kerr was at one time confined as a prisoner in New Caledonia, where he acquired his limp through wearing a ball and chain. Tennant suspects that the second man with a limp is a brother of Madamoiselle Lantaigne, who was supposed to have been accidentally killed in the Alps years before.

Lantaigne and Menzies-Kerr are lured to a house near the German Embassy by Nordeg, and there confined and threatened with death if they do not deliver the true map. Tennant rescues them, and discovers that both murders have been committed by young Lantaigne, who was convicted of giving or selling to the Germans certain papers which were really stolen by Nordeg. In the fight which accomplishes the rescue, Nordeg is fatally wounded, and admits his guilt. Young Lantaigne, who has also been captured by the German agents of Nordeg, admits that he killed Jarvet for blackmailing his mother years before and for sealing Lantaigne's lips by threatening to expose a love affair with his mother if he did not accept the blame for disclosing the military secret in question—the plan for an automatic spring increasing the range of the great guns.

With this confession is cleared away the barrier between Tennant and Madmoiselle Lantaigne, who had refused but now consents to marry him.

* * *

"The Ivory Trail"

"THE IVORY TRAIL," by Talbot Munday, is the thrilling story of a search for an ivory hoard in darkest Africa.

Lord Montdidier, Yerkes (an American) and three others start out to find the ivory cache of Tippoo Tib, ivory hunter and trader and governor of half the Congo. At Zanzibar, where they are quarantined for cholera they are joined by Georges Coutlass, a picturesque scoundrel, brave and unscrupulous, who being assured that he is not wanted, decides to trail along with the party. At Zanzibar also they make the acquaintance of Lady Isobel Saffren Walden, a woman of international lack of reputation, more than suspected of being a spy. She tries to induce them to sign an agreement with the Sultan of Zanzibar, by which they are to receive only 20 per cent. of the amount of ivory recovered. She declares that if they do not sign this agreement the Sultan, backed by the German government, will make their stay in Africa anything but safe.

Montdidier arranges that the rest of the party shall go on without him while he returns to London and approaches the hunt from another direction.

At Mombassa they experience the first result of the interference of Lady Saffern Walden, where they have great difficulty in securing licenses for their guns and ammunition, but this matter is arranged by Courtney, a celebrated explorer.

At Nairobi they encounter Professor Schillingschen, German agent, posing as a scientist and intent upon preventing their penetration of East Africa. An attempt on his part to detain them for shooting game without a license is frustrated.

They no sooner enter German East Africa than they are arrested, and while under arrest witness the barbarous practices of the German military governors of the colony. Lady Walden now comes to them with a proposition to betray the Germans and to help them escape. They set the village on fire and escape in the confusion that follows. It is not long after this that Lady Waldron conspires with Coutlass to rob our adventurers of their boat and money, but leaves Coutlass behind when she makes her escape.

From this point the adventurers plunge into numberless adventures and brushes with Schillingschen, who persistently pursues them and harrasses them though he is at one time made a prisoner and apparently rendered powerless, only to escape with ease and again trouble them. There is a tremendous duel between Schillingschen and Coutlass on top of a mountain, where they have both gone to recover a diary (containing important evidence of German machinations) which Schillingschen has dropped when driven from camp. Here a fight in the dark ends with the death of Coutlass in a hand to hand fight with a lion, who happens on the scene, and this fight is followed by a running battle between the two parties, resulting finally in the death of Schillingschen.

The adventurers at last reach their objective point—the mountain where Tippoo Tib's ivory horde is supposed to be hidden, guarded by a tribe of cannibals. A native, formerly in the employ of Schillingschen, acts as guide and after an encounter with a troop of elephants which nearly results in the death of the narrator of the story, they come upon Montdidier who reaches the mountain at the same time, and immediately thereafter discover the hiding place of the ivory which is stored in a cave in enormous quantities just as rumor has reported. All of the adventurers are made rich and the ivory, it is intimated, proves to be of tremendous use to the British when Germany finally lays her cards on the table and starts the great war.

Burton Holmes Up in the Rhineland

Burton Holmes of Travelogue fame is now in the Occupied Rhineland completing a long motor tour of Belgium, Northern France and such parts of Germany as are at present dominated by the Allied Forces. For weeks he and his party have been constantly on the move, making both still and motion pictures not only of devasted areas, shattered cities, towns and villages, but also showing what the people are doing to "come back" and the various phases of the gigantic undertaking of rebuilding their ruined homes, factories, bridges and railways, as well as cultivating their long neglected fields.

Live News from the Producers



William Farnum in "The Last of the Duanes" released by William Fox

First Episode Ready of Hallmark Serial

"The Devil's Trade Mark," the first episode of Hallmark Picture Corporation's new serial, "The Trail of the Octopus," featuring Ben Wilson, with Neva Gerber, Howard Crampton, Allen Garcia, Maria Pavis, William Dyer, William Carroll, C. M. Williams and Harry Archer, released this week through the Hallmark exchanges and the S. A. Lynch Enterprises, Inc., which is handling the Hallmark product in the South, introduce Ben Wilson as Carter Holmes, the master criminologist, who sets out to solve the great dagger mystery that has baffled the detectives of three continents.

The first episode is in three reels with much of the action laid in a desert country where the Ancient Temple of Death is located. The end of the episode finds Ruth Stanhope, the heroine, bound in the temple and Holmes in grave danger.

Realart Star Honored

The city of Riverside, Cal., has invited Mary Miles Minter to be its guest of honor at a fair which will open October 7 and run until October 11. Miss Mintèr is now in the East making photoplays for Realart Pictures Corporation, just now being on location at Dedham, Mass., where the exteriors for her first production, "Anne of Green Gables," are being filmed under the direction of William Desmond Taylor.

Directed Many Serials

Duke Worne, who directed Hallmark Picture Corporation's serial, "The Trail of the Octopus," featuring Ben Wilson, was for five years with Universal and directed the successful serial productions, "The Purple Mask," "The Mystery Ship," "The Black Box" and "Lucille Love."

Initial Fox News on October 11

ANNOUNCEMENT is made from the offices of Fox Film Corporation that the first of the widely-heralded Fox News reels will be released October 11th.

All arrangements have been completed for prompt distribution of this service from all Fox exchanges.

The plans for shipping the Fox News to exhibitors in every quarter of the globe include all modern methods of transportation by individual messengers fast express trains, twentieth-century fliers, automobiles and fast motorcycles, in fact, everything will be done to facilitate the shipment of these unique pictorials.

For special cases in which time presses, the airplane post service will be utilized for handling the rush prints of the films. The foreign prints will be

Airplane Post Service Will Handle All Rush Films

shipped by ocean greyhounds, and in especially urgent cases or important extra editions the prints will be put aboard the steamers from seaplanes in the same manner as the new foreign mail service is now being handled by the Post Office Department.

The organization of the Fox News is now completed and working smoothly. All points have been covered by special representatives of the News Bureau, and many expert photographers have recently been added to the camera staff.

Pell Mitchell, who was secured by Director Hancock to take charge of the news department, has whipped things into shape with surprising swiftness and efficiency.

Fox Film Corporation aims to revolutionize the Pictorial Events branch of the film industry, and has covered the world with representatives and cameramen to gather in the biggest and best news material for the picture fans who make it a point to keep abreast of the times.

All exchanges of the Fox company are prepared to handle the theatres in their respective territories. A series of very attractive posters and lobby display sheets will be on hand at all Fox offices for use by exhibitors booking the Fox News, and many novel aids are being offered to the theatre managers.

Pathe Feature Service Growing

THE rapid growth of the Pathe feature service during the past few months has been attracting marked attention in all quarters of the motion picture industry. The promises made by Charles Pathe during his recent visit to the United States to give exhibitors only the highest class of features is being fulfilled to the letter, according to a statement just issued by Pathe.

The works of several very prominent authors and directors have been added to the list of features scheduled for the next three months, and the high standard set for Pathe features is certain to be maintained.

During the last few weeks Pathe has issued such features as "The World Aflame," "The Thirteenth Chair," "Oh, Boy," "The Bishop's Emeralds" and "The Virtuous Model."

Listed for early release are J. Stuart Blackton's big feature, "The Moonshine Trail," "Twin Pawns," an Acme Picture Corporation special, featuring Mae Murray; "The False Code," starring Frank Keenan; "The Woman of Pleasure," Jesse D. Hampton's version of the great English melodrama, featuring Blanche Sweet; "A Damsel in Distress," a Capellani special, featuring Creighton Hale and June Caprice, taken from the Saturday Evening Post story by P. G. Wodehouse, celebrated writer of comedy dramas.

"Pathe is making every effort to give exhibitors the finest product it is possible for us to obtain," said Paul Brunet, vice-president and general manager of Pathe. "Within the next few days we will have some announcements of the utmost importance to make. We are now negotiating for several productions which are the best I have seen in many months.

Policy to Purchase and Offer Only Best Is Proving Popular

"There is no feature too good for Pathe to give its clients. It has been our policy, ever since we inaugurated open bookings, many months ago, to purchase the best independent productions on the market. In the last four months, it has been our good fortune to obtain a particularly high-class array of pictures.

"Productions like 'The Thirteenth Chair.' 'The World Aflame,' 'The Moonshine Trail' and others on our list, are the type exhibitors clamor for. This is not an idle statement, but is verified by our exchange reports. 'The Thirteenth Chair,' even before release date, had passed the half way mark in our minimum quota estimations. Today, the picture is exceeding all our predictions for it.

"'The World Aflame' is undoubtedly the most timely subject Pathe ever handled, and its message to the American public has been meeting with the hearty approval of Cabinet officers, Senators, Governors, and the foremost leaders of capital and labor alike. It is truly a great picture.

"Pathe has long been noted for its leadership in the field of short subjects. Its comedies, news reels, reviews, and other short features remain unsurpassed.

'Frisco Realart Head

Ralph B. Quivo has been appointed manager of the San Francisco branch of Realart Pictures Corporation. The announcement of his appointment follows the recent visit to the West Coast city of John S. Woody, now general manager of the company.



George B. Seitz, producer, director and co-star, with Marguerite Courtot in the Pathe serial, "Bound and Gagged." Miss Courtot is at the right

Exploitation Campaign Is Planned

Will Pilot Destinies of "Everybody's Business" and "The Lost Battalion"

THOSE who played "Mickey," and they represent a large share of the exhibitors, will be interested to know that the firm who handled the Norman film, the W. H. Productions Company is planning campaigns for two other productions which will rival if not eclipse the exploitation methods used in the past by this enterprising concern.

The films selected and which, by the way, are worthy of the campaign planned for their presentation throughout the country, are "The Lost Battalion" and "Everybody's Business," both subjects which the exhibitors have become somewhat familiar in pre-release advertising.

For "Everybody's Business" some unique possibilities are presented. The picture is an anti-Bolsheviki subject, or rather a strong romantic drama with a background of the kind mentioned and the announcement of its early release was met with much favorable comment from influential organizations who are interested in various uplift movements. One of these organizations which has interested itself in the film to the extent that it lends itself and its name to recommending the picture is the National Security League, Inc., whose civic secretary, is Etta V. Leighton. Miss Leighton is so impressed with the message the feature carries that she is personally attempting to secure the picture bookings through the many sister organizations of the Security League.

The W. H. Productions Company, however, is not content to allow the picture to gain in popularity through the ordinary mediums and consequently has gone to great expense and trouble in securing tie-ups which will be sure to bring the feature prominently into public notice.

One of these is the securing of H. C. Wittmer, the noted magazine author to write a thirty-five thousand word novelization of the film story. This will be syndicated and published throughout the country. The World will carry the stories in the New York district and is expected to place six hundred thousand copies before the public attention.

A song tie-up is planned and Louis Weslyn has been engaged to write the composition which will be made to figure in the exploitation campaign as prominently as did the "Mickey" selection. Other first-class advertising is being planned for the feature.

For "The Lost Battalion" equally as good work is being done. The film is getting a first-class showing at the Cohan Theater, where it is playing to big business at prices two dollars high and promises to hold up at the Broadway house for some time.

For this subject some very sensational paper has been prepared, which emphasizes the fact that this is a feature with a large historical angle to be considered inasmuch as the characters who enacted the famous page from American history really appear in the film version which, by the way, has been made excellent material by a journey into the fictional field for a romance and a general theme.

In fact this is one of the great angles from which the producers and from which the W. H. Productions Company expect the film will receive its greatest amount of public interest.

Everyone will want to see these famous people who are now enacting the same parts they really played in the episode of the war, when the battallion was lost.

There are a number of clever exploitation schemes being hatched for this picture and one of them will be full plans for getting local color into a managers' showing on the picture by securing one or more of the 77th Division of which the "lost battalion" was a part, to take part in the presentation, giving a lecture on the film as it progresses.

Owing to the fact that the 77th was a very cosmopolitan unit this will be possible, as nearly every city in the United States and nearly every nationality was represented in its personnel.

It will be interesting to watch the career of these two features, both so timely and constructed from subjects in which the people are so interested, and possessing so many good exploitation stunt possibilities. The merits of the films are also to be recommended according to advance reports, and this alone is expected to build business for the offerings.

"Anne" Tales in Educational Tie-up

Two announcements were made this week linking motion pictures with educational enterprises.

First, came a statement from the New York State Reconstruction Commission that pictures are to be utilized in its campaign to further highway development and the ship-by-truck movement.

Following this Realart Pictures Corporation made the announcement that "Anne of Green Gables," one of the four L. M. Montgomery books used as the basis of a photoplay starring Mary Miles Minter, has been put on the list of required readings by the State Board of Education.

The book is included in the English course of State schools, the reason for the selection, it is said, being because it is considered the highest type of stories of American girlhood.

Ragland General Sales Manager of Realart

Succeeding John S. Woody, who has just been promoted from the position of general sales manager of Realart Pictures Corporation to that of general manager of the same organization, Realart announces the appointment of John C. Ragland. At the time of Realart's organization, Mr. Ragland was appointed St. Louis manager and in the brief period since that date, he has, it is stated, produced remarkably fine results in St. Louis territory and its vicinity.

Mr. Ragland's career in the amusement industries is long and varied.

With the promotion of Mr. Woody to be general manager, Mr. Ragland, because of his fine record, was selected as his successor.

Roma-New York Ready to Produce

Newly Formed Organization Will Begin Activities

PLANS for the Roma-New York Pictures Corporation, recently organized under the auspices of General Giuseppe Garibaldi and the Universal Film Co., are certainly developing fast. P. A. Powers, president of the company, following close on the announcement of the formation of the corporation, now states that Mr. Laemmle, who arrived in New York last week, is already choosing and appointing the directors, stars, camera men, etc., that are to sail in the near future for Rome, Italy, where they are to co-operate with the Italian end of the company, and where work will be started on the company's first production as soon as they arrive. Casting for productions that are to be of the caliber of "Cabiria, "Quo Vadis," "Spartacus," and other big Italian successes is something that would prove very difficult for anyone having less experience and not having the wonderful advantage of the choice of Universal talent.

The Roma-New York, as previously announced, is going to produce only big, spectacular pictures in the artistic and wonderful way that the Italian producers alone can offer and inspire.

For the first picture it is almost certain that the lead will be given to a well known American star, who will sail for Rome, Italy, in the very near future, accompanied by the American directors that are to co-operate with the Italian directors, and who will acquaint them with the peculiarities and requisites of the American public. Work on the company's first picture will start as soon as the members of the American branch of the Roma-New York reach Rome.

The Roma-New York represents more than just an excellent business proposition. It has a deep motive that is almost sure to make it a success, and classes the company among the creme-de-le-creme of the higher type of Motion Picture producing companies.

It is aimed to open up a new field and a directive in the industry, a trend of thought that heretofore had never been considered in the art. The pictures of the Roma-New York will bring from over there a message to the people of America from the people of Italy; a message that will bring about closer and better understanding between the two people. In order to insure the commercial success of the undertaking, Italian directors will soon be here in this country to co-operate with the American production end of the Roma-New York company, to advise and acquaint them of the requisites and the subtle likes and dislikes of the Italian public. To the Roma-New York goes the privilege and the honor of being the first company to blaze the way to bigger things in cinematographic enterprise from an international point of view.

It may be said that aside from all the consideration and assets of a $5,000,000 capitalization, aside from the fact that the names of P. A. Powers in America and General Garibaldi in Italy, are guarantee in themselves of the success of such an enterprise, the great problems of production that confront many companies are absolutely non-existent in the Roma-New York organization.

Elk to Spread on "The Fatal Fortune"

Elk Photoplays, Inc., who are releasing the Helen Holmes serial, "The Fatal Fortune," report great business. The bookings are coming in in great numbers.

"There is going to be something doing on this serial," said a member of this company. "This is positively going to be *the* feature serial of the season in every respect. Besides the many advertising novelties that the S. L. K. Serial Corporation are getting out on this serial, we, too, are going to put out a number of unique stunts that will make our territory sit up and take notice.

Marmont at Work on Fourth Vitagraph

Percy Marmont, who has announced his decision to devote himself exclusively to the screen despite offers to return to the speaking stage, has just started on the filming of his fourth Vitagraph picture. This will be his third appearance opposite Alice Joyce—he sandwiched in a picture, playing opposite Corinne Griffith in "The Gamblers"—for he has worked with Miss Joyce in "The Vengeance of Durand," and "The Winchester Woman," both Vitagraph productions scheduled for early release.



A scene from Pioneer's "Facts and Follies." That's a fact



Snapshots of two feature films, "Everybody's Business" and "The Lost Battalion," which W. H. Productions Company will sponsor through the states rights market. Top—first two cuts are scenes from "Everybody's Business." The following two are from "The Lost Battalion," and the center picture on the bottom is from the first named film. The remaining unnamed scene is from the "Lost Battalion"

Fox's Excel Program Opens Season

Albert Ray and Elinor Fair, the young co-stars, will inaugurate the expanded 1919-1920 Excel picture program which William Fox recently announced, by offering the happy, snappy comedy, "The Lost Princess." J. Anthony Roach wrote the story and Scott Dunlap wrote the scenario and also directed the co-stars, whose popularity is growing with each picture.

"The Lost Princess" is a type of picture which has become popular throughout the country, mainly through the excellent work of these young artists. It is a polite comedy, not without heart interest and dramatic moments; and it offers Mr. Ray and Miss Fair the best opportunity they have had to display the refined art with which their names are linked.

A Typewriter Tie-up

Another tie-up of far-reaching effect was consummated last week by the Famous Players-Lasky Home Office Publicity Department, when arrangements were completed with the Corona Typewriter Company of Croton, N. Y., whereby more than eight hundred Corona agents and sub-agents throughout the country become auxiliary exploiters of Billie Burke's newest Paramount-Artcraft picture, "The Misleading Widow."

Step In Blanche Sweet Career

Her Screen Reappearance in "Woman of Pleasure" Will Be in "Different" Role

EXHIBITORS who have been in the habit of looking forward to the Blanche Sweet productions for character portrayals of an unique kind, associating all those previously done with the Griffith school of acting, will find it is said "A Woman of Pleasure" the star's first independent picture as a Pathe Special, marks the stepping stone of her screen career.

Up to the time she embarked on this venture, exhibitors and public alike, expected to see Miss Sweet in picture after picture enacting roles in which the manner of registering emotions was suppressed; in which the star, no matter how trying the situation, would exercise the greatest control of her feelings. In "A Woman of Pleasure" Miss Sweet does the unexpected. In fact the role is different from anything she has ever attempted or played.

The story, by James Willard, which was a success as a melodrama of the early nineties and ran for years at the Adelphi Theatre, London, is itself out of the ordinary, and different. "A Woman of Pleasure" is a combination story of sensational climaxes. It abounds in spectacular effects. The locale is shifting. The heart-pull is of a more fundamental character. The situations have vital interest.

The factors of uncommon strength in the story have contributed to Miss Sweet's out-of-the-ordinary delineation of the "Woman of Pleasure," coupled also with a desire to free herself and exhibitors of the impression that one style of acting and one style alone is to be expected from her productions in the future.

In "The Unpardonable Sin," her latest achievement after a two years' rest, the first efforts of the star are seen to depart from the style which clings. But departing is not forgetting.

A Drury Lane Drama Bought by Famous

The Famous Players-Lasky Corporation has secured the screen rights to "The Great Ruby," the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, which was one of Augustin Daly's biggest successes in this country and which has been presented by stock companies in practically every city in the United States.

Scenarioist Also Plays in Serial

The distinction of playing one of the most important roles created by the figment of one's own imagination is one which has been enjoyed by few motion picture scenarioists, but this is what is credited to Elsie Van Name in the production of the "Mystery of No. 13," the recently completed Francis Ford serial, produced under the supervision of Louis Burston, president of Burston Films, Incorporated.

Miss Van Name, in addition to having one of the prominent feminine parts of "The Dominant Serial" made at the Francis Ford studio at Hollywood, California, supplied the detailed continuity for the serial.

Shorty Hamilton Western Dramas Go Well

From all indications, the fifteen, two-reel Western dramas featuring Shorty Hamilton, produced by the Monogram Film Company in 1914, and now being reissued and sold on a State-Right basis by the Sunnywest Film Company through the Elk Photoplays, Inc., will go very quickly.

Already some territories have been sold, and many more negotiations are going on.

Filming in The North Costs a Life

NORTH of the fifty-sixth parallel, with a temperature of sixty degrees below zero. That is where the First National Exhibitors' Circuit's new special feature, "Back to God's Country," to be released September 29, was filmed.

The feature was adapted from the James Oliver Curwood story, Wapi the Walrus, which appeared in Good Housekeeping magazine and produced by the Curwood-Carver productions, Inc. The picture is said to be one of the most unusual ever screened and the scenes were produced under conditions that were almost unsurmountable. So remarkable were the incidents as to be almost unbelievable, and Ernest Shipman, the man responsible for the picture, has made an affidavit that everything shown in the picture, and everything told about the production, are actual facts.

The cold was so intense and bitter that one man died, Ronald Byron, the leading man with Nell Shipman, the star. This tragedy almost caused the company to give up the experiment, but finally Wheeler Oakman was secured to take his place as leading man and the production went on.

"Back to God's Country" Made Under Hardships

Another member of the company was so severely frozen that both his feet were amputated, and almost everyone in the party suffered frozen hands, ears and noses.

The camera men worked with huge mittens, and when it was necessary to focus or thread the camera, they were in constant danger of frost bites. The oil had to be drawn from the cameras before they could be worked and if the film was stationary for even a moment the emulsion froze and the celluloid cracked like glass.

Sixteen different varieties of wild animals appeared in the picture, not counting the great number of dogs of all kinds. These animals played the natural roles of their homes in the forest. The other animals included wolves, lynz, foxes, mountain lions, porcupines and bears.

Nell Shipman, the star, was the only girl in the camp, with the exception of squaws. The rigor of the work appealed particularly to her as she had had many years' experience on the big trails of the Northwest country and spent a portion of her girlhood among the Indians of Alaska. There her great love and understanding of animals was developed.

"Back to God's Country" undoubtedly will be acclaimed by critics as a wonderful animal story. The naturalness of the four-footed performers blends intelligently into the action of the drama.

Throughout the making of this picture, realism was the keynote and every sacrifice was made, even those leading up to the gates of death. The heart interest that abounds will hold people of tender and medium years, while the drama in its gripping strength and its intensity of action will appeal to all, it is believed.

Mr. Curwood was with the company and personally supervised some of the scenes of the picture, which was directed by David Hartford. Others of the company included beside Miss Shipman and Mr. Oakman, Wellington Plater, Ralph Laidlow and Charles Arling.



It surely was cold in the North during the filming of the First National attraction, "Back to God's Country." Ask the players

Pioneer Expanding Its Publicity Service

Owing to the marked success which has attended the new publicity policy of the Pioneer, its activities have increased so rapidly that new quarters are being prepared, which will give more than double the space to this department, than it enjoys at present.

One of the features of the new Pioneer publicity policy which has brought forth the most praise is the service which is being rendered directly to the exhibitor. Managers playing the Pioneer pictures are invited to communicate with the publicity manager at the home office, stating his needs and problems. Immediate attention is given to the request, with the result that the revenue earned for the exhibitor on the Pioneer pictures has increased greatly.

The latest "stunt" put over by the Exhibitors' Service Department is the exploitation of The Unpardonable Sin, which is to play an engagement at the Metropolis Theatre in New York City. A force of newspaper men, billposters, song pluggers, and special service men have been conducting a campaign which is expected to set a new record for box office receipts at this house.

Comedians In A New Circus Story

"BIGGER and stronger than 'Polly of the Circus,'" the story of the big top with which Samuel Goldwyn launched his program just two years ago, and which still is remembered by exhibitors as a circus classic, is the verdict of Samuel Goldwyn organization, who saw the first print of Mabel Normand's new production, "Jinx," at the Culver City Studios last week. Prints of the picture are on the way east and soon will be shown to exhibitors at Goldwyn's twenty-two exchanges. A wire from the coast reads: "Victor Schertzinger has turned out a circus masterpiece—it's the best picture of its kind ever screened. Mabel Normand is a knockout."

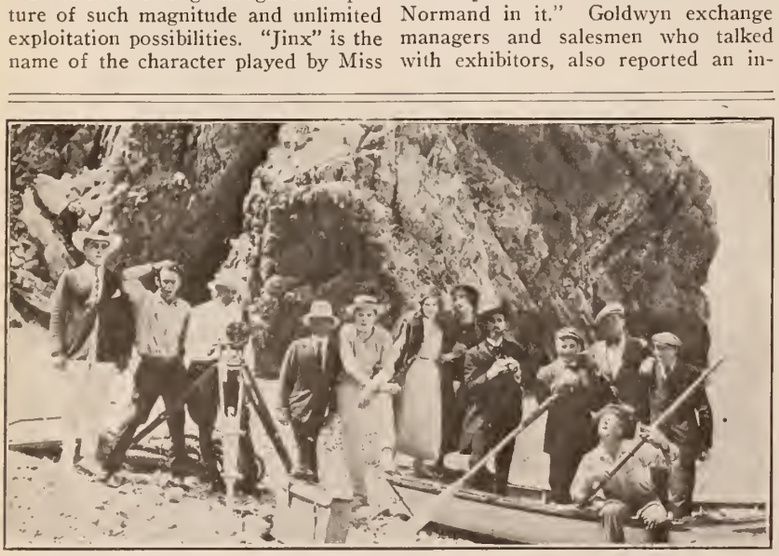
Until last week, the picture went under the name of "Empty Paradise," a title that was discarded because it did not seem strong enough for a picture of such magnitude and unlimited exploitation possibilities. "Jinx" is the name of the character played by Miss Normand, and unless the guess of the Goldwyn studio forces at Culver City goes far from the mark, Jinx is destined to became one of the most famous of screen personages within the next few months. A tremendous exploitation campaign is being planned for the purpose of introducing her to every film fan in the country.

Mabel Normand Seen in Second of the Kind in "Jinx"

The history of this production, listed on Goldwyn's schedule of fall releases, is interesting. It is a direct outcome of hundreds of letters received from exhibitors during the past year, all to the same effect. "We want another circus picture and we want Mabel Normand in it." Goldwyn exchange managers and salesmen who talked with exhibitors, also reported an insistent demand for a picture of the big top.

In directing the production, Victor Schertzinger was given a free hand, his only instructions being to turn out a film that would surpass any in which Miss Normand has appeared. Months were spent in the making of the five reels, in the designing of absolutely correct settings and in finding players that would be in keeping with the circus atmosphere.

The story of "Jinx" is said to be filled with action, some of it dramatic, much of it irresistibly humorous and always calculated to strengthen the characterization which Miss Normand gives of the little circus girl, who seems to be pursued by ill-fortune. Whatever way she turns, bad luck haunts her. There are opportunities galore for sympathetic appeal in the interpretation of "Jinx." The cast includes John Bowers, Florence Carpenter, Ogden Crane, Gertrude Claire, Clarence Arper and Blanche Payson.



Wally Van and Ben Wilson (to right of camera) and the company on location for scenes in the serial "The Trail of the Octopus"

Fox Feature Has Circus Atmosphere

A circus under the "big top" or on the motion picture screen has always exercised an extraordinary drawing power. This has been evidenced annually in all large cities by the size and class of audiences which flock to the canvas or the amphitheatre whenever the big show comes to town.

In producing "The Merry-Go-Round," Fox Film Corporation has secured what both the executives and the directorial staff believe to be the most accurate reproduction of a circus ever staged for pictures.

In this photoplay Peggy Hyland is starring in a role which gives her ample scope for dramatic as well as light comedy work.

Cartoon Strip to Feature Gale Henry

The first of a series of novel publicity "stunts" to exploit Gale Henry and the other Bulls-Eye Comedies stars has made its appearance. The Bulls-Eye Film Corporation, distributors of the Gale Henry productions, has introduced a "comic strip" using the Gale Henry character, which will be furnished in mat form gratis to newspapers and exhibitors. The cartoon will be released weekly, beginning October first. A systematic effort to place the cartoons in 700 newspapers has already been started.

A Serial Daredevil

When Antonio Moreno's new serial is seen on the screen, Sam Polo, one of the best known circus acrobats will make his bow under the Vitagraph banner as a daredevil serial player.

Sam Polo is a brother of Eddie Polo, who is well known to picture fans for his daring, and like his famous brother, Sam, is equally skilled in acrobatic work and dramatic finesse.

Stock Company Formed with Four Leads

Formation of a stock company around four leading players who will appear together in pairs in alternate pictures has been announced by the Southern California Producting Company, which is making a new series of Strand Comedies for release by Robertson-Cole through Exhibitors' Mutual. The four principal players are Gertrude Selby, Kathrine Lewis, Harry Depp and James Liddy. The first of the new series presents Gertrude Selby and Harry Depp, formerly leading man in musical comedy, in a picture called "Betty and the Boys," while the second release, titled "Good Gracious Grace," will have Kathrine Lewis and James Liddy, former leading man with Kolb and Dill.

Seven of the series already have been produced, or are in course of production at the studio at 6107 Sunset Boulevard, Los Angeles, while another still to be made will present all four of the actors, it is expected, as an all star comedy cast.

"Her Game" Is Next for Florence Reed

A forthcoming United Picture Theatres release will be Florence Reed's next feature drama, "Her Game," which will mark the third in that star's United Series.

"Her Game" is directed by Frank Crane under the personal supervision of A. J. Bimberg, and is a "special" in five reels. It will form a September release for United.

Prominent in the cast supporting Miss Reed are Conway Tearle, Jed Prouty, Florence Billings and Mathilda Bundrage. Some striking Southern exteriors are reported among the beautiful settings of the story, with the action of the later reels centering in a roadhouse ingenuously described by the heroine as "delightfully disreputable."

Studio Site Selected

A. J. Bimberg, managing director of the Florence Reed screen productions, has acquired a site in the heart of the theatrical section of New York and will erect thereon what is planned to be one of the finest studios in the United States.



"Mothers of Men" will be the first feature produced by Jose Productions for Film Specials, Inc.

Equity Names Pretentious Ideals

Plans to Really Care for Exhibitors Over Country

EQUITY Pictures Corporation, which some time ago was formed to produce a number of high class features during the year, including releases of Clara Kimball Young, is going to follow the set motto of "giving service, not talk," according to Harry Reichenbach, who will handle the advertising, exploitation and promotion in general of the concern's releases.

Already 80 per cent. of the country has been sold on the mere announcement of the quality of pictures the company is going to put out, inaugurated by "The Eyes of Youth," with Clara Kimball Young. Exchanges are being picked with care, only the best and most reliable in every center being intrusted with distribution.

A departure from the ordinary exploitation will be found soon in a page advertisement in the Saturday Evening Post, which will give the names of the first run houses on "Eyes of Youth" throughout the country.

Another departure, according to Mr. Reichenbach will be that Equity will not depend on its exchanges to supply accessories, etc., for the pictures, but will offer its aids from the main offices on the Coast and in Los Angeles.

November 1 has been set for the release of "Eyes of Youth" instead of October 15 as first announced. The feature was finished early last week. The cost is announced as approximately $250,000. Gene Roth of the California theatre, San Francisco, and Kehrlein Brothers of the Kinema, Los Angeles, have booked it for a pre-release run, paying according to the Equity statement above the pro-rata price for the territory. A $600 exploitation campaign, beginning 60 days prior to the release is under way in each city.

The Wheeler Newspaper Syndicate serving leading papers throughout the country will distribute pictures of Clara Kimball Young, pictures in which the eyes are cut out. A contest for $5,000 will then be inaugurated throughout the country, prizes being awarded in each section to the ones who paint in Miss Young's eyes best. A committee of artists, including Howard Chandler Christy, will be judges.

"Elevating a Husband" is announced by Mr. Reichenbach as the next vehicle for Miss Young.

The first of four specials with House Peters as the star, "Love, Honor and Obey," will be the second Equity release. This will be a Monte Katterjohn production.

Announcement of a leading feminine star to be added to the Equity list, and who will do a series of pictures during the year, will shortly be forthcoming.

Included in the star cast supporting Miss Young in "Eyes of Youth" are Vincent Serrano, Edmund Lowe, William Courtney, Milton Sills, Pauline Stark, Ralph Lewis, Gareth Hughes, Sam Sothern and Edward Kimble.

Big Showmen to View "Bandbox"

First Run Exhibitors to Judge Merits of Picture

"THE BANDBOX," starring Doris Kenyon, the Deitrich-Beck, Inc. production of Louis Joseph Vance's widely-read story, will be the subject of simultaneous trade showings this week at all Hodkinson branches, where many of the biggest first run exhibitors of America, will judge on its merits a production, in which they have displayed unusual interest ever since the Hodkinson announcement of its completion. Among the vitally interested showmen, who have arranged to see the Kenyon picture, are the heads of five of the largest circuits in the East and South.

"The Bandbox," which is set for release the latter part of this month, is declared to be beyond question the greatest screen achievement of Doris Kenyon—a human, fascinating vehicle that reveals the star as an ever greater artiste on the screen than when she left the speaking stage at the height of her popularity to cast her lot with other famous stars appearing before the camera.

Miss Kenyon is once more given the opportunity to tighten her hold upon those who liked her on the stage and who have been the most loyal of her followers ever since her first appearance on the silver sheet, by reason of a strong role. All those qualities which first brought her fame she displays in "The Bandbox" with effect.

Strong direction is noticeable throughout the Deitrich-Beck, Inc. picture, R. William Neill, who has a long list of notable cinema successes to his credit, having accomplished in "The Bandbox" what analysts of the screen are certain to hail as his peak achievement as a director.

Names only slightly less brilliant than her own are found in the cast supporting Miss Kenyon in her first W. W. Hodkinson release. Alexander Gaden, her leading man, has long borne the reputation of being one of the most versatile artists on the stage and screen. In "The Bandbox" Gaden makes the most of many unusual opportunities. Other players of repute selected by Theodore C. Deitrich, president of Deitrich-Beck, Inc., to support the star are Greta Hartman, long identified with worth while stage productions as star or one of the featured players; Walter McEwan, Helen Montrose, Maggie Weston, Edward Keppler, Logan Paul, Lorraine Harding and William Brotherhood.

Greatest F. P.-Lasky Year Opens

Such Is Forecast by Leading Officers of Company

THE new season of 1919-20 for the Famous Players-Lasky Corporation opened last Sunday when the initial productions under the Selective Booking Plan were given their first public presentations. The opening of this season undoubtedly marks the beginning of the greatest year for the Famous Players-Lasky Corporation since its inception, according to Walter E. Greene, Vice-President in Charge of Distribution. Reports from exhibitors and exchange men have been pouring into the home office of the company on Fifth avenue, telling of wonderful business and congratulating the executives on the splendid features of the new booking arrangement.

"Never in my association with the motion picture business have I seen such enthusiasm displayed by exhibitors and exchange men and that the opening of our new season indicates our greatest year ahead is plainly evident," said Mr. Greene. "In planning the distribution of the Paramount-Artcraft product for the new year just started, this department has worked zealously night and day for the past few months and it is most gratifying to see the splendid manner in which the result of this work is being received."

Al. Lichtman, General Manager of the Distribution Department, expressed himself in similar terms as regards the new year now under way. "From all parts of the country come reports of capacity business and new records established for attendance and box-office receipts. The tremendous advertising and publicity campaign backed by a quality that far surpasses even the past high standards of Paramount-Artcraft has effectively reached the public. The trade is already acquainted with the success of such productions under the new year's schedule as 'The Miracle Man,' 'The Witness for the Defense,' 'The Valley of the Giants' and 'The Grim Game.' These are pictures that have shown patrons of the motion picture theatre that a new era in filmdom is at hand.

"In all districts of the United States our salesmen have established new records for sales, in many places closing contracts for a volume of product never reached in the history of films."



Scenes on the Goldwyn coast lot. The group on the left includes Abraham Lehr, vice-president, T. Hayes Hunter, Major Rupert Hughes, J. G. Hawkes, managing editor; E. Richard Schayer, scenarioist, and Hugo Ballin, art director. Tom Moore and Mabel Ballin appear to be painting, while Pauline Frederick is losing a "sweet" to director Lloyd

"Out of the Dust" to Be in Nine Reels

As the result of prolonged conferences between the producer and representatives of several independent distributors making a specialty of marketing special subjects, it has been decided to release "Out of the Dust," the picture just completed by McCarthy Picture Productions, in nine reels because it has been found impossible to do justice in shorter length.

According to John P. McCarthy, who had charge of filming this extra-length production, several offers have been received for the film following exhibitions of "rushes" in the film's uncompleted stage, but no transaction for the sale of the film, he added, will be considered until it is finally edited, and the special art titles being made by Ferdinand Pinney Earle, the noted artist, are in the picture.

New Bull's-Eye Begun

The fifth of Bulls-Eye Film Corporation's series of master-comedies, which are being directed by Charles Parrott, has been started. Charlie Dorety has the principal comedy role, aided and abetted by Sid Smith and James Parrott, while Margaret Villmore is the feminine lead. The Bulls-Eye Beauties are prominently identified with the new picture.



Bennie Zeidman, Waldemar Young and Billy Shea at Rothacker's Plant arranging for Louis Mayer's Anita Stewart Series

Farnum Picture on Broadway

Fox Announces Adaptation of Grey's Novel Will Run at Central Thearte

WILLIAM FOX will present another feature on Broadway starting with Sunday, September 14, when William Farnum, will open at the Central Theatre, Broadway at Forty-seventh Street, in the western melodrama, an adaptation of "The Last of the Duanes," Zana Grey's novel.

Mr. Farnum essayed a dangerous task when he undertook to create the character of Buck Duane, the hero. The dangerous feats performed by Buck Duane, are an integral part of the dramatic story, and on several occasions Mr. Farnum's life was said to be in grave danger as he performed these feats.

"The Last of the Duanes" is frankly a melodrama. Its action is laid in the thrilling days of the Texas Rangers—the most picturesque organization in American history and with a record which stands as a lasting monument to fidelity and fearlessness against frightful odds.

His extraordinary ability to sink his own personality and live the role which he is interpreting never was more ably demonstrated by William Farnum than in "The Last of the Duanes."

Mr. Farnum regards his personation of Buck Duane as the crowning achievement of a career filled with triumphs of the stage and screen.

Mr. Fox has surrounded the star with an excellent cast which includes Louise Lovely, Charles Clary, G. Raymond Nye, Frankie Raymond, Harry de Vere, Clarence Burton, Lamar Johnstone, Henry J. Hebert, C. Edward Hatton, Genevieve Blinn, Orra Gardner, and Frederick Herzog.

"Dere Mabel" Series in Film

A New Concern Obtains Screen Rights to Comic Articles of Ed Streeter

THE "Dere Mabel" series of articles written by Ed Streeter have reached the picture field. The M. A. Spinrad Company, a new concern which will specialize in the production of animated cartoons has bought the film rights to the articles.

By the terms of the contract, more than ten million people who have read the "Dere Mabel" letters in story form and through its publication in syndicated newspapers and periodicals, will be able to see it for the first time in motion pictures. A ready-made audience, as it were, will be anxiously awaiting the announcement from the producers, giving full data as to the date and method of release of these new comedies. To paraphrase a statement made by an executive of the newly formed company, "The Dere Mabel Comedies will be meeting a demand, instead of creating a demand." And according to people who are supposedly in the know, there is quite a lot of truth in this statement.

It is said that the "Dere Mabel" stories offer an abundance of laugh-making opportunities, and a staff of experts engaged in the production of Animated Cartoons will see to it that no opportunity escapes them.

Ed. Streeter, the author of the "Dere Mabel" stories first introduce his famous character "Bill" to the world at large through the medium of "The Gas Attack" a weekly paper published by the Twenty-seventh Division at Camp Wadsworth, Spartansburg, S. C. His letters made such a distinct hit both in army cantoments and with civilian readers of the paper, that soon he was beset with offers of publishers to publish the letters in book form. As a result he published his first book,—being a series of letters of a rookie,—under the title of "Dere Mabel." This was soon followed by "That's Me All Over, Mabel."

Pauline Curley, who will be seen in the dual role of Anne Crawford, and Marna Black as leading woman to Antonio Moreno in Vitagraph's new serial, now in the making, has been entertaining the public since she was three years of age.

Cohen Working on a Mystery Drama

Octavus Roy Cohen, the popular Saturday Evening Post writer, who recently signed a five-year contract to write photoplays exclusvely for Goldwyn, is completing his first story for production by Goldwyn. Mr. Cohen advised the New York office of the Goldwyn organization that his first story will be a mystery melodrama, and will soon be ready for the continuity writer.

According to the arrangement entered into between Mr. Cohen and Mr. Goldwyn, the writer will spend two months each year at the Goldwyn studios in Culver City, Cal. He expects to complete some short stories which the Saturday Evening Post has ordered, and then leave Birmingham, Ala., his home town for the coast on or about October 1st.

Bracken Directed Walthal in Latest

Owing to an oversight on the part of the Publicity Department of the Pioneer Film Corporation, the name of Director Bertram Bracken as director, was omitted from the advertisement of "The Long Arm of Mannister," which appeared in the last issue of THE MOTION PICTURE NEWS.



Anna Q. Nillson, who plays "Alice" in "Soldiers of Fortune," the first Allan Dwan picture for Realart Features Corp.



Thomas Meighan and Betty Compson in the widely acclaimed George Loane Tucker's production for Paramount-Artcraft, "The Miracle Man"

Vivian Martin Seen in "The Third Kiss"

Scheduled for general release on September 14, simultaneously with the George Loane Tucker production, "The Miracle Man," which is now playing pre-release engagements in several of the biggest theatres in the country, is "The Third Kiss," a Paramount-Artcraft picture in which Vivian Martin is starred. This is Miss Martin's first picture released under the Selective Booking Plan.

Heliodore Tenno wrote the original story from which "The Third Kiss" is adapted, and it appeared in two installments in the November and December issles of Live Stories. Edith M. Kennedy wrote the scenario and Robert G. Vignola directed the production.

William Parke Now a Goldwyn Director

Still another addition has been made to Goldwyn's directorial forces at the Culver City Studios where the eight stages are being used to their fullest capacity in the making of productions presenting the Goldwyn stars, and in the preparation of the Eminent Authors pictures. The latest prominent director to join the Culver City colony is William Parke, who is now working with Pauline Frederick at the head of a company of Goldwyn repertory players.

Mr. Parke comes to Goldwyn with a reputation for artistic workmanship in the handling of all types of photoplays, from the melodramatic serial to the most elaborate form of feature drama.

Scenes for Racing Picture Being Taken

Vitagraph is busy at the Belmont race track, taking scenes of the races, the crowds and the stables, as well as society scenes in and near the club house, for use in its forthcoming production in picture form of the stage success, "The Sporting Duchess."

Although it will be some weeks before Vitagraph will begin actual work on this play, which has been picturized by Lucien Hubbard, it was thought best to take advantage of the present meet, especially as the Belmont track is one of the most attractive in the country.

Irish Tale Is to Be Special

"Kathleen Mavourneen," with Theda Bara, Has Been Praised by Critics

NOT only were the daily newspapers of New York unanimous in praise of the William Fox special production "Kathleen Mavourneen," but publications devoted to Irish interests gave the feature much praise. With its beautiful scenes, its careful direction and its splendid photography. "Kathleen Mavourneen" would naturally appeal to all; but the crowning feature of this truly great production is Theda Bara's charming interpretation of the sweet Irish colleen.

Irish New York has supported the picture—supported it with an enthusiasm that bespeaks for it success in all cities of the United States. It is a true picture of an Ireland that is little known in the United States—the Ireland that every Irishman knows and loves and is ready to fight for.

Its cast was selected with great care, and as a result the manner in which the roles have been interpreted lends lively color and great dignity to the picture.

In writing "Kathleen Movourneen" for the screen, Charles J. Brabin, who also directed the picture, has followed closely the lines of the poem, and has made an appealing and interesting production that never is without a smile or a tear or a bit of thrilling action.

Finely interpreted, beautifully photographed and perfectly directed, "Kathleen Movourneen" is claimed by Fox to be one of the most striking photoplays that has been offered to exhibitors. In it Miss Bara is seen in a role entirely different from any in which she hitherto has appeared.

Hodkinson Release Popular

"The Westerners" Taken for Two Weeks by Detroit Houses; Other Bookings

BENJAMIN B. HAMPTON'S first Great Authors' production, Stewart Edward White's "The Westerners," has been booked by Charles H. Miles for a two weeks' run at his Detroit Majestic and Regent or Orpheum theatres, thus being assured of introduction to Michigan's largest city in a popular pair of theatres and heavy exploitation in the Detroit newspapers, which Mr. Miles uses liberally in conjunction with all big productions. The Majestic is the home of the United Artists productions in Detroit.

The past week witnessed the closing of contracts for all of the local key cities in the Chicago territory, this making the third Hodkinson sales zone whose managers have made a clean sweep of bookings in the United States within thirty days after the first release of the production, the other two zones being New York and Denver.

Among the big exhibitors of the country who have contracted for "The Westerners" this week are: A. H. Blank for his successful Des Moines theatre, Des Moines, and Harvey C. Horater for his new Pantheon theatre, Toledo. Both these prominent showmen have already mapped out advertising and exploitation campaigns in keeping with their widely-known flair for big picture promotion.

Incidentally, the Denver office of the W. W. Hodkinson organization is just now placing a road show company on tour with "The Westerners" throughout the Black Hills region, the locale of Stewart Edward White's story.

Herald Universals Under Way

"Clothes and Treachery" and "Beyond Price" Said to Be Unusual Offerings

Two feature productions which are being widely heralded by the producers at Universal City are "Clothes and Treachery" and "Beyond Price." Both pictures are now under way but due to the immense amount of studio work which is necessary with the two productions, their completion is some time off.

"Clothes and Treachery," written by Baroness de Meyer, is to star Eric von Stroheim, who recently completed "The Pinnacle," an eight-reel Alpine melodrama, and who is perhaps better known as the hated Hun officer of "The Heart of Humanity."

"Clothes and Treachery" is a story of the Bohemian circles of Paris, and is a tale of intrigue and blackmailing.

Prominent in the cast will be seen Una Trevelyan, Clyde Fillmore, Sam de Grasse, and Lilie Leslie. The production will be a veritable fashion show, as many of the scenes are laid in the fashionable dressmaker's showrooms, and the amount of money expended on the costumes is said to be enormous.

"Beyond Price" is the temporary title of the Spanish melodrama which William C. Dowlan is directing with Ethel Grandin, of "Traffic in Souls," famous in the leading role, that of a hot-blooded Castilian maid.

Elaborate production is to be given to this story by Mr. Dowlan at Universal City. It will be produced with rare fidelity to geographical detail, and is expected to be a faithful picture of life in Spain, contrasting the glamour of the lives of the nobility with that of the drab existence of the peasant folk.

A cabaret dance number of rare originality was presented by five lithesome Denishawn dancers for one episode of May Allison's latest production, "Fair and Warmer."

Miss Patricia Hanna has signed with the Bulls-Eye Comedies as an additional member of the Bulls-Eye Beauty Corps.

Contest Winner Shows a Feature Free

A determined effort for the cause of exploitation, undertaken by the First National Exhibitors' Circuit Exchange of Nebraska, has set the pace for those who desire to co-operate with exhibitors in the development of new ideas in promotion.

Choosing to break away from ironclad custom which has decreed that exchanges shall "pass the buck" to New York offices when exploitation is involved, C. E. Holah, manager of Nebraska's First National Exchange has launched an "exploitation contest" of his own that threatens to draw national attention to its results.

Perhaps the value of the prize offered by the Nebraska exchange for the winner of the contest is the most interesting angle of the affair. The winner will receive, free, any First National attraction he may select and all advertising and exploitation accessories which go with that attraction. All the exhibitor must do is write a corking, bang-up exploitation letter, confined to a real experience, on a First National attraction.

Book Gives History of Famous-Lasky

"The Story of the Famous Players-Lasky Corporation" is the title of a handsome eighty-page volume just issued by that company for distribution among motion picture exhibitors, executives and officers of the corporation, department heads, and others.

As the title would indicate, the book is a complete history of the organization and gives a full resume of its present activities in the fields of motion picture production, distribution and exploitation. Hundreds of halftone illustrations embellish the volume, these including portraits, stills from recent productions, interior views of the home and branch offices, etc.

Opens Booking Office

William Sheer has opened up a booking office at 1600 Broadway under the firm name of Sheer-Lenigan, Inc., Sheer was formerly casting director for the World Film, an actor with Fox and the Universal and sometime ago was also in the booking business. This is Mr. Lenigan's first venture in the picture business.



Charles A. Logue writes adaptations of the Chambers series for A. H. Fischer Features and is secretary of the firm

New York Finds "Lost Battalion"

Newspapers Discover It at Cohan's Theatre, and Public Flocks

Tom Hamlin Crowds In

DURING the great excitement in New York owing to the arrival of General Pershing and the First Division parade the newspapers found "The Lost Battalion" at the George M. Cohan theatre. And the public responded nobly and gave the celluloid representation of Major Whittelsey and his famous lost battalion of the Argonne Forest a royal and hearty welcome.

A remarkable feature of its presentation was the fact that no elaborate and expensive exploitation campaign was considered necessary by the promoters in order to get the public into the theatre. No glaring display advertising appeared in the newspapers and the billboards were not plastered with fiery twenty-four sheets.

But even in the face of all this the daily newspapers gave an unusual array of free publicity that was certainly very effective and convincing. This of course was heavily augmented by the enthusiastic and voluntary word-of-mouth publicity.

"The Lost Battalion" is one of those rare attractions that just naturally receives spontaneous acclaim from all sources and at no special exploitation expense to the exhibitor.

The writer journeyed down to the Cohan theatre and argued his way in by the payment of a twenty-cent war tax. This meant that he was occupying a two dollar seat. And the theatre was filled.

Sitting between a very motherly old lady and a bright sun-burned youth he determined to get two widely diverging angles on any personal reason they may have had in seeing this particular picture. The youth had been a service man up to eight months ago and confessed that he was particularly anxious to see this famous event enacted by the original survivors. And as we left the theatre after the presentation he told me he would not miss seeing it again and would bring a large group of friends with him. That's how the film affected this young fellow.

When I caught the nice old lady furtively wiping her eyes after one of the pathetic scenes and directly afterwards laugh with the balance of the audience when a humorous title was inserted as a clever relief I asked her if she had any boys in the action.

And she told me that all her boys were too old to go, but that she had been so keenly interested in this particularly outstanding incident of the war that she would not have missed it for the world.

So there you have an idea of the tremendously wide and universal appeal of this picture.

And it gripped the audience. There is no question about that.

The writer sees so many motion pictures day after day that he thought he was absolutely hardened to emotions. But the picture affected him in just that way. And while it is not one of the most marvelously constructed pictures, it is exceptional because of the romance, pathos and humor injected with clear continuity in faithfully depicting a great historical event.

In the Cohan theatre presentation of "The Lost Battalion" there was no augmented orchestra employed. But the regular orchestra played the special score written for the picture, and it was inspiring even to a person with no military sympathies.

And there were no personal appearances and no tableau effects employed. But the film stood up for itself on its own seven thousand feet, and made good.

The writer felt that he really owed two dollars to the box office. He was that much thrilled and satisfied. But he found only six cents in his pocket and squandered them on three newspapers.

The *Sun* said: "The Lost Battalion" is a thriller. This production is a thriller besides teeming with romance and humor. This phase precedes the battle scene and starts with the draft, showing the rich man and the poor man's son leaving their home for the camp. Forty-two nationalities are represented in the company, including several Chinamen from Chinatown, who were conspicuous for their bravery in the Argonne," etc.

And the *Telegram* said: "Do you want to find 'The Lost Battalion,' the famous command which was surrounded in the Argonne forest for six days and nights? If you do, go to George M. Cohan's theatre and you will find them on the screen. They appear there with the consent of the War Department. Even as Helen Kellar tells her life story on the screen at the Lyric, so do the officers and men of the 'Lost Battalion' tell their tale."

And the reviewer of the *Tribune* said: "'The Lost Battalion' adds a page to real movie history. The story of 'The Lost Battalion' will never be lost to posterity, for it has been put in the films and will remain there always, where as far as we know, age cannot wither it. As we sat watching it on the screen at the George M. Cohan theatre we thought that if only our history had been presented so attractively we might have known something definite about it today. Fancy a picture of Columbus landing in America in 1492 or the signing of the Declaration of Independence in 1776. In the story of 'The Lost Battalion,' who play their grim parts in the Argonne Forest have enacted them over again in front of the camera."

W. H. Productions can rest assured that it has a winner in "The Lost Battalion." This is the same concern that is sponsoring "Everybody's Business" and the Burston serial, "The Mystery of 13," starring Francis Ford and Rosemary Theby.—*Tom Hamlin.*



This is not a Turkish harem, but Marie Pagano dancing girls in "Oh Louise," the musical comedy film produced by Adolph Phillip

Robertson-Cole Merit Is Recognized

According to reports received by Robertson-Cole from Exhibitors' Mutual, the former productions have become established as some of the best box-office attractions on the market. Reopened and new theatres, enlarged contracts, and letters from exhibitors all tend to prove that point.

Marcus Loew's Hippodrome, one of Baltimore's largest theatres, has booked Robertson-Cole features through Exhibitors' Mutual for fifty-two solid weeks in addition to taking the complete series of Strand comedies. Loew's New York Theatre, one of the first run houses in the heart of New York's theatrical district and practically all of the other principal houses on the Loew circuit have contracted for Robertson-Cole features for the coming year.

Hundreds of unsolicited testimonials, all bearing the statement in one form or another, "played to capacity business," show the strength of Robertson-Cole features as a factor in supplying exhibitors with pictures that sell themselves to the public, declares an official of that organization.



William Farnum, Fox star

Picture Museum in Nat Spitzer's Thought

Plans have been outlined in Los Angeles for the construction and maintenance of a museum of the motion picture industry. According to Nat Spitzer, manager of the Bulls-Eye Film Corporation, who is behind the move, producers and those otherwise connected with the picture business have been invited to make suggestions in line with the above-mentioned plan. A considerable number of producers have already been approached by Mr. Spitzer and all are enthusiastic and have promised to contribute historical exhibits. According to tentative arrangements, a two-story building will be constructed in Los Angeles county, probably in Hollywood, the cost of building to be borne equally by the producing companies. A curator will be appointed to care for the exhibits and to write the history of the motion picture industry from an unbiased angle.

It is planned that the museum will be divided into three departments: the mechanical division, which, of course, will occupy the most space; the manuscript division and the technical division.

Picture on Career of Pershing Most Timely

For timeliness few pictures can equal "The Land of the Free" in which William Fox presents the only pictured story of the life of the returning commander of the American Expeditionary Forces, General John J. Pershing, Richard Stanton, director of "Checkers," has made this production one of the big features of the year, and coupled with the fact that just now General Pershing is the supreme hero of the hour, "The Land of the Free" is of superlative interest.

The Fox feature is claimed to be the only authentic screen history of the life of the famous American soldier, and it follows his life from his boyhood to his triumphant reception in the Allied capitals.

Back on Job Again

John P. Fritts, director of publicity for Realart Pictures Corporation, is again on his job after a three weeks' vacation which he declares was the best ever.

Robert Anderson





"Common

featuring Robert Anderso



A UNIVERSAL SPECIAL ATTRACTION

Here Is The Stor

NO act of any government in t world's whole history ev received as much publicity the infamous decree of the Russi Bolshevists nationalizing th women. There is hardly a wom anywhere who does not often p ture to herself the tremendo drama of this situation.

The story of a Russian who l returned to his native land with l American wife and daughter o to have them requisitioned unc this bestial law, "C O M M O PROPERTY" is a drama hu with emotion but so sympathet ally enacted as to hold you helpl in the clutch of its realism—a p ture that the whole family can —to remember all their lives.

"COMMON PROPERTY" f tures Robert Anderson, whom y remember for his inimitable wo in "The Heart of Humanity" a who has just now scored anoth hit in "The Right to Happiness He is ably supported by Colle Moore, Nell Craig, John Cool Arthur Maude, Robert Lawler a a great cast of talented Univer players.



Here Is How To Sell It

HANDLE this picture just as you handle every big Universal Special Attraction — but be extra sure to do these two things:

FIRST

Get all the publicity matter possible into your papers. The press matter is new—it is startling —it is vivid. It is good news stuff! "COMMON PROPERTY" is built on facts on file with the State Dep't in Washington. Your papers will take all you give them.

SECOND

Play up the fact that "COMMON PROPERTY" contains interest and entertainment for every member of the family. "The Heart of Humanity" showed you that a war picture could be made the year's greatest success and "COMMON PROPERTY" will show you that a gripping subject artistically handled can become one of the screen's most compelling stories.

View this picture and you will quickly realize its tremendous drawing power.





PRISCILLA DEAN

WE wonder if you realize the full value to you of a new star. When Priscilla Dean, in this past season, suddenly flashed like a dazzling meteor across the screen with five sensational successes in five months, she created an entirely new source of revenue for you—made for you a host of new friends—brought these new friends new sensations and new thrills—in other words, brought you patronage which you could not have got in any other way.

PRISCILLA DEAN'S productions in this present season will be the most perfectly finished photodramas that Universal — or any other concern—has ever made. We owe this much to you—to Miss Dean—and to ourselves. In the meantime, we earnestly advise you to profit by immediate showings of all of her successes yet unplayed in your theatre. Here are the "Famous Five"—"The Wildcat of Paris"—"The Wicked Darling"—"A Silk-Lined Burglar" — "The Exquisite Thief" — "Pretty Smooth." See about them today.

UNIVERSAL

Special Service Section on

Monroe Salisbury in "Sundown Trail"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here, and the original ideas that you have used in putting over this picture?

GENERAL SUMMARY OF THE FILM

EXHIBITORS who will book "Sndown Trail" especially those who have deplored the fact that Mr. Salisbury has been given so many melodramatic roles of rather a theatric coloring, are going to get a picture in this latest Salisbury release which they can present to their patrons as a story quite unusual in its own self and which also gives the star a role where he appears to better advantage than in some of his recent releases.

To begin with "Sundown Trail" is about as well knit a continuity as generally comes through. The story was written by J. G. Hawkes, a circumstance we can't just understand as the last we knew of this talented gentleman who with C. Gardner Sullivan furnished so many great stories for the Ince productions back in the time of Triangle's palmiest days, he was sitting in an executive position for another company and wasn't writing anything for outsde interests. However this story is one that is rather different from the sort of stuff his employers are using, they having no star which it would fit and it may have found its way to Salisbury for that reason. Anyway it is a bang up good idea concerning life in the West in the days of the gold rush of '49, and in fact is a very fitting companion piece to Belasco's great American play, some have called it the greatest, "The Golden West," For the first reel, the story or rather the characterizations developed and the titles used are reminiscent of this stage melodrama, especially in the scenes before women come to the mining camp where most of the plot of the picture is laid.

ALL the scenes in this picture have been very well staged and costumed with some great types for the miners' parts. Salisbury is a gentleman miner suggestive of the immortal "Jack Rance" except that his role is more sympathetic, he being only a woman hater and not with "a wife back east so the mountain breezes say."

The production was directed by Rollin Sturgeon and Waldemar Young did the continuity, another rather strange circumstance, as there is hardly a better master of this technique in the business than Mr. Hawkes. In the supporting cast is Alice Elliot, Beatrice Dominiguez, Clyde Fillmore, Carl Stockdale and a lot of miners, dance hall dames, stage drivers, squaws and other good people in smaller roles.

Reduced to theme, this is a story of a young widow who goes to California in the early days of the state to find her boy, a child, who has been kidnapped. Through a succession of incidents, one of the greatest being getting lost in the wilderness and wandering to a cabin, she temporarily loses her mind, has her clothing changed with that of a camp magdalene, who also steals her valuables, and is later threatened with death in the river by reformers because she is mistaken for the woman with whom she has changed clothing, to be saved by Salisbury, who marries her. Later the brother-in-law of the woman shows up from the East and learning that the woman's mind is blank claims to be her husband to gain possession of her property, and she leaves with him. Salisbury later finds out the truth and regains his wife.

SYNOPSIS OF THE STORY

THE early scenes of "Sundown Trail" are in a gold mining camp in California. Salisbury, owner of one of the richest lodes, is shown as the leader of the Vigilantes and you are told by titles that he is of an old Southern family. The camp wants good women for wives of its inhabitants so one of their number is sent east to bring husbandless girls of his own town back with him, a proceeding however which Salisbury does not approve which is where you get the "woman hater" idea. The sequences then shift to the Mississippi river country, where a gambler who has been forced to leave for California, steals a young widow's boy and brings him west, in order that a rascally brother-in-law may secure the mother's property, when she goes to California after her child.

The plan works out as the men think it will, and the mother arrives on the same stage with the girls who have come west to be married. The gambler selects the widow for his wife, thinking her also one of the bridal party, but she runs into the forest with the gambler following. He overtakes her and is about to secure possession by force when Salisbury intervenes. Partial explanations follow and the girl goes in search of the gambler whose identity she has now learned but loses her way in the wilderness. She wanders about, falls in the river and when a terrific storm overtakes her is fortunate enough to find shelter in an abandoned cabin, where also is a woman who has been driven from the dance hall of another mining town as a harlot. In the morning the scarlet woman finds that her companion's mind is a blank and sees a chance to escape deportation and perhaps death by changing clothing with her. She also takes her hand bag.



One of the dramatic moments of the feature is depicted in the one-sheet on "The Sundown Trail"

IN the meantime Salisbury and the gambler have settled a long standing feud in a fight to death with knives, a code of the camp, with Salisbury the victor. Dying, the gambler tells Salisbury of the child in his cabin. Salisbury goes for the child and brings him to his home. About this time the vigilantes of the neighboring camp led by a fanatic preacher come. They are looking for the woman they have driven out of their town and see



Back in the romantic days of '49 women and men dressed in these strange looking costumes. Monroe Salisbury has a congenial role in this feature, and a large cast of correct types support him



There is much dramatic action in "The Sundown Trail," with the star, Monroe Salisbury, given ample opportunity for his particular talents

Bill Story, Star and Author and Promise Good Picture

the widow and mother who has wandered to the proximity of Salisbury's cabin, and are about to drive her into the river. Salisbury however interferes and to save her life and also for the sake of the child who has recognied its mother, he forces the preacher to marry them.

About this time the rascally brother-in-law comes west to collect his portion of the ransom of $5,000, which the gambler has written will be required before the child will be given up to its mother, and finding that his partner in crime is dead and also learning that the girl's mind is blank, goes to the cabin where Salisbury and his wife are living and claims her as his wife. They depart for the east in spite of the fact that Salisbury and the girl have grown to love each other. To the saloon comes the scarlet woman with the clothes of the other girl and her possessions including which is a newspaper clipping telling of the kidnapping of the child and stating that the girl was a widow. Salisbury learns the truth and rides over the trail in pursuit of the two people. He overtakes them and brings his wife and the child back to be happy ever after in his mining camp home.

COMPARISONS AND OPINIONS

This is a feature which compares with "The Girl of the Golden West," "The Long Chance" and other of the better class of pictures which have been produced showing life in the early days of California. A recent picture which it resembles somewhat, especially in its reference to gamblers and Mississippi River boating, is Hart's "Wagon Tracks."

Our opinion is that where audiences like the costume bills of this sort and which to our mind have a real historical value and an indefinite sort of charm which makes even an ordinary picture interesting, this picture will go over.

If people who have been coming to see Salisbury have been satisfied with his other offerings they certainly should be with this feature, for it also has a good story. Mr. Salisbury does not dominate the screen to such an extent as is usual but a sympathetic part and one he fits very well.

We doubt very much if any of the other players will mean much to your patrons in this but you may tell them that it is a great cast of some of the best character actors they have ever seen and rest assured that you will not be called upon to take back your statement.

ADVERTISING ANGLES

We would bill this as a Salisbury feature of a new type and promise an unusual story, calling attention to the fact that it is on the same order as the "Girl of the Golden West," with direct reference to the costuming of the feature which is excellent.

MR. HAWKES' name ought to mean something, especially if you give them a little history of what he has done, as we did in the first part of this service. You can also mention the director's name, as he is reputable and has specialized in productions of this sort. This is a good picture on which to use a big stand of paper and is also one where a lobby display can be used to advantage.

The clothes of the period of the fifty's lends itself well to anything which you want to do in the way of costuming and aren't hard to get. Farther than this we will not suggest.

BIRD'S-EYE VIEW OF "SUNDOWN TRAIL"

Story—Well developed romantic drama staged in the days of '49.
Star—Monroe Salisbury.
Support—Clyde Fillmore, Alice Elliott, Beatrice Dominguez, Carl Stockdale and a big cast in smaller parts.
Director—Rollin Sturgeon.
Story by J. G. Hawks. Continuity by Waldemar Young.
Locale—California gold mining camp. Mississippi River steamboat—Virginia plantation.
Length of picture—six reels.

CATCH LINES AND SELLING TALKS

For selling talk we suggest the following:

A companion picture to "The Girl of the Golden West," dramatizing a novel story of the days of '49, when romance thrived and men lived and lost on the turn of a card."

"He was the most honored person of Sundown mining camp, because he was a gentleman and a man. He didn't think the camp needed even good women to make their rough life happy but there came a time when he changed his mind: What happened when a woman who came into his life makes an interesting story. One which rivals and in some ways resembles the ever immortal "Girl of the Golden West."

Inspect these for catch lines:

"Sundown" was womanless until one man had a great idea—

"Quiet Carter" was a woman hater but like all men the time came when a woman changed all his views—

"She rode across the plains to find her little son and was not only successful but also won a second husband—



A good display ad may be built along these lines for "The Sundown Trail"



Miss Eddie Hodges, the first American woman to enter Germany after the signing of the Armistice

Youngest Girl "Over There" in Pictures

Eddie Hodges, the attractive southern girl who used to be seen in Essanay pictures, will be seen this winter on the screen after a two year absence.

Miss Hodges is back again, back from "over there" where she was the very youngest American woman who went across to do her bit, and where she was the first American woman to enter Germany after the armistice. She preceded the army of occupation by four days. Miss Hodges was with the Salvation Army in France and had many exciting experiences.

Miss Hodges has just finished a supporting role with William Farnum in "If I Were King."

From the story of her adventures you might picture Eddie Hodges as a daring, boyish type. But instead she is tall, willowy, with fair skin and masses of light hair, and is possessed of great feminine charm.

"Screen Follies" Will Soon Appear

The "Screen Follies," the newest animated weekly cartoon is to make its debut before the motion picture world in the very near future.

For froth, lightness and "pep," the "Screen Follies" cannot be surpassed and according to Charles Yale Harrison, the general manager, the Follies will make exhibitors and distributors gasp. Great pains have been taken to make the animation as uniform as possible and an entirely new process in photography will be introduced in the initial issue. It is understood that the Follies are to be a weekly release and already several prominent distributing companies have made offers to handle this snappy production.

Messrs. Dahme and Seel, the originators of The Screen Follies girls, are artists of ability, and their models range from Greenwich Village in New York City to the Latin Quarter in Paris.

Next De Haven Comedy

The Goldwyn Distributing Corporation announce for release on September 21st, the latest Capitol Comedy, "Honeymooning," in which William Parsons presents Mr. and Mrs. Carter De Haven.

Vitagraph to Screen Stage Hits

Acquires Plays of a Number of Noted Dramatists

A COURTSHIP of the stage and screen which has groped timidly through years of effort has now reached its wedding time. Vitagraph issues the formal announcement that consummates this happening. That film company announces a broad campaign to picturize the greatest stage productions available.

It is a further step in Vitagraph's undertaking to mobilize genius. Just a few days ago the company proclaimed the acquisition of rights to the works of twelve famous writers. On the heels of this announcement comes the news of Vitagraph's gathering of stage masterpieces to complete the round-up.

"Vitagraph's program," said Albert E. Smith, president of that company, "follows a natural trend. The combination, on a broad scale, of stage and screen science, had to come. The instinct of the public demanded it. It was logical that all the learning that has developed for centuries within the frontiers of stagecraft must one day lend itself fully to the later-day agency of the camera."

Some of the stage plays announced by Vitagraph for early production and release are: "The Climbers," Clyde Fitch's success, the filming of which is already near completion, with Corinne Griffith as star; "The Fortune Hunter," by Winchell Smith; "The Sporting Duchess"; George Ade's play, "The College Widow"; "Shenandoah," "The City" and "The Great Divide," in which Henry Miller and Margaret Anglin starred for several seasons.

Vitagraph's previous stage play translations are fresh in the public mind. They include "The Third Degree," by Charles Klein, which Alice Joyce made beautiful on the screen; "The Lion and the Mouse," by the same author and with the same star; "Within the Law," in which Alice Joyce and Harry T. Morey shared screen honors, and "A Stitch in Time," with Gladys Leslie as star.

Among other big stage productions now on the verge of release in film form by Vitagraph are Eugene Walter's play, "The Wolf," with Earle Williams as star, and Charles Klein's equally great drama, "The Gamblers," with Harry Morey starring.

Stage direction itself has served only as the background for the new film direction, says Vitagraph's announcement. Only the high lights of the stage performance and setting are preserved intact for the screen. From this background the screen performance spreads widely over a range of action and setting that knows no limit.

In addition to the particular plays mentioned above for early release, Albert E. Smith, president of Vitagraph, and George Randolph Chester, production editor, have mapped out a program of play translations looking far into the future.

More Screen Classics Are Begun

Three Specials Out of Way, Stars Start on New Vehicles

AT the same time with an announcement from the west coast studios of Screen Classics, Inc., that the prints of Metro's first three big specials of the "fewer and better pictures" series were on a limited on the way to New York, came word from the same source that the three stars of these productions are about to start work in new vehicles. The first of the five Drury Lane melodramas acquired by Metro also is being put in production and work begun on an all-star special.

Bert Lytell is preparing to begin his enactment of the principal role of "Beauty" Steele in the screen adaptation of Sir Gilbert Parker's novel, "The Right of Way." May Allison's next will be a picturization of a play by Frederic and Fanny Hatton, coauthors of "Lombardi, Ltd." It is "The Walk Offs," Her director is yet to be named. Henry Otto will direct "The Willow Tree." Cohan and Harris's stage success by Harrison Rhodes and J. H. Benrimo. Viola Dana is the star.

All star casts are being assembled for the production of "The Best of Luck," first of the big Drury Lane melodramas which Screen Classics, Inc., will make and for Finis Fox's adaptation of Thomas Hardy's immortal masterpiece, "Tess of the D'Urbervilles." Alice Lake will have the featured role in this and the production will be directed by John Ince. "The Best of Luck" will be directed by Ray Smallwood. No announcement of the cast has as yet been made public.

The initial trio of the Metro "fewer and better" pictures, which have been shipped from Hollywood, comprises "Lombardi, Ltd.," a screen adaptation of the stage success by Frederic and Fanny Hatton, in which Bert Lytell is the star; "Please Get Married," starring Viola Dana, one of the farce successes of the last theatrical season in New York; and Avery Hopwood's farce, "Fair and Warmer," with May Allison in the stellar part.

Even before production in the final scenes was completed, Maxwell Karger, Director General of Screen Classics, Inc., under whose supervision all three pictures were done, went to work personally to oversee and direct the titling and cutting of each picture. The average length of the specials before being cut was approximately seven miles; and from this total twenty-one miles of film, the action has been boiled down until each seven part feature starts off on high and finishes with a whildwind of speed.

After an extended run on Broadway, these three stage successes will return within a few days to the scene of their spoken triumphs, this time in film form.



Looks like a Sunday-school picnic, but it is only a picture of Mary Miles Minter on location for her first Realart picture

Wray Physioc Directs "Facts and Follies"

Wray Physioc, who has more than two hundred successful productions to his credit, was engaged last week by the Pioneer-MacFadden interests to direct the "Facts and Follies" series of short story photoplays, which are being exploited by the Pioneer Film Corporation.

Mr. Physioc, who is among the youngest directors in America, assumed his new duties immediately, and for the past week has been working in his studio and on location, on the latest of the series.

At the Pioneer offices it was stated that a supply of more than twenty subjects would be ready on the date set for the initial showing of the "Facts and Follies" series.

The latest comedy starring Gale Henry has been completed and work on her next picture will start in a few days with the company located in its new studio in Hollywood.

First of a new series of Gaiety Comedies featuring George Ovey has been produced under the direction of Craig Hutchinson.



Robertson-Cole is now in the scenic field. Here are a few views from "Adventure Scenics"

Robertson-Cole In Scenic Field

Contract Closed for Thirty Adventure Scenics

CONTRACTS have just been closed by which Robertson-Cole secures a series of thirty one-reel, out-door pictures, which, it is claimed, will be the finest of their kind ever shown on the silver sheet. These pictures will be released under the title of "Adventure Scenics," which name has been trademarked and registered by Jesse G. Sill, H. H. Brownell and John Rantz, the personnel of the new Adventure Scenics Corporation.

Sill and Brownell need no introduction to those in the motion picture trade and their names are also well known to many exhibitors. Their work has been mostly along scenic lines and it is acknowledged to be some of the finest of its kind. John Rantz is one of the Pacific Northwest's biggest and most progressive exhibitors. His principal theatre at Bremerton, Wash., is declared to be a model of its type. Jock Rantz, the scenario editor, has made an especial study of scenic and educational pictures and is even now taking up post-graduate work at the University of California.

The closing of this contract marks a new step in the broadening of the Robertson-Cole policy to include all pictures essential to complete an exhibitor's program. A series of thirty scenics, said to be of exceptional merit and originality will place Robertson-Cole in a good position to supply the ever-increasing demand for short reel subjects of a high standard of excellence. It is the first step toward increasing its releases, announced last week in a statement covering the schedule and policy of that organization for the coming year.

The series of pictures will be lasting records and mute testimonials to nature's beauty manifested in the various mountain ranges, valleys, islands, seas and rivers. "Adventure Scenics" now has its representatives searching broadcast for places of especial beauty and unique picturesqueness that will meet with the high standards demanded for screen presentation. The pictures will show natural beauty rather than phenomenal happenings.

Besides unusual and original locale and high artistic standards the Robertson-Cole scenics will have a feature heretofore not utilized in the production of scenics, a prepared scenario. Each picture will be photographed and edited according to a scenariarized story prepared beforehand. Still photographs of prospective locale will be available for Mr. Rantz to build his stories around.

Each single reel picture will be produced as a feature, five to eight thousand feet of negative being shot to supply the one thousand feet necessary for the released product. It was found necessary to take this amount of footage in making the first four pictures of the series. It permits the scenes to be shot from various angles and also allows for numerous incidental views. "The results of this method more than warrant the additional expense," declared an official of Robertson-Cole after viewing the four completed pictures.

Speaking of the first four, the complete Robertson-Cole reviewing committee stated that for sheer thrill and realistic beauty it would be hard to equal, much less surpass them.

Quimby Sees Big Hit on "13th Chair"

Fred C. Quimby, Director of Exchanges of Pathe, has just returned from a nation-wide tour on behalf of Pathe attractions, and brings back an interesting story of the success greeting "The Thirteenth Chair" because of its drawing power as a stage production.

From the knowledge he gained in many Pathe exchanges, Mr. Quinby predicts "The Thirteenth Chair" will have a more successful life than "Common Clay," another screen version of a famous play, which has already played in more than 3,000 theatres.

"Exhibitors are keen for pictures produced from popular plays," said Mr. Quimby, on his return. "The success of 'Common Clay' proved that. But I am more certain than ever, after looking over the records of bookings on 'The Thirteenth Chair' that adaptations of stage productions are in big demand.

"'Common Clay' has proved the biggest feature ever issued by Pathe.

"With 'The Thirteenth Chair' I found conditions more favorable, I would say, than they were for 'Common Clay'."

Phillips Makes Big Music Tie-Up

General Arrangement in Publicity and Sales of Sheet Music for Comic Films

A GENERAL tie-up in publicity and sales of sheet music, is the outline of a deal consummated between one of the largest sheet music publishers in America and a producer of two-reel musical comedy films.

The Adolf Philipp Film Corp., who closed the deal some time ago have just announced in an interview with a NEWS representative their plans concerning the deal. Mr. Paul Philipps, business manager for the Philipp Film Corp., made the following remarks: "We have just completed three of our first two-reel musical comedy productions. On Sept. 15th we start filming three other musicals which have all had a successful run on the road and Broadway. We feel we have one of the best bets in the film comedy field. Our arrangement with Jerome Remick & Co., sheet music publishers, affords us a national advertising campaign in a sense that every picture will have the sheet music on sale. This music will be on sale in every music store in towns and cities showing the Philipp pictures. Special arrangements made with the music store for attractive window display tying up the picture with the music and the theatre.

Each comedy starts with the words and music filmed and then fades into the film story. The sheet music will be popular priced, selling for ten cents at the stores or theatre. "The Midnight Girl" adapted from one of Mr. Adolf Philipp's musical successes is one of the completed pictures. Over three million copies of music was sold on this comedy, at sixty cents."

When asked about their plans of releasing, Mr. Philipp said: "We have ready for release three productions: "My Girl Suzanne," "The Midnight Girl," and "Oh! Louise" with Adolf Philipp and other well known stars. Until the present time we have not decided on any plan or method of distribution. Our time has been taken up producing and making nation wide arrangements covering general publicity for the exhibitor."

Nathan H. Friend, general manager of the Educational Department of Famous Players-Lasky Corporation, anounced this week that "This Is the Life, Walt," has been selected as the title of the first release in the "So This Is America!" series of comedy-travelogues.

"World and Its Woman" Acclaimed on Coast

Geraldine Farrar has again scored in Los Angeles. The press has hailed her latest production, "The World and Its Woman," as one of the greatest of all screen triumphs, and the public is flocking to Clune's Auditorium where the picture opened on Labor Day at dollar prices. A wire received from the coast states that during the first three days of its run, "The World and Its Woman" did a clean-up business, and that there is every indication of the production establishing a new record for Los Angeles' popular picture palace.

The Los Angeles verdict, following the triumphant showings of the production at the new Strand Theatre, Brooklyn, and at the Chestnut Street Opera House, Philadelphia, indicates that this story of modern Russia is the sort of thing that the American public wants.

Baggot in Many Roles in Burston Serial

The newest Burston Serial, as yet unnamed, has for its star King Baggot with Reah Mitchell playing opposite. The picture is a novelty in that it is made up of 15 stories, each complete in itself, while the running thread of narrative binds them all together in true serial fashion.

Advantage is taken of King Baggot's protean ability in that, he is cast in a part that requires his assumption of a new character each episode. The idea is carried to the extreme through having specially engaged principals appear in one episode only.

The first of these special supporting actors to be engaged is George Siegmann, for many years prominent in the special feature productions of D. W. Griffith. His last association with Mr. Griffith was in his remarkable portrayal of the German officer, in the "Hearts of the World."

Predicts Fine Season in Pennsylvania

Ben Amsterdam of the Masterpiece Film Attraction of Philadelphia, which handles the entire list of Pioneer features in Eastern Pennsylvania, and Southern New Jersey, spent the better part of last week in New York completing arrangements for the early release of the Pioneer offerings.

Mr. Amsterdam will place "The Boomerang" with Henry B. Walthall, and the "Sins of the Children" with Stuart Holmes and Alma Hanlon, before his exhibitors first, and will follow with Grace Davison and Conway Tearle in "Atonement," "The Girl From Nowhere," with Cleo Madison and Wilfred Lucas, "Virtuous Sinners" with Wanda Hawley and "The Long Arm of Mannister."

Basing his opinion upon the interest shown by the exhibitors in his territory in the Pioneer productions, Mr. Amsterdam freely predicted a banner season.

With Fox Organization

C. R. Wallace, well known in the motion picture industry as a film editor, has joined Fox Film Corporation as film editor for Emmett Flynn, who will direct the Fox features in which William Russell will be starting with an adaptation of "Eastward Ho!" a novel by William McLeod Raine.

Non-Theatrical Exchange Plants

Three in England, and Many Others Cover this Country

AS part of the program of the Famous Players-Lasky Corporation to distribute motion pictures to churches, clubs, schools, and other non-theatrical institutions, David K. Niles, General Manager of the Non-theatrical Distribution Department, has perfected arrangements for the establishment of special Paramount Non-Theatrical exchanges in twenty-eight of the principal cities of this country. Each of these exchanges will be manned by a staff of special service men, trained to meet the needs of clergymen, educators and other civic leaders who may wish to exhibit motion pictures.

These exchanges, it is announced, will be known as the Paramount-Non-Theatrical Exchanges, and their sole subject will be to handle films and supply service to non-theatrical exhibitors.

All parts of the country are represented in the list of exchanges which Mr. Niles has established, and they will begin functioning when the first of the non-theatrical pictures are ready for distribution—in about two weeks.

There will be three Paramount Non-Theatrical exchanges in New England. The addresses are 8 Shawmut street, Boston; 85 Market street, Portland, Me.; and 132 Meadow street, New Haven.

Two exchanges will handle the business in New York State, one at 145 Franklin street, Buffalo, and the other in New York City.

The addresses of other Paramount Non-Theatrical exchanges are as follows:

Philadelphia, 1219 Vine street; Washington, 421 Tenth street, N. W.; Pittsburg, 1018 Forbes street; Cincinnati, 107 West Third street; Cleveland, 811 Prospect avenue; Chicago, 845 South Wabash avenue; Minneapolis, 608 First avenue, N.; Detroit, 63 Elizabeth street; Kansas City, Mo., 2024 Broadway; St. Louis, 3929 Oliver street; Des Moines, 415 West Eighth street; Omaha, 208 South Thirteenth street; Atlanta, 51 Luckie street; New Orleans, 814 Perdido street; Dallas, Tex., 1902 Commerce street; Oklahoma City, Okla., 128 West Third street; Charlotte, N. C., 28-30 West Fourth street; Salt Lake City, 133 East Second South street; Denver, 1747 Welton street; San Francisco, 821 Market street; Los Angeles, 112 West Ninth street; Seattle, Wash., 2017-19 Third avenue; Portland, Ore., 14 North Ninth street.

"The growing demand for films on the part of non-theatrical organizations," said Mr. Niles this week, "makes it imperative that nothing less than a nation-wide distribution organization be established. One of the big problems in distributing films to clergymen, educators and others who have not the professional knowledge of regular exhibitors is the giving of service; and this we purpose to do in our Paramount Non-Theatrical Exchanges.

"The service men whom we have engaged are men who by education and viewpoint are specially qualified to handle the problem of the people who will go to them for service.

"It is evident from the response which has greeted the announcements that Famous Players-Lasky is to distribute pictures to the non-theatrical field, that there has been an enormous demand for such distribution.

"The work of editing and producing photoplays and educational films for exclusive non-theatrical exhibition is going ahead rapidly, under the supervision of experts, picked especially for their knowledge of educational and civic requirements in motion pictures."

New Concern Stars Victor Moore

Riskin Brothers Form a Million Dollar Corporation

THE announcement of the formation of a new million dollar corporation headed by Messrs. A. E. and R. R. Riskin to produce from four to six de luxe features starring Victor Moore, indicates the return of the stage and screen funny man to motion pictures of feature length, and at the same time dispels the rumored reports that the former Paramount star is planning to appear in a new series of short reel comedies.

The new concern has established temporary headquarters in the Candler Building, and with the completion of the organization details it will probably be decided to brand the product De Luxe Victor Moore Productions.

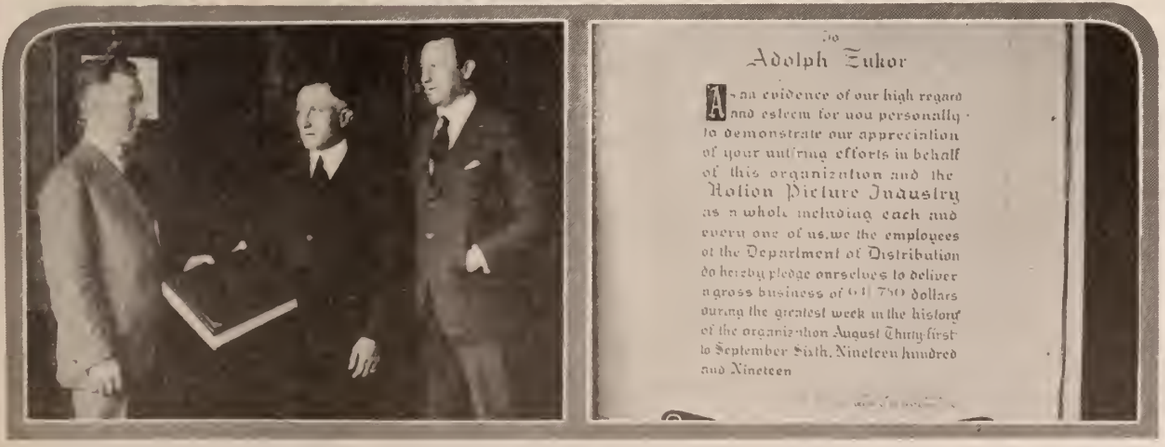
R. R. Riskin, who for the past several years has managed the affairs of Victor Moore, and who organized the Klever Komedies, Inc., which starred Victor Moore in the Paramount short-reel comedies of the same name, will personally assume charge of the production end—while A. E. Riskin will be the executive head of the new company.

According to the statement issued by Mr. Robert Riskin, the contract with Victor Moore guarantees the latter fifteen thousand dollars per production for a minimum of four productions yearly for two years—with an additional bonus in the form of a percentage of the earnings of the company. Although there are only a few male stars whose earnings reach these figures, the producers consider the arrangement an equitable one for the reason that Victor Moore, as a star, has established a confidence with nearly every exhibitor in the world, as a result of the excellency of his previous motion picture appearances which proved to be popular and profitable entertainments. The statement further points out the fact that the promoters of the company were influenced, chiefly, by the tremendous success which accompanied Paramount's re-issues of Victor Moore's first appearances in their program features.

"When I originally prevailed upon Mr. Moore to sign up with Paramount," Mr. Robert Riskin's statement reads, "his salary was by no means a mere trifle. At that time Chaplin was the only one of the male screen luminaries whose weekly envelope bulged bigger than Victor Moore's—and we naturally consider the present arrangement with the star a very good one for all concerned.

"With only average stories which depended almost entirely upon Vic's inimitable comedy style, Paramount not only turned out some of their biggest money makers, but also found it profitable to re-issue them several years later with even greater success."

The new firm of producers are at present negotiating for the purchase of a motion picture studio in the South and immediately upon the consummation of the deal whereby the plays now being negotiated for will become their property. Work on the first of the productions will be commenced without delay.



Walter E. Greene presenting to Adolph Zukor book of Paramount-Artcraft week pledges, signed by 1500 members of Famous Players-Lasky sales organization. Jesse L. Lasky is at the right

Rounding Into Shape

"The Country Cousin," Booth Tarkington and Julian Street's popular stage play, the screen edition of which is to be Elaine Hammerstein's first Selznick production, is going along swimmingly in and around the studio.

The Hallmark Policy Announced

THE policy of Hallmark Picture Corporation, the trade name of the picture interests of Frank G. Hall, as recently merged into a corporation, with Col. Jacob Ruppert, Col. Howard Borden, Ashbel P. Fitch, Harry George and Mr. Hall representing the directorial board, as announced in a statement issued by President Hall, this week, is fashioned to meet the reactionary movement in the silent drama following the war and founded on equitable marketing conditions.

Mr. Hall's announcement in outlining Hallmark's policy for the season of 1919 and 1920 implies that all Hallmark productions will follow out the trend of the colorful story as against the more serious trend of the war drama; the story with thrills and actions, as represented in the serial drama and the stories of love, romance and adventure that have their inception in every-day happenings and events.

Behind these productions is placed the constructive ability of such well known directors as Charles Miller, J. Searle Dawley, Burton King, Hobart Henley and others to be announced later. This series of productions will be known as the Famous Directors' Pictures, and quoting Mr. Hall: "Our expectations concerning the success of this series are not based upon theory, but upon the knowledge of what good pictures can do—and the Famous Directors' Pictures are good pictures."

Serious Drama Is to Be Dodged for the More Colorful

Continuing in his announcement, Mr. Hall said:

"Reputation, alone, as producer of high-class motion pictures is not a deciding factor in this series of Famous Directors' Pictures. The very fact of our releasing any subject under this new program is in itself evidence of merit, as we are not obliged to handle any of these pictures unless they measure up to the Hallmark standard.

"From the standpoint of equitable marketing conditions these pictures can be had with everything in the exhibitors' favor. Not alone attractive prices, but fair prices prevail, and by fair prices we mean prices sufficiently attractive to enable the exhibitor to make money.

"With the adverse criticism now being directed to the widely heralded new booking policies of others, we place ours on the table with the cards showing a proposition sure to appeal in its fairness to the most discriminate buyer. Twenty-six Famous Directors' Productions will be booked the exhibitor on one contract. This means one big special picture every two weeks. He can see before he buys and further we will at all times have in our exchanges four pictures ahead, so that the exhibitor may not only see the one in which he is immediately interested, but three others to follow, if he so elects after reviewing same.

"All the benefits of open booking are given. The disadvantages of this market are eliminated and a further evidence of our confidence in the pictures we have to offer, our plans include the privilege of a two-picture cancellation, if the exhibitor so decides."

The first two of the Famous Directors' Pictures offered are "A Dangerous Affair," a Charles Miller production, with Forence Billings and Herbert Rawlinson in the leading roles, and "Wit Wins," a Burton L. King production, with Florence Billings and Hugh Thompson in the stellar roles. Prints of these two subjects are now in the Hallmark exchanges and with the S. A. Lynch Enterprises, Inc., which company is handling the distribution of Hallmark product in the South.

The third and fourth on the list are, "Love, Honor and (?)," a Miller production, with Stuart Holmes and Ellen Cassidy starred, and "The Heart of a Gypsy," also a Miller production with Florence Billings in the star role.

The Famous Directors' Pictures are to be released, one every second week following the first week in September. No time limit is placed on release dates.

Good Laboratory Work Growing Necessity

"Now that open bookings are the order of the day," says H. J. Streyckmans, managing director of the Palisade Film Laboratories, "producers are compelled to pay more attention to their negatives. We have worked for many months toward a fixed goal—the ability to honestly announce ourselves as the finest laboratory in America.

"In this direction no branch of laboratory work has been overlooked, and special attention has been paid to the development of negative. When it is considered that the negative represents the entire amount spent on a production it would seem that producers would seriously consider before having their work done in laboratories not properly equipped in this direction.

"In assembling the working forces of the Palisade Film Laboratories each department was placed in the hands of the most expert man that could be engaged, all working under the direction of Paul Ripley, superintendent.

"We have done, and are still doing, the work for some of the foremost producers in America. We have established a messenger service which makes it just as convenient to do business with us as if we were located in the heart of New York."

Well-Known Players in Support of Pauline

A big cast is at work with J. Robert Pauline as the star in the filming of the 15-episode serial now being directed for Sidney Reynolds, president of Supreme Pictures, Inc., by Will S. Davis at the studios of this corporation in Flushing, L. I.

Supporting Mr. Pauline as the heroine and portraying the role of "Laura" is Miss Violet MacMillan, formerly starred in Paramount, Mutual, Universal and General Film productions.

The villainesss in this production is being portrayed by Peggy Shanor who played in the legitimate production, "Yes or No." She also appeared opposite Pearl White in the Pathe serial, "The House of Hate"; was given one of the leading roles in support of Virginia Pearson and played an important role in Ivan Abrahamson's production, "Echoes of Youth."

Ralph Locke is in the heavy role.

Vita Studios Are Going Full Blast

VITAGRAPH'S two big studios, one in Brooklyn and the other at Hollywood, California, are running at full blast, not alone to make up for the time lost in the vacation season, but to gain some surplus time that may be utilized in the making of the super-films by America's foremost authors which are to be produced one a month during the next year. Vitagraph never has been a believer in rushing pictures through its studios, preferring to lose time and get behind the schedule rather than to turn out hastily done and consequently imperfect pictures. With its four feature stars in the Eastern studio well into their next features and the West Coast players equally active, Vitagraph will have no difficulty in making good on all the features it has announced. Here are the pictures Vitagraph now has in the active making:

Alice Joyce in a new play by William B. Courtney, for which no title has as yet been selected. It is more or less of a society play and many of the scenes are laid indoors, and are being taken at the Brooklyn studio. In her supporting company are Percy Marmont, Louise Beaudet, Templer Saxe, G. V. Scyffertitz and Charles A. Stevenson. George Terwilliger is directing.

Corinne Griffith in a screen version of "The Climbers," the famous drama of social strife, by the late Clyde Fitch.

In Miss Griffith's supporting company are Hugh Huntly, Percy Marmont, Henry Hallam, Emily Fitzroy, Josephine Whittell, Jane Jennings, George Spottswood, Corinne Barker and Charles Halton. Tom Terriss is directing Miss Griffith's productions.

Many Productions Are Under Way in the East and West

Gladys Leslie is well into the making of "The Golden Shower," an interesting play by Marie Eve. Working with Miss Leslie on the picture are Robert Cummings, Richard Tucker, Estelle Taylor, Corinne Barker, and Karl Lewenhaupt, John W. Noble is directing.

Harry T. Morey with his supporting company, is working on his new play, an adaptation by Edwin Arthur Krows, which is as yet without a name. In his supporting company, in addition to Miss Paige, are Charles Eldridge, George Cooper, Charles Kent, Walter Lewis, Robert Gaillard and Bernard Siegel. E. L. Hollywood directs.

In addition to its big feature productions being produced at Vitagraph's Eastern studio, a series of two-reel O. Henry subjects are being filmed, with a different star, director and cast for each product.

Earle Williams, out at the Hollywood studio, is putting the finishing touches on his next feature, "The Black Gate."

Bessie Love is also busy at the West Coast studio, but spending much of her time in Los Angeles, where many of the scenes for her next feature, "A Fighting Colleen," are being made." With Miss Love in the picture are Charles Spere, Jay Morley, George Kunkel, Anne Schaefer and Beulah Clarke.

William Duncan, who is being starred in "Smashing Barriers," the new episode play by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, is well into the serial, having reached the tenth episode; and Antonio Moreno has begun work on his next chapter play, also written by Mr. Smith and Mr. Brady, which is still awaiting a title.

Stage Triumph Encored on the Screen

Applause means so much to an artist that it seems a pity there is not some way that screen stars can enjoy the signs of approval their work in pictures elicits from their audiences. Especially is the fact that stars cannot enjoy these sweet fruits of their labors to be regretted in the case of an eminent artist like Ellen Terry, making her first appearance on the screen.

While scattered applause is not unusual in picture theatres, cases in which an entire audience bursts forth in spontaneous approval of an actor's work are rare. Ellen Terry's elaborate screen vehicle, "Her Greatest Performance" however, is said to be having an unique experience in New York in the William Fox theatres at every performance. The demonstration occurs in two places in the picture: Firstly, when Ellen Terry, as the mother of a falsely accused son, impersonates an old servant and by her clever acting forces the real criminal to confess. And, secondly, after the final scene of the production.

Kerrigan in "A White Man's Chance," Draws

The success achieved by J. Warren Kerrigan's first Robert Brunton production, "A White Man's Chance," in scores of representative theatres throughout America the past month not only augurs well for the many other pictures the Kerrigan-Brunton combination is to make for W. W. Hodkinson distribution but is evidence that the J. Warren Kerrigan vogue among American picture lovers is as great as ever.

Another convincing sign of Kerrigan popularity is the time and effort the big exhibitors of the country are devoting to big and specially-devised exploitation and newspaper advertising campaigns on "A White Man's Chance."

Exploitation Idea Wins Much Publicity

Telegraphic Campaign to Induce Women to Wire Felicitations to Pershing Brings Selznick Star Into Limelight

WHEN Elsie Janis began a telegraphic campaign to induce women in all parts of the country to telegraph their sentiments toward General Pershing to her in order that she might present them to him following the homecoming parade in New York, the motion picture industry promptly took notice of what is now conceded to be the most legitimate and far-reaching national exploitation campaign in the history of the silent drama. Through the active co-operation of the leading metropolitan newspapers of America, to which Miss Janis wired her suggestion that they use their offices to procure messages of greeting and gratitude from the prominent women's clubs and organizations, a publicity drive that stands alone, without an equal, for news value and heart interest, was launched in practically every city in the United States.

The original telegram sent to the newspapers by Miss Janis read as follows:

"Will you use your good offices to obtain telegrams of welcome and gratitude from prominent women's clubs representing the sentiment of the women of ..... (city). This telegram, together with others from the women of all other cities, to be presented to General Pershing following the Pershing Parade in New York on September 10. I shall personally present these telegrams which will later be transcribed into an engraved resolution to be retained as a tribute by Pershing. Any individuals desiring to express greetings may send telegram direct to me and I will present them with others. Please wire answer.

"Elsie Janis, Manor House,
"Tarrytown, New York."

Hunt Stromberg, Director of Service and Exploitation for Select Pictures Corporation, represented Miss Janis in the great national campaign. To test the co-operation of the newspapers and the feeling of the women of the country, fifty telegrams were sent to the leading newspapers in fifty principal cities. The replies arrived thick and fast. The City Editors of the various newspapers promptly agreed to use their news columns to promote the idea, resulting in a landslide of publicity that broke into print on the first page and later hit the wires of the Associated Press and other influential news services. Promptly realizing the tremendous significance of the campaign, Stromberg compiled a list of two hundred newspapers and a similar telegram was sent to the night editors, at midnight, Friday, September 5. Early the next morning, Miss Janis, at her home in Tarrytown, New York, was literally besieged with telegraphic communications from Chambers of Commerce, civic institutions and many thousands of telegrams from individuals who took advantage of the opportunity to express their sentiments to America's dominant hero in France. Newspapers the country over wired Miss Janis, requesting permission to conduct the campaign as a matter of civic pride and interest. Others asked that Miss Janis "cover" the daily events leading up to the Pershing Parade. Editors of women's pages and magazine sections of large and small newspapers everywhere took up the campaign, appealing directly to their women clubs and readers to aid Miss Janis in her effort to show General Pershing that the womanhood of the nation was behind him millions strong.



The thoughts embodied in the telegraphic communications were touching in the sincere sentiment expressed. Heading the list of individual telegrams was a message from Ella Wheeler Wilcox, which read: "General Pershing: Love and gratitude to you. I collapsed in January and have never walked since, but I remember my half hour with you in Paris as a great moment. God bless you."

The women of Cleveland, through the 25,000 members of the City Federation of Women's Clubs, welcomed General Pershing with heartfelt gratitude as the defender of America's womanhood. The San Francisco Bulletin wired messages of love and greetings from every organization of women in the city. The Springfield (Ill.) Improvement League wired a hearty welcome and best wishes to "Our General, the defender of the hearts and homes of humanity."

Scores of other telegrams were received from the most influential women's organizations, national in their scope and membership. Chief among these were messages from the National Federation of Women's Clubs; the Daughters of the Revolution; the Just Government League of Maryland; Maryland Division of the Mothers of America; Catholic Women's League; National Jewish Council and others. The Chambers of Commerce and the Business Men's Leagues of all the principal communities wired hearty salutations as representing the feeling of the male populace of the respective cities. Telegrams similar to the above were received in overwhelming numbers as a result of Miss Janis's personal appeal to the women of America and the unprecedented amount of publicity accorded by the newspapers in their zealous effort to co-operate. Newspapers rushed to New York demonstrates the effect of the nation-wide campaign. Many of the newspapers carried the story from the first page to their editorial columns, praising Miss Janis for her splendid campaign and urging local citizens to take advantage of the occasion.

The thousands of telegrams received by Elsie Janis were presented to General Pershing following the big parade on Wednesday. The New York American ran photos of the presentation together with a story several columns in length. Hearst papers in other cities accepted the event as a first page news feature. Copies of the telegrams and a full account of the campaign were reproduced into mat form and rushed to newspapers that had requested Miss Janis to send the news and pictorial story. The leading motion picture news weeklies covered the presentation in its entirety. While the telegrams from newspapers, individuals and women's organizations were flooding the Manor House at Tarrytown, Select's Exploitation Headquarters in New York was engaged in another monstrous campaign for Elsie Janis, who is soon to make her screen appearance in a Selznick Picture, "A Regular Girl." Director of Exploitation, Hunt Stromberg, ably assisted by Charles McClintock, completed arrangements with the official program committee in charge of the Pershing Parade, for the appearance of Elsie Janis in gigantic parade on Fifth avenue. Miss Janis, a member of the Mayor's Committee of Women, formally greeted General Pershing on his arrival in Hoboken and later received a special invitation to participate in the line of march.

To cap the climax on exploitation, conceded to be the most spectacular of any previously staged, several automobiles manned by soldiers spun up and down Fifth avenue on the morning of the parade. Several soldiers and professional actresses impersonating Miss Janis as the "Regular Girl" were within the cars to distribute novelty badges among the millions of persons who choked the line of march. A reproduction of the novelty is shown on this page. The cards were produced in red, white and blue, with a cut of General Pershing on one side and a cut of Elsie Janis on the other. Under the Pershing photo appeared the wording: "He's A Regular General." Under the Janis photo was the phrase: "She's A Regular Girl." On the reverse side appeared this announcement: Selznick Pictures. Elsie Janis in "A Regular Girl." Coming! Men, women and children of all ages grabbed for the badges and wore them to "show their colors" during the biggest parade New York has ever witnessed. Considerably more than 600,000 of these badges were circulated among the spectators who jammed Fifth avenue. Another quantity of 200,000 were distributed among pedestrians on the night of the parade. The distribution will be duplicated when a second Pershing parade is held in Washington on Septmber 16.

Simultaneously with the local and national publicity, the Select Exploitation Department in New York issued 18,000 "telegrams" to exhibitors of the United States and Canada. The "telegrams" were produced as a broadside, 14 x 17, on the regulation manila stock used by the Western Union Company. The center fold contained the following message directed "To Exhibitors Everywhere": "A Regular Girl" is coming to your city. You are invited to serve on reception committee headed by the Mayor and other prominent public officials and citizens. Make immediate arrangements for large crowds in your theatre. This is the biggest event of the season. A public mass meeting will be held to give rousing welcome to A Regular Girl. She deserves it.

(Signed) Louis J. Selznick,
for Elsie Janis.



Hunt Stromberg

The exploitation conducted by Hunt Stromberg in New York, is only a part of the mammoth campaign placed before and behind Elsie Janis in "A Regular Girl." The eighteen Select exploitation experts in the field, under the direction of Stromberg, are now revolving the wheels of unprecedented publicity and advertising drives in every city, town and hamlet of the union. With page after page of Janis publicity as a forerunner to the specific campaign on "A Regular Girl," exhibitors everywhere are assured that the picture will come to their cities backed by a ready-made audience such as has been possible for no other star of stage or screen.

The cooperation extended by Miss Janis has added much to the success of the preliminary campaign.

"Elsie Janis is 'a regular girl' if ever there was one," says Mr. Stromberg. "She is one of the most sincerely patriotic Americans I have met. In her splendid efforts to arouse the coordination of the women of America and convey to Pershing their heartfelt admiration and love, Miss Janis still further evidenced that true spirit that has made her the most popular girl in the States. She loves the soldiers from her heart out. She worked day and night to put over the telegram idea and her home in Tarrytown was a veritable pyramid of telegrams." Prominent critics of motion picture exploitation acclaim the campaign for "A Regular Girl" one of the most unique and far-reaching ever launched. Telegrams of commendation have reached Stromberg from large and small showmen in every section of the country.

Friedman Scores with "Unpardonable Sin"

Benjamin Friedman, president of the Friedman Film Corporation of Minneapolis, is accustomed to handling big film features through Minnesota, Iowa, Wisconsin, North Dakota, South Dakota and Montana, as he has had such productions as "The Spoilers," "The Whip," "The Bar Sinister," etc., but he declares that Blanche Sweet in "The Unpardonable Sin" has made a most phenomenal record.

"We played the Lyric at Minneapolis with 'The Unpardonable Sin' and beat 'Mickey' by $3,500 during the first week of the showing and the Normand feature had only played there the week previous," said Mr. Friedman.

"A two weeks' engagement at the Liberty Theatre in St. Paul resulted in 'The Unpardonable Sin' opening day bringing in $1,000 more than any film ever did there. At the Palace Theatre in Superior, Wis., we did within $200 of what 'The Birth of a Nation' did when it was augmented by a twenty-one piece orchestra.

"We grossed $5,000 at the Princess Theatre in Sioux City and I now have six road shows presenting 'The Unpardonable Sin' and they are cleaning up with capacity everywhere."

Joseph Schenck Now in New Offices

On September 8th, Joseph M. Schenck moved into his new offices at 140 West 42nd Street, adjoining the Hotel Knickerbocker. Mr. Schenck's enterprises will occupy the seventh floor with the bookkeeping department on the eighth floor. The executive staff only will be housed in the new offices which are beautifully furnished throughout in massive mahogany. Mr. M. S. Epstein, who has been associated with Mr. Schenck for a number of years, will act as general manager of the new offices. The staff scenario writers, publicity workers and technical and casting directors will continue to have their offices at 318 East 48th Street. In addition to being the new home of the Norma Talmadge Film Company executives, and the Constance Talmadge Film Company headquarters, 140 West 42nd Street will house all of Mr. Schenck's other interests, including the Comique Film Corporation, the Jefferson Film Corporation and the Film Specials, Incorporated.

Series of Comedies Are Handled by Arrow

The Louis Jacobson Enterprises has placed in the hands of the Arrow Film Corporation the world rights distribution for their series of new comedies to be known as the "XLNT" (excellent) Comedies. These comedies will be in two reels each, of a very high class. They will be directed by W. A. Howell, a well-known comedy director. Mr. Howell will use two or three well-known players in his pictures, but the comedies will be known always as the "XLNT" Comedies, not depending on any one individual star for advertising purposes.

The first three of this series are now ready and Mr. Howell is at work on the remainder.

Popular Story for Pickford

"Little Shepherd of Kingdom Come" Is Secured as First Goldwyn Vehicle

THE Goldwyn Pictures Corporation has secured one of the best known American novels in acquiring the photoplay rights to "The Little Shepherd of Kingdom Come" by the late John Fox, Jr., as the first starring vehicle for Jack Pickford, who recently signed a long term contract with Goldwyn. Particular interest centers in the picturization of this story because of the unique place which the author has won for himself among American authors. Mr. Fox, who died this year, devoted his life to interpreting the lives of the mountaineers of Eastern Kentucky, their loves and their feuds, for the rest of the country. "The Little Shepherd of Kingdom Come" is his best known novel; and since its first publication as a serial in Scribner's Magazine in 1902-3, the book has sold more than a million copies.

The picturized version of the story has been based on the original book and on the play made by Eugene Walter. In its dramatic form, the "Little Shepherd" was an eminent success, both in the larger cities and on the road.

John Fox, Jr., first achieved distinction in 1894 when his "A Mountain Europa" was published. Since then he completed about fifteen novels and innumerable short stories. Among his best known novels are "The Kentuckians," "Knight of the Cumberland," "The Trail of the Linesome Pine," and "The Heart of the Hills."

Jack Pickford, who is now at the Culver City studios, confessed a sentimental interest for his first Goldwyn picture.

Besides the strength of the story and its adaptability to picturization, "The Little Shepherd of Kingdom Come" has an historical interest. It is told against a background of life in the blue grass region of Kentucky in the middle of the nineteenth century, and reveals the beauty of old southern courtesy and hospitality as well as the vindictiveness of Kentucky mountain feuds.

Business in Pioneer Offices

Co-operative Exchanges Report a Constantly Growing Volume of Business

THE list of Pioneer co-operative exchanges from New York and Boston to San Francisco and Los Angeles report more than a fifty per cent. increase in business since taking over the Pioneer specials.

The New York Pioneer Exchanges in New York City and Buffalo, have set a new record in the business done during the past month, while the Eastern Feature Company of Boston is enlarging its quarters to take care of its greatly increased activities.

The Greater Stars Productions, which handle the Pioneer attractions in Illinois, Indiana and Wisconsin, reports that the business contracted for on The Boomerang, The Sins of the Children and The Long Arm of Mannister, will more than equal that done by some of the most notable successes ever played in their territory.

Charles D. Rosenthal, of the M. & R. Exchanges of San Francisco and Los Angeles, has just completed a tour of his territory, which embraces California, Arizona and Nevada. In his latest communication to Mr. M. H. Hoffman, General Manager of the Pioneer, Mr. Rosenthal stated emphatically that the outlook for the Pioneer attractions in his territory for the coming season was exceptionally bright. He added that not only were the exhibitors greatly impressed by the value of the Pioneer releases, but were outspoken in their praise of the assistance which the Pioneer, through its Exhibitors Service Department, was rendering to the theatre managers.

Third Christie Anniversary

Company to Remain in Independent Field and Go Strong on "Specials"

PASSING the third anniversary of Christie Comedies as an independent producing organization, the Christie Film Company celebrates the month of September with more than a hundred Christie Comedies and half of the first year's schedule of two-reel Specials released.

The third anniversary of the company, which was the first to establish a brand of comedies sold through independent exchanges and the only comedy brand of pictures which has remained intact under the same management and system of distribution since its inception, is also being celebrated by the enlargement of the Christie property on Sunset Boulevard, Los Angeles, the same location where Al E. Christie in 1911 established the first motion picture studio in Hollywood, then a sparsely built suburb of Los Angeles, now the center of most of the studio work in America.

When Al Christie brought a company West in 1911, including the late Harold Lockwood, Russell Bassett, Dorothy Davenport, Eugenie Forde and Victoria Forde, and other players who have since become more famous, he was directing the Nestor comedies, and it was not until September, 1916, that the Christie company was formed in the same studio as an independent organization.

Having passed over three years of successful comedy making and well establishing the brand of Christies', it is the intention of the company, according to Al E. Christie, president, and C. H. Christie, general manager, to remain in the independent field, the

Cody, the "Male Vamp," Completes Picture

Exhibitors and representatives of distributing organizations have been present at the recent review of the first of the Lew Cody Productions being made at the Louis J. Gasnier studio in Glendale, the final touches to which are now being made by William Christie Cabanne, Cody's director.

The premier starring vehicle carrying Cody in his unique character as a male vampire has been titled "The Beloved Cheater," and both in material and in presentation is said to be strikingly original. The story was written by Cody and Gasnier in collaboration. Three leading women instead of one are featured opposite Cody. These are Eileen Percy, Doris Pawn and Kathleen Kirkham, while Jack Mower plays the role of Cody's love rival. Others who have important parts in the cast are Alice Fleming, Mary Busch, Frederick Vroom, Andrew Robson and Walter Morosco. The picture is said to be enhanced by original work of an entirely new character in the titles, for which Frank Ormston is responsible. Lighting effects and striking photography have received favorable comment, James DuBrey and Denver Harmon having had charge respectively of the camera and electrical work.

"The Beloved Cheater," according to announcement by Mr. Gasnier, will be released under his own trade mark.

Capital is to Exploit Helen Gibson

Production of a series of twenty-four two-reel subjects featuring Helen Gibson and built around that star's fame in photoplay dealing with railroad operations, will be begun in the near future by the Capital Film Company, as a result of negotiations completed by S. L. Barnhard, president of the company, and Harry M. Owens, general manager.

The new series of short subjects was decided upon by Mr. Barnhard following his visit to the West Coast studios, where short dramas now are being made with Al Jennings and Neal Hart as the heads of the two producing units. Miss Gibson has signed a long term contract for the railroad series.

In addition to these three stellar series, a fourth production unit also soon will be installed at the Capital Studio, that of a comedy company which will make two-reel pictures.

Named General Sales Manager of American

Mr. C. A. Stimson, well-known exchange manager, was recently promoted to the post of Manager of the Sales Department at the American Film Company's Home Office in Chicago.

Mr. Stimson is not a newcomer in the "Flying A" organization, having been identified with the field work of that company for some little time. He brings to his important position the advantage of long experience in general business and years of specialized work in the distribution department of the motion picture industry.

Rainbow's Comedies on a Larger Scale

According to advices received from Messrs. A. and J. Stern, producers of the Rainbow and Century comedies, which are released by Universal, comedy production within the coming year will be greatly increased and the standard will be much higher. This statement is accompanied with the fact that the Rainbow-Century studios have been completely overhauled and repaired and now rank among the best equipped studios on the West Coast.

The year's program for this producing company calls for the production of twenty-six comedies of each brand. Thirteen of the Century comedies will feature the lion animal comedies.

Extensive cages, specially constructed cells for the cameramen and directors and numerous other mechanical devices are now being added to the equipment. One of the trainers from the largest zoological gardens in the British empire has been obtained to care for the animals.

"Sahara," After Months, Is Still Drawing

The audience-power of J. Parker Read, Jr.'s "Sahara" starring Louise Glaum, which for months has set summer records in many sections of the country, never was given greater demonstration than when the Hodkinson release as the Indiana Fair Week attraction shattered all attendance figures at the Colonial theatre, Indianapolis.

Further proof of "Sahara's" popularity and pulling power lies in the fact that since the opening of the Colonial seven years ago the Louise Glaum picture was the first to play an entire week, H. E. Cohen, owner and manager, not only choosing "Sahara" as the celebration week attraction but paying it the highest compliment an exhibitor can give a production by announcing it as a seven-day attraction ten days in advance of the opening.

H. B. Warner in "For a Woman's Honor"

Plague conditions in India which held such a prominent place in the news columns during the past year forms a basic part of the new Robertson-Cole feature, "For a Woman's Honor," distributed by Exhibitors' Mutual and in which Jesse D. Hampton presents H. B. Warner. The living conditions of the natives which has so much to do with the spread of typhoid and other diseases, the self-sacrifice of the English doctors and the status of Europeans living in India are all shown with accuracy in the picture.

Mr. Warner plays the role of an English army medical officer who gives his time and jeopardizes his life, treating the plague stricken natives.

"Mother and the Law" Over Loew Circuit

D. W. Griffith's "The Mother and the Law," fourth offering in the Griffith repertory season at the Geo. M. Cohan Theatre, has been booked over the entire Marcus Loew circuit of theatres, to begin Monday, Sept. 15.

Select Purchases a Thriller

"A Scream in the Night" Based on a Theme Felt Bound to Hold Audience

SELECT PICTURES CORPORATION this week announces the purchase of an elaborate production entitled "A Scream in the Night," which will be distributed as a Select special attraction. The plot of the picture concerns one of the foremost questions of the ages and is woven around the attempt of an insane scientist to prove that the Darwinian theory has replaced the fable of Adam and Eve and that man can revert to a type.

The picture is made from an original story by Charles A. Logue. It was produced by B. A. Rolfe, introducing Ruth Budd, a new and charming screen personality who is seen in the role of "Darwa." It was directed by Burton King and Leander DeCordova.

As the story goes, Senator Newcastle is preparing to finance a trip to the Amazonian jungle in search of his daughter who was stolen in early youth. It is reported that an insane scientist is holding the girl a captive until she reaches an age when the scientist will be enabled to prove the Darwinian theory. The night before the search is scheduled to start, the senator is killed in his drawing room. Robert Hunter, the senator's prospective heir if his daughter is not found, takes up the search, and with a companion strikes out for the heart of the jungle.

The story moves fast from here on, eventually resulting in the finding of the girl, and discovery of the fact that Senator Newcastle is really alive, a prisoner, another man having been murdered in mistake for him.

Select officials are confident that "A Scream in the Night" will prove one of the screen sensations of the season of 1919-1920.

Realarters From Many Fields

Exchange Men for Most Part Broadened Through Wide Business Experience

CONTRARY to established custom several members of the business organization of the Realart Pictures Corporation have been engaged in fields that the average man connected with the promotion of motion picture enterprises seldom if ever comes in contact with. This is exceptional, of course, but then so are the men who guide the business of the new photoplay company.

It is a far cry from engineering to managing a film exchange. Yet Realart numbers among its branch managers not one but two who have completed ther academic educations at technical institutions. Henry E. Wilkinson, who represents Realart in Buffalo, was graduated a civil engineer from the famed Massachusetts Institute of Technology. To keep honors even in the West, Bert R. Latz, Denver manager, holds the degree of mining engineer from the University of California.

But Realart exchange managers have been interested in other things than engineering. In charge of Pittsburgh territory is Nat Barach, who can appear at the bar (legal, not liquid) any time. He studied law at New York University. Newspaper work claimed the attention of William H. Rippard, who will handle the distribution of Realart Pictures in and around the Capital for four years. He was on the staffs of the Washington "Star," the Baltimore "Herald" and the Atlantic City "Press." Who better qualified to show an exhibitor how to exploit his pictures? In addition to their extraordinary pursuits a large percentage of Realart men in the field have been exhibitors.

To the layman it may seem that experience outside film circles is of little or no value to a man connected with the sales promotion of photoplays. But the Realart men in question know that their other interests have given them the other fellow's viewpoint so that they are able to guage matters pertaining to pictures not from one angle, but from many.

Magazine Cooperates on Film

Sunset Magazine to Place Department at Disposal of Wilderness Scenics

THE SUNSET MAGAZINE will collaborate in filming the new Bulls-Eye super-scenic, "The Legends of the Wilderness." The scenics, which are described as "Journeys into the land of once-upon-a-time," are now being photographed in the wilds of the Pacific coast country by Leland J. Burrud. The "legends" will be released in one reel, beginning about Sept. 15, according to Milton L. Cohen, president of the Bulls-Eye Film Corporation, under the general title, "Sunset-Burrud Legends of the Wilderness."

Besides printing a two-page illustrated story in every issue of the Sunset Magazine for the next year, describing the travel, hardships and amusing experiences of the Burrud expedition, the publication will place at Mr. Burrud's disposal its entire historical and research department for material for the "Legends," which will portray the scenic glories of the Sunset Eden, interwoven with legendary stories of the localities photographed. Readers of the Sunset Magazine will also be requested to augument the services of that magazine by submitting legends or stories they have heard relating to the many odd nooks and crannies in the practically unexplored portions of the Rocky mountains Mr. Leland J. Burrud is invading with his camera.

"Miracle Man" Given a Strong Campaign

To date George Loane Tucker's Paramount-Artcraft picture, "The Miracle Man," one of the first releases of the Famous Players-Lasky Corporation under its new schedule, has opened in such representative first run centers as New York City, Boston, Washington, D. C., Birmingham, Ala., Colorado Springs, Colo., Asbury Park, N. J., Pittsburgh, Pa., and Waterbury, Conn. Other openings are being recorded with the passing of each day but these few mentioned above are representative of every type of first run territory in the country.

The manner in which "The Miracle Man" has been advertised and exploited in these territories is a commentary on the efficiency of the Famous Players-Lasky Corporation field force and the ability of the home office advertising department which conceived the elaborate campaigns of exploitation that have been put into operation in all the territories.

Famous Players-Lasky Corporation desires particularly to call attention to the striking advertisements in all sizes reproduced in the press book and the manner in which they have been seized upon by all exhibitors who have shown the picture to date.

Exhibitors and exploitation men have also gone to great lengths to get the proper recognition for "The Miracle Man" that it rightfully deserves.

Blackton Moves Into Brooklyn Studio

J. Stuart Blackton, President and Director General of The J. Stuart Blackton Features Pictures, Inc., has just taken possession of his reconstructed studio in Brooklyn, where he is now making his personally directed productions for Pathe releases, the first of which will be "The Moonshine Trail."

The Blackton plant always has been one of the most desirable film shops around New York, and now, with its production facilities doubled and greatly improved, it ranks among the best equipped studios in the country.

Upon the organization of his new company, Commodore Blackton acquired additional space adjoining his plant, and at oncec approved plans for rebuilding. He now has a two story building with his private executive offices, cutting room, projecting room, stock room, and immense stages on the lower floor, with more set space, additional dressing rooms and property departments on the second floor.

Keenan in "The False Code," Sept. 21

The vigor and forcefulness of Frank Keenan's acting, so marked in "The World Aflame," is said to be a noteworthy feature of his next production, "The False Code," which Pathe will release on September 21.

"The False Code," considered one of Keenan's tense, dramatic contributions to the silent drama, was adapted from a story by Kate Corbaley. Jack Cunningham made the screen adaptation, while Ernest C. Warde, who handled "The World Aflame," directed the production.

Mackenzie a Pioneer Serial Director

Donald Mackenzie, who is directing the new S. L. K. Serial featuring Helen Holmes in "The Fatal Fortune" is one of the pioneer serial directors and has to his credit many successful serials. Under his personal direction such successes as "The Silent Mystery," "The Shielding Shadow" and "The Seven Pearls" were made.

Seeking an opportunity to enlarge the scope of his activities and put into effect many advanced ideas, Mr. Mackenzie will direct other serials than that of "The Fatal Fortune" for the S. L. K. Serial Corporation.

Speaking of "The Fatal Fortune" serial, Mr. Mackenzie had the following to say, "I consider 'The Fatal Fortune' featuring Helen Holmes, which has been under my personal direction at all times the supreme achievement of my career."

Press Book on "Right to Happiness"

IN connection with the exploitation and advertising campaign for the production "The Right to Happiness" Universal has announced the completion of a most elaborate press book.

It is a trifle larger than the standard press book issued on each of the Universal Special Attractions and contains about twice as many pages. An elaborate cover design suitable for mounting is one feature of the service pamphlet. Designed with the sole purpose of assisting the exhibitor in having a wide choice of material to work with this press book contains thirty reproductions of available cuts divided among ad cuts, publicity cuts and poster cuts. A foreword which is in itself a selling feature of the book was written by John W. Krafft, editor of the pressbooks.

Theatre Contest Winner to Play for Fox

A unique contest has just been started by the Colonial Theatre of Stockton, California, simultaneously with the forming of a Travel Club. The prizes in this contest are the most unusual and valuable ever offered in a prize campaign. Probably the most novel of the prizes is a six months contract with Fox Film Corporation to play in feature pictures.

This contest, as announced by the management of the theatre, is open to all members of the club and both young and old are striving to gain this contract for one half year with Fox Film Corporation.

The prize winners will be determined by the number of points scored. Points will be issued in generous quantities on books of tickets which are good for admission to the theatre. These books are sold to club members only.

Select Title Changed

The title of Norma Talmadge's next Select, "By Right Of Conquest," by Arthur Hornblow, editor of the Theatre Magazine and author of many novelizations of Charles Klein's plays, has been changed to "The Broken Barrier."

"Broken Blossoms" Bookings

Immediate Demand Follows Announcement United Artists Will Handle It

UNITED Artists Corporation announced in the trade papers on Friday of last week that it would release D. W. Griffith's art sensation, "Broken Blossoms," and already the stream of big bookings that are coming into the "Big Four" office indicate a big first run record for the production.

October 20 has been set as release date.

Hiram Abrams stated that in his estimation no production had ever been assured of the welcome that the leading showmen of the country would accord Mr. Griffith's masterpiece.

"Scarcely five days have gone by since we announced Mr. Griffith's 'Broken Blossoms' for general release, yet the bookings already consummated make it clear that 'Broken Blossoms' is going to prove as sensational a success the country over as it did in the personal presentations offered by Mr. Griffith.

"Five days, mind you, and we have already closed such bookings as the Doric Theatre in Kansas City for an indefinite run, the Merrill in Milwaukee for two weeks, the Criterion in Atlanta for two weeks, Loew's Greater New York Circuit, the America in Denver for two weeks, the Stillman and Alhambra Theatres in Cleveland for a simultaneous run of one week. the Palace and Columbia Theatres in Washington for a simultaneous run of one week, the Citizens' Alhambra in Toledo for one week, the Circle in Indianapolis for one week, the Capitol in Elizabeth, N. J., for one week, the Oliver Opera House in South Bend for one week, and numerous others in a marvelously growing list that looks at this time to be a record-breaker by release date.

"It is a certainty that 'Broken Blossoms' has had more pre-release word-of-mouth advertising and country-wide publication comment than any pictures."

Vitagraph to do a Stage Hit

"The Fortune Hunter" Soon to Be Put on with Earle Williams as the Lead

ALBERT E. SMITH, president of Vitagraph, and George Randolph Chester, its production editor, have selected "The Fortune Hunter" as one of the stage successes to be translated to the screen by Vitagraph in the near future. This play by Winchell Smith, the actor-producer, playwright, who gave the stage such other notable successes as "Brewster's Millions," "The Boomerang," "Turn to the Right," and "Lightnin" dates back but a few years and through its novelty, its humor, its love story and its instant success is still fresh in the minds of playgoers. Earle Williams has been selected by Mr. Smith to portray the role created by John Barrymore.

"The Fortune Hunter" told the story of a young city man, with an abundance of means, who had never done a stroke of work in his life, who went to a country town to earn a living. This was done on a wager. He asserted that it was the easiest thing in the world for a good looking young chap, with poise, good clothes and city manners, to go to a rural town and marry the village beauty who was always the daughter of the leading banker or merchant. The plans of the hero went astray, although he won his wager. It didn't happen just as he had foretold. He got work in a little broken down drug store and soon made it the best business in town. He was a "city fellow" clerk and from the first drew trade from the feminine portion of the town. The store grew. He prospered, and became a partner with the lovable but visionary owner. He made a fortune for his partner through his partner's invention of a new gas burner. He won the daughter of the president of the town bank at the very outset, only to find that he really loved his partner's daughter, a lovable character played in the original by Mary Ryan.

Called Best Farnum Picture

"Wolves of the Night" Makes a Hit with Exhibitors, Says Fox Statement

EXHIBITORS throughout the country are quoted as enthusiastic in their endorsement of "Wolves of the Night." First of the Star series which William Fox is presenting, with William Farnum as the featured artist. Director J. Gordon Edwards has produced in this a photoplay that for realism, for heart interest and for action surpasses any production yet made by the star. Supporting Mr. Farnum in this dramatic story is a cast of excellence, headed by the pretty and capable Louise Lovely.

To William Farnum has come a double distinction. He has been voted by his own sex as the best "man's man" on the screen: while a woman's club in a large eastern city recently decidedly unanimously that he is the most effective lover in motion pictures today. Both honors came to the star after those who voted had seen his interpretation of the difficult and intensely human role of Bruce Andrews in "Wolves of the Night."

In this photodrama of love and high finance, of tragedy, conspiracy and revenge, Farnum reaches the pinnacle of his screen career. Exhibitors have declared that the demand for return engagements of this Fox super feature has exceeded the largest previous call for any production.

Metro Buys the Stage Farce "Some Baby"

"Some Baby," the successful stage farce by Zellah Covington and Jules Simonson, has been purchased by Metro Pictures Corporation, for production by Screen Classics, Inc., as one of Metro's "fewer and better" pictures. Announcement by Metro of the acquisition of "Some Baby" as one of the thirty-six famous stage plays and celebrated novels to be picturized by Screen Classics, Inc., during 1919-20, follows closely the purchase, announced last week, of Rachel Crother's comedy, "Old Lady 31."

"Some Baby" will be produced by Screen Classics, Inc. It will be distributed by Metro and will point the way for other and quite as noteworthy successors in the ambitious production policy that the president of Metro has inaugurated.

So far as is known now, Viola Dana will be starred in the Covington-Simonson farce.

"Better Times" Is Exploited at Fair

"Better Times," the Robertson-Cole feature produced by Brentwood under the direction of King W. Vidor was booked by Rubin and Finkelstein through Exhibitors' Mutual for the Strand Theatre, Minneapolis, and the Liberty Theatre, St. Paul, for the week of the Minnesota State Fair. "Better Times" is being used as one of the slogans to boost the state fair and Messrs. Rubin and Finkelstein have capitalized on it in advertising the picture.

A number of local merchants have been giving their cooperation by boosting for "Better Times" and signs and cards enter prominently into the campaign.

"U" Screen Magazine Is Exclusive

"It is easier for a camel to pass through the eye of a needle than for advertising to get into the Universal New Screen Magazine." This is the statement made by Hal Hodes, managing editor of the novelty release produced by Universal and which is claimed to be the most exclusive and unique short-subject reel on the market today.

According to Mr. Hodes a number of the producers of the novelty releases of today are openly soliciting advertising in their short subjects. Mr. Hodes states that the exhibitor is not interested, nor is the public, in reading advertisements which are meant to be enetrtaining and which are exploited through a motion picture reel.

Select Feature to Go Into the Capitol

Select Pictures Corporation's New York exchange has completed arrangements for the showing of "The Undercurrent" in the new Capitol Theatre on Broadway.

The Capitol Theatre, which is under the management of E. J. Bowes, is the newest and biggest theatre in New York, and "The Undercurrent" will be either the second or third attraction which is shown at this house.

Simplex Notes

EXHIBITORS HEED THE CALL

In the City of St. Louis where just a few years ago the number of Simplex Projectors were few indeed, the Simplex distributor for that section reports that his territory is rapidly becoming all Simplex and this statement is largely corroborated by the reports which The Erker Brothers Company sent into the factory covering Simplex installations in the past several weeks.

The recent Exhibitors' Convention held in St. Louis, at which time The Erker Brothers Company made a special appeal and display which greatly impressed the visiting exhibitors and delegates of that city. One feature of the display was the demonstration given on the new Simplex Mazda Equipment which held the attention of all who had occasion to witness this demonstration, and resulted in many immediate orders for same.

The following include a few of the Simplex installations that were made in the Erker Brothers Company territory within the past few weeks:

The Orpheum theatre, Collinsville, Ill.
The Crystal theatre, Little Rock, Ark.
The Royal theatre, Little Rock, Ark.
The Royal theatre, Little Rock, Ark.
The Lyric theatre, Lebanon, Mo.
The Lyric theatre, Lebanon, Mo.
The Grand Florrisant theatre, St. Louis, Mo.
The Grand Florrisant theatre, St. Louis, Mo.
The Liberty theatre, St. Louis, Mo.
The Liberty theatre, St. Louis, Mo.

SWANSON-NOLAN PLANTING

The energetic heads of the house of Swanson-Nolan who are Simplex distributors in the Middle West are reporting Simplex Sales as coming with such great regularity that it has been necessary to advise their trade to place Simplex orders in advance so that deliveries may be assured.

Theatres both large and small as well as churches and schools are included in the list of new Simplex users that have made the Simplex a part of their projection room equipment within the past three weeks.

The following is a partial list of Simplex installations in the Swanson-Nolan territory:

The Victory theatre, Aurora, Neb.
The Besse theatre, So. Omaha, Neb.
F. C. Largen, Cerighton, Neb.
The Rialto theatre, Lincoln, Neb.
The Des Moines Film & Supply Co., Des Moines, Iowa.
C. A. Yeoman, Elwood, Neb.
R. F. Patterson, Ansley, Neb.
The Moon theatre, Omaha, Neb.
A. C. Dunkel, Iowa City, Iowa.
The Theatre Supply Co., Butte, Mon.
Worth & Luddy, Chadron, Neb.
L. A. Moran, Durango, Colo.
The Theatre Supply Co., Butte, Mon.
Hunt & Duncan, Montrose, Colo.

Goes to Southern Firm

L. L. Stewart, for the past fifteen months Triangle's publicity director and advertising manager, recently resigned that position to accept a similar post with the S. A. Lynch Enterprises in Atlanta.

Interest Bought in Reed Company

Half Interest Acquired by Dintenfass and Berst

A DEVELOPMENT likely to result in decided benefit to the theatres affiliated with United Picture Theatres of America, Inc., took place this week when a half interest in the Florence Reed productions was acquired by a syndicate headed by Mr. J. A. Berst, president of United, and Mr. Mark M. Dintenfass. Tribune Productions, Inc., the company which made the first of the Florence Reed pictures to be released through United, including her "Code of Honor" and "The Woman Under Oath," will continue to manufacture the Reed productions but with new offices and a new Board of Directors. The new officers elected were Mr. J. A. Berst, president; Mr. Mark M. Dintenfass, vice-president and Mr. A. J. Bimberg, secretary and treasurer. These gentlemen with Mr. Jesse Rosenberg will constitute the board of directors.

Mr. A. J. Bimberg, the new secretary and treasurer, has been the producing manager for the Florence Reed productions from the beginning, and "Her Code of Honor," "The Woman Under Oath," "Her Game" and the recently completed "The Eternal Mother" were all made under his personal supervision.

Under Mr. Bimberg's management an effort was made to increase the drawing power of this popular star by the presentation of a series of vehicles of highly diversified character. The experiment has worked out very successfully with the result that Miss Reed is more highly in demand than ever before with the exhibitors. With the purchase of the interest in the Production Company by Mr. Berst and his associates, United Pictures Theatres of America will be assured a control of the character and quality of the productions to be made in the future, and intends to take full advantage of the increased demand for the star in turning out greater and more lavish productions than ever before. The same high standard that has been maintained in the selection of Miss Reed's supporting casts will continue in force and the stories to be utilized to exploit the star's talents will be selected from the works of some of the leading writers of the day. An announcement may be expected shortly as to the operating locale of the reorganized company.

Miss Reed's contract with Tribune Productions, Inc., has still more than two years to run. The present policy of releasing a Florence Reed feature every other month on the United Picture Theatre program will be continued.

Otis Skinner Will Make a Picture

Will Appear in "Kismet," in Which He Made Stage Hit

IN view of the announcement made last week that "Kismet," the theatrical success is to become a photoplay, it is most natural that in order to round out the importance of this announcement, and to give it further distinction, the Waldorf Company, who will make the production under the direction of David G. Fischer, has secured the services of Otis Skinner to create the pictures in the role that he made famous in the original production of "Kismet" which began its illustrous career at the Knickerbocker theatre on Christmas Day, 1911.

There are few actors either here or abroad who have contributed as much to the history of the theatre as Otis Skinner. To know his record as an actor is like reading the most glorious pages of the story of the theatre in America.

He was born in Cambridge, Mass., and was educated there and in Hartford, Conn. He made his first appearance on the stage at the Philadelphia Museum in November, 1877, as Jim in "Woodleigh." He then went to the Walnut Street Theatre in that city, where he played in the stock company of that house for two years. He made his first appearance on the New York stage at Niblo's Garden, in 1879, as Naclow in "The Enchantment," following which he was seen as Sir Francis Mobray in "Hearts of Steel." Mr. Skinner then associated himself with the late Edwin Booth and appeared in "Macbeth," "Richelieu," "Much Ado About Nothing," "Richard III," "Othello," "The Fool's Revenge," "Hamlet," "The Merchant of Venice," "The Taming of the Shrew," and "Ruy Blas." He then went to Boston and played with Lawrence Barrett for three years, after which he returned to New York and was again seen with this actor in "Pendragon," "Yorick's Love," "Julius Caesar," "The Man o' Airlie," "David Garrick," and "The Marble Heart." His next engagement was at the Star, New York, playing Paolo in "Francesca de Rimini." The late Augustin Daly Company was then at its prime and Mr. Skinner became one of its important members. He opened at Daly's, New York, in October, 1884, in "A Wooden Spoon" and remained with this company for four years and played with great success during that period in the following pieces: "Lord and Commons," "Love on Crutches," "The Recruiting Officer," "The Magistrate," "The Merry Wives of Windsor," "Nancy and Co.", "Love in Harness," "The Taming of the Shrew," "The Railroad of Love" and "A Midsummer Night's Dream."

Mr. Skinner made his first appearance in London as a member of the Augustin Daly Company at the Strand Theatre in 1886 in "A Night Off" and in "Nancy and Co." He was next seen in "The Railroad of Love" and in "The Taming of the Shrew" at the Gaiety during the visit of the Daly company in 1888. He then returned to America and was seen as Paul Falshawe in "The Love Story" at Tompkins' Fifth Avenue Theatre. His next engagement was with the Booth-Modjeska company, with which he appeared at the Broadway Theatre in "Much Ado About Nothing," "Richelieu" and "The Fool's Revenge." He remained with this company until 1890 and was again seen in London, this time in "Romeo and Juliet" and "This Woman and That."



NATALIE MANNING of the "Friendly Enemies" Company, a Broadway success, introduced the AUREOLE, a stunning coiffure that makes beauties more beautiful—adds beauty to every feature.

Created by LUCILE, Artiste Coiffeuse of the Frances Roberts Company.

Write for Complete Free Catalog of Guaranteed Hair Goods—Professional or Fashionable—Expressly Designed and made to order.

Wigs, Transformations, Pompadours, Switches, N' Everything.

Toupets and Wigs for Men.

Many Professional references on excellent service and exceptionally low prices.

Money Back if not Satisfied

FRANCES ROBERTS CO.
100 Fifth Avenue, Department 639, New York

Syndicate Boosts the Hall Room Boys

Messrs. Jack and Harry Cohn announce the fact that the "Sun" newspaper syndicate is about to carry out an extensive exploitation campaign sale for the Percy and Ferdie, the Hall Room Boys cartoons. Seventy-five newspapers are now running these cartoons at the present time, but the Sun syndicate is concentrating its efforts to get at least one newspaper in every worth while city of the United States.

The popularity of the cartoons as well as the excellence of the productions have resulted in the territories for these comedies being almost completely sold out, with the exception of Iowa, Nebraska, Minnesota, North and South Dakota, Wisconsin, Missouri, Kansas, Oklahoma, Texas, Arkansas, Louisiana and Mississippi.

Briggs Now on Married Life Cartoons

Having completed fourteen Paramount-Briggs Comedies based on the cartoons "When A Fellow Needs A Friend" and "The Days of Real Sport," Clare A. Briggs, the cartoonist, who is producing the comedies, has started on a new series of one-reel subjects entitled "Married Life," based on his widely known cartoons entitled "Friend Wife," "Oh, Man," etc.

The pictures will be one-reel comedies of married life and will be in the same vein that have made the Briggs cartoons so human and popular.

First Realart Theatre Named

One of Kahn and Greenfield Houses in San Francisco Given That Title

THE first Realart theatre has been established. It is in San Francisco, and is under the ownership and management of Kahn and Greenfield Amusement Company.

Realart Pictures Corporation officials believe this is the first instance in the history of the business of a theatre being named in honor of a producing organization prior to the time of the actual releasing of pictures. It is accepted by Arthur S. Kane and his associates as a special tribute to the standards and ideals set forth by Realart in its preliminary work.

A letter to this effect and in appreciation was sent this week by Arthur S. Kane, president of Realart, to Messrs. Kahn and Greenfield.

The new Realart Theatre was known formerly as the Grand, and is located in Mission street, opposite the New Mission Theatre, another of the Kahn and Greenfield houses. This organization, one of the most prominent in San Francisco, owning the New Mission Theatre in the Mission district, one of the oldest sections of the city, dating from the time when the Spanish Missions were established, and the New Fillmore, situated in the Fillmore district. Both of these localities are important residential and business centers.

Both the New Mission and the New Fillmore were enlarged and redecorated and brought up-to-date within the past two years, although large and handsome when built. The New Mission is considered one of the finest photoplay theatres in San Francisco and probably held first rank until Eugene Roth built the new $2,000,000 California Theatre at the corner of Fourth and Market streets.

In photoplay circles on the West Coast, Messrs. Kahn and Greenfield are regarded as among the most progressive and enterprising exhibitors. Their manner of presentation is to surround the feature picture with the right atmosphere for its best showing.

Bessie Love Presented in Love Drama

Bessie Love's new feature, "Over the Garden Wall," will be one of Vitagraph's September releases. Miss Love is seen as a young girl who tackles new and unexpected troubles with her sleeves rolled up.

Vitagraph has provided Miss Love with an excellent cast for "Over the Garden Wall." It includes such well-known players as Myrtle Reeves, Willis Marks, Allen Forrest, Edward Hearn, Truman Vam Dyke, James Blackwell, Jay Morley, Otto Lederer and Anna Schaefer. David Smith was the director.

Quest for Twins Is a Long One Indeed

If any one thinks that it is an easy matter to find twin children who closely resemble each other, and will screen well, they will do well to interview Allen Holubar, director of the big Universal-Jewel photoplay. "The Right to Happiness," which is Dorothy Phillips' latest production. As Mr. Holubar is both author and director of "The Right to Happiness," he has no one to blame but himself for the dilemma he floundered into and the vast amount of trouble he experienced.

It was only when the director was about to despair that Miss Phillips herself brought the quest to a successful conclusion.

Picture Timely Upon Cardinal's Visit

World Pictures, quick to realize the interest that will be aroused by the coming visit of Cardinal Mercier of Belgium to this country, is calling the attention of the exhibitors throughout the country of the box office value of its production of "The Cross Bearer," in which Montagu Love is the star, as a timely picture that is closely associated with the famous Belgian Cardinal, who is one of the high lights of the great war.

The principal character in "The Cross Bearer" is Cardinal Mercier and depicts the struggle he made to protect innocent women and children from the brutal treatment of the German soldiers.

Jack Cunningham

Associated With

George Loane Tucker

PRODUCTIONS

Hollywood, California

ALAN FORREST

Leading Man

Mary Miles Minter Features

For Three Years



Earl Montgomery

Montgomery & Rock

Vitagraph

Special Two Reel
BIG V COMEDIES

Recent Releases:
"Harems and Hokum"
"Zip and Zest"
"Dance and Variety"



Joe Rock

Professional Section

On the Sunny West Coast

HARRY HAMMOND BEALL, director of publicity at Universal's West Coast studio, will sever his connections with that organization upon the expiration of his contract, September 12th. Beall's plans for the future include an extended motor tour of California in which he will visit Lake Tahoe. At the expiration of the trip, he expects to become an exhibitor in one of the larger suburban cities of Los Angeles. Beall is one of the pioneer motion picture publicity men on the West Coast, and has been actively connected with several of the larger picture exploitations in Southern California.

* * *

Madlaine Traverse, who is being filmed as a star in a forthcoming William Fox production, under the direction of Edmund Lawrence, staged an impromptu thriller in a recent scene when she threw herself from a fast running horse in order to improve the tensity of the action. Miss Traverse in the story was making an escape from the "heavy," played by George McDaniel. In spite of the protests of her director against attempting the action, the plucky actress added much to the scene when she made the fall so realistically that those near her thought she actually had been hurt.

* * *

Under the title of Supervising Editor of Feature Productions, Dennison Clift, graduate of Leland Stanford University and widely known scenario writer, will have charge of preparation of all scripts for the dramatic pictures being made at the William Fox studio. Mr. Clift has been with the Fox Corporation for a year and a half and had previous experience at the Lasky studio. His most recent work is that of the stories he has written for Madlaine Traverse, among which are "The Danger Zone," "Gambling in Souls," "The Love that Dares," "When Fate Decides," "The Snares of Paris," and the feature on which she is now working, "The Heritage of Eden."

* * *

Alfred E. Green, formerly associated with Marshall Neilan, has resigned as director at the William Fox studio to become associated in the productions of Monte Katterjohn Pictures, which are being made under the supervision of Harry Garson, for release through the Equity programme. The first of Mr. Green's subjects in his new affiliation, has not been announced. His last feature was "The Web of Chance," with Peggy Hyland, the noted English actress, as the star.

* * *

Bert Lytell, Viola Dana, Alice Lake, John Ince and Jack Conway were guests at a supper and dance given in celebration of the completion of a recent Metro production, at The Ship, the famous Southern California beach resort.

Anna May, who has an important role with Bert Lytell in "Lombardi, Ltd.", says that in spite of prohibition, she has experienced all the sensations of being intoxicated without the experience of taking "the wet stuff." Miss May recently guided a run-a-way polo pony into a barbed wire fence and was severely shaken and bruised as a result of her fall.

* * *

Edyth Chapman, prominent among supporting players in many recent photoplay successes, and James Neill have been engaged to do characters of an important nature in forthcoming Goldwyn productions. Mr. Neill is returning to the screen after an extended period as a director, during which time he made several pictures at the Famous Players-Lasky studio.

* * *

Douglas MacLean and Doris May have begun work as principal players in "Mary's Ankle," production of which was started the week of August 25th by Director Lloyd Ingraham at the Thomas H. Ince studio. The young couple are now in the third of their series, of which "Twenty-three and One-Half Hours' Leave" and "What's Your Husband Doing?" are the preceding features.

* * *

Irvin Willatt, who has charge of direction of the first special feature starring Hobart Bosworth, at the Ince studio, recently received proof of the delicacy with which a submarine of the U. S. Navy may be manouvered. During the taking of some "close-ups" of Bosworth, the deck of the submarine was submerged so that it ran just below the surface. Acting in cooperation with Mr. Willatt, the commander of the vessel sank the submarine until just the camera and the heads and shoulders of the players remained above water, but so carefully was the level maintained that not a foot of film became dampened.

* * *

Gladys George, who played in support of De Wolfe Hopper in "The Better 'Ole" has been engaged to play opposite Charles Ray in his latest production at the Ince studio, as the result of the presence of Thomas H. Ince during the exhibition of the Hopper picture in Los Angeles. It is said he was so impressed with the actress' work that she was prevailed upon to sign a contract with the Ince forces.

* * *

Ernest C. Warde is preparing a screen adaptation of the next starring vehicle for J. Warren Kerrigan in which Fritzi Brunette again will be the leading woman. Arthur Todd is head cameraman for the series of productions Director Warde is staging.

* * *

W. H. Clifford, continuity writer, is prominent among those who have been engaged by Benjamin B. Hampton in preparation for the third of the series of productions based upon novels by famous authors. The latest is to be Emerson Hough's novel, "The Sage Brushers," which will be directed by Edward Sloman. An all-star cast has been engaged by the director.



Marion and Company, fancy dancing act seen in Spanuth's Vod-a-Vil Movies

BURTON KING
Vice-President and Director General Wistaria Productions, Inc.
Now Producing "The Lurking Peril" Serial in 15 Episodes

HUGH THOMPSON
Management
EDWARD SMALL

Here and There with Players



Director and Star in Screen Classics' "Please Get Married" watching others work

LUCY COTTON finished her work in "The Miracle of Love" in which she was co-starred with Wyndham Standing, last Friday. Now she hopes to be able to catch up with all her correspondence.

* * *

Corene Uzzell is in San Antonio doing a lead with Maclyn Arbuckle in "Mr. Potter of Texas." She doesn't tell us whether it's very warm down there or not, probably thinks we know it is.

* * *

Norma Talmadge's studio apartment has been completed to the last detail and is all in readiness for her expected return on September 8. The color scheme of her boudoir-dressing room and reception room is black and orange. The kitchen and butler's pantry are thoroughly accoutred with every electrical contrivance known to science, and the modern appointments of the bath are said to have cost a thousand dollars alone. Norma isn't going to worry about her home on upper Broadway. If rents continue to increase, she can live very comfortably at the studio.

* * *

George Larkin, Ann Luther and other members of the Wisteria Productions Company have been spending the week at Marshall Creek, Pa., taking exteriors. So far as we know, Mashall Creek is a brand new place, and they ought to get some entirely unfamiliar scenes. Burton King is directing.

Theda Bara spent her vacation at Watkins Glen taking the various sorts of treatments that were recommended at the ultra luxurious hotel there. Miss Bara says she feels sure that they were nothing more nor less than a means of Deferred Justice which made up for all the spankings she should have got and didn't in her childhood days. Nevertheless she liked the pine trees and the walks, and feels quite ironed out and ready for all sorts of new ventures.

* * *

Kay Laurel has begun work on her first picture under the direction of Jack O'Brien who has recently been guiding Virginia Pearson through various new plots. Also Miss Laurel and company are using the old Reliance studio near Yonkers, owned first by Clara Morrison and then by Miss Pearson. They certainly shouldn't find the right sort of atmosphere lacking.

* * *

Rubye de Remer and Eugene Strong have finished their Gaumont production. It is said that Miss de Remer denies the accuracy of her reported engagement by the American Cinema Corporation, as no contract has yet been signed.

E. K. Lincoln is still vacationing, apparently finding New York far less preferable to the Berkshires in the summer time. He'll be back soon, however, to commence his production for the American Cinema.

* * *

Lillian Hall has returned from her visit to her home at Reading, Pa., where she has been for the past two weeks. Reading is not so large that it fails to appreciate the distinction of having one of its own girls a successful movie actress, and Miss Hall's visit was a continual round of delightful entertainments. Of course she had the best time ever.

* * *

Peggy Shanor was hostess last week at a party which she gave in honor of her mother's twenty-fifth wedding anniversary. Miss Shanor declares that she thinks a silver anniversary ought to be celebrated in the most elaborate way one can think of.

* * *

The Mirror Studio is very busy these days, with three companies all working at once. John M. Stahl is directing Mollie King, Louise Huff is also making a picture for American Cinema, and Burton King is responsible for a thrilling serial.



The remnants of what was the original Lasky studio stage, now being torn up, with Cecil B. DeMille visioning what "once was"



Scene from Mary MacLaren's production for Universal, "The Bonnie, Bonnie Lassie"

Roger Lytton, who has just completed "A Regular Girl" for Selznick Pictures, will be seen next in a production made by the Buffalo Motion Picture Corporation, under the direction of Frederick A. Thompson. The story is a picturization of Alfred Summers Roche's "The Sport of Kings."

* * *

Assistant Director Thomas Regan is suffering from a broken ankle received while on location recently with Will Rogers. Regan recently took part in the motor races staged by the motion picture colony and escaped unhurt from two smash-ups, but his recent injury is from stepping into an insignificant gopher hole.

* * *

Wallace Worsley has begun the direction of the third of the Eminent Authors Productions at the Goldwyn studios, his subject being "The Road Called Straight," by Basil King. Director Worsley is receiving the collaboration of the author and a strong cast has been furnished him in staging the drama with Milton Sills and Naomi Childers in the leading role.

* * *

Bessie Barriscale is playing in her first western story since "Two Gun Betty." Her present picture, called "Kitty Kelly, M. D.", is well on its way toward completion under the direction of Howard Hickman. Opposite her is playing Jack Holt, while the cast includes Wedgwood Nowell, Albert Cody and Mildred Manning.

LILLIAN HALL
INGENUE LEADS
HOTEL BRISTOL, NEW YORK

SMITH
Not One of the Pocahontas Tribe—But!

Guy Empey Confesses to Ambitions

"OH, don't let's talk war," Arthur Guy Empey remonstrated, "I went to war because—well, just because there was a war, and while I can't say that I've forgotten it, I've done a lot of other things that were interesting, too."

"Our mistake," we apologized, "we've always associated you with 'Over the Top' and 'Tales from a Dugout' and 'Treat 'em Rough.'"

"Of course you have. So has everybody else, as far as I've been able to find out. But come into my den for a minute, will you?"

We went into the den, wondering why the interview hadn't been staged there in the first place, but the moment we entered, we knew the reason. Papers and books and magazines and—*manuscripts*, chiefly manuscripts, on the desk, on the tables, on the metal, on the bookshelves, on the chairs, and on the floor. There was no use asking us to sit down, unless we were expected to sit on a manuscript. In fact, as Mr Empey put it, there wasn't even room for a beer bottle and what goes with it.

"Is it all your work?" we gasped, incredulously. Not that we doubted Mr. Empey's ability as an author, but we *didn't* see how one of his apparent years could have found time to fill so many pages. Writing is hard work. If you don't believe it, try to produce a thousand words an hour, which, computed roughly, is the rate at which Mr. Empey must have produced his.



Guy Empey

"But I began at twelve," he explained, as if *that* were any excuse. "Every boy has a hero, and mine was Charles A. Dana, and his 'Two Years Before the Mast.' I made up my mind then that I was going to take the same trip that he took, and a few years later I ran away from home, got work on a seagoing schooner of the oldest known variety, and actually did make the same trip. I've been once and a half times around the world. Incidentally, Charles A. Dana is a cousin of my mother's. I wish you could see my mother. She's quite a young-looking woman, though how she does it, I don't know. I've given her enough anxiety and worry to have turned her hair gray ten times over."

"And you want people to realize that you're a Soldier of Fortune and a writer, with a strong dramatic instinct, as well as a soldier of 1918?"

"I'd like them to, yes. I write all my own scenarios, and supervise the continuity. One of my ardent ambitions is to produce pictures without any help whatever, so I'm also understudying my director, and as soon as I master the technicalities of directing and continuity, I'll be able to do the whole thing. I want to produce clean, wholesome pictures, dealing with some big problem and absolutely true to life. The things that happen around us every day are much more gripping and dramatic than events that some one with an overworked brain sits back and imagines. And when one has had the actual personal experience with life that I've had, one ought to be able to put in the significant, realistic touches that win the public's approval. I've been with a circus in Nashville, Tenn., and I've instigated a ship's mutiny at Valparaiso, and had to beat it to Guayaquil, where, because they were so hard up for hands, they took me back, kept me in irons for a few days to make sure I'd never start trouble again, and then let me out to work."

"Were you ever on the stage before you appeared with Rose Stahl in 'Pack Up Your Troubles'?" we asked, and though we felt sure that Mr. Empey was endowed with that greatest of all blessings—a sense of humor—we were glad to have his answer prove it.

"Yes," he replied, "shifting scenery. And, speaking of 'Pack Up Your Troubles,' I'm afraid I was a very eccentric actor. I *never* could remember my lines, and always made them up as I went along. I didn't *mean* to annoy the rest of the company by depriving them of their cues, but they objected to my method vehemently. Oh, yes, I *was* in another show, so long ago that I should have forgotten it except for an incident that occurred the other night. Fourteen years ago, at Fort Slogan, Al Lichtman and I put on a one-act sketch called 'Rosenberg's Theatrical Agency.' I won't tell you just how long it ran, but ultimately Al and I got started on different tracks, and didn't see each other again until we met last week at the Astor. Some reunion, I'll say! Al is general manager for one of the biggest of all the producing companies now, you know, and I'm—well, I'm a little bit in the limelight."

It didn't take much imagination to picture that reunion. Two men of Mr. Empey's adventurous type, who haven't seen each other for fourteen years, have tales to tell when they do get together. Life, as far as Mr. Empey is concerned, seems to be one new thing after another, and he does everything he undertakes because he wants to and enjoys doing it. He's the sort of man it does one good to meet because he's so delightfully cheerful, and so admirably ambitious.

Among other literary plans, he wants to write a series of books for boys. He recalls his own boyish devotion to H. G. Henty, Jules Verne, and such masters, so vividly, he says, that he would like other boys to read his stories with the same gratification. That he is every boy's friend, goes without saying. It is quite typical of the man that he should be responsible for the "Treat 'em Rough" Baseball Club, which meets at Dyckman Oval, has a jolly good time, plays crackerjack baseball and donates its profits to funds for wounded soldiers. As everyone knows, the proceeds of "Pack Up Your Troubles" went to the same cause.

As we were leaving, one more incident occurred to prove that Mr. Empey's interest is in books rather than



An interesting portrait of Guy Empey in a happy mood

the exciting career which made his name familiar to every American. He presented us with—no, not a signed photograph (it took us until the eleventh hour plus fifty-five minutes to get *that* even for this story), but his complete literary publications to date: *Over the Top, First Call,* and *Tales from a Dugout.* That won't be the complete list for long, however.—*Marguerite Jones.*

Veteran Frank Losee Signed Again

Close upon the announcement from Los Angeles that Theodore Roberts, at the termination of his fifth year in motion pictures, had signed a new contract with the Famous Players-Lasky Corporation, comes that of the signing of another veteran character actor, Frank Losee, for the next year by the same organization.

Like Mr. Roberts, Mr. Losee has been five years in pictures and has appeared exclusively in Paramount and Artcraft pictures.

HERBERT E. HANCOCK
DIRECTOR-IN-CHIEF
FOX NEWS

EUGENE STRONG
Management EDWARD SMALL, 1493 Broadway, N. Y. City

Gladys Valerie Is Convert from Stage : : : :

AN ingenue whose first professional appearance was a distinct failure—at least so far as the little lady herself was concerned—but never mind! Gladys Valerie can vouch for the truth of the old adage about "good beginnings and bad endings."

"How did I happen to go into pictures?" she repeated reflectively. "Well, you see that came quite naturally because I began my dramatic career when I was seven. My mother was Edith Hays, the opera singer, and she let me appear in a benefit performance, thinking, of course, that I had inherited enough of her dramatic instinct to be able to sing a little song that I knew perfectly, without experiencing stage fright or overwhelming self-consciousness or anything dreadful. But when I found myself alone on the centre of that stage I was simply terrified. How I got through the song I don't know, but I was so upset that mother decided never to let me appear again."

As Miss Valerie leaned back in her chair she was the very picture of repose and self-assurance, and she admitted laughingly that she had long since got over her first terror of a large audience. She has golden hair and brown eyes, and while she looks like a most ingenuous ingenue and can play the part of an unsophisticated school girl to perfection, she has had enough experience and training to be able to portray any sort of role a scenario may call for.

As the little tattle-tale in the orphan asylum in "Mrs. Wiggs of the Cabbage Patch," who tried to thwart all Lovey Mary's good intentions by reporting them to the irate matron, she was a convincingly unsympathetic character, ready to create trouble wherever she could in all the world she was allowed to know. She pulled Lovey Mary's hair with such apparently realistic vim, and came so near scratching out her eyes that their battles fairly made us shiver.

"And yet," she declared, "I was up in Miss Clark's dressing room just before that scene, lunching with her and having the most delightful time. She's a perfect dear, don't you think?"

Such are the shams of film land!

"Marie Ltd." came next, and in it Miss Valerie gave further evidence of her versatility by playing a worldy-wise society woman, while in "Dawn" she played true to type and was a dainty, petite ingenue.

"But do tell us how your mother happened to change her mind after her first decision that you were not cut out for the stage," we urged.

"Oh, I loved music so passionately and studied so hard that she realized after all that an operatic career was the thing for me to have. I won a five hundred dollar scholarship at the National Conservatoire of Music and later another scholarship, and I made my debut with the Royal Italian Opera Company when I was sixteen. I could sing in French, Italian and German as well as English, but learning so many roles, and keeping in practice all the time is difficult work, and my health went back on me and I had to give up. Then someone suggested pictures, and I've been in the film world for two years."

"Are you ever going back to your first love?" we asked.

"Oh, I don't know," she replied smiling, "I guess I've become as much of a picture fan as anybody. Everybody has been so nice to me, and I love the work. It's such a comfort not to have to play the same part eight times a week for months and months, until your first enthusiasm is all worn off and you feel altogether 'stale.' On the screen we rehearse just enough to make sure that everyone knows what to do, and then we go to work fresh and unfatigued by interminable rehearsing. I'm really keen about it, and the unlimited possibilities for all sorts of parts."



Gladys Valerie

"But chiefly ingenues," we insisted, and glancing at the photographs we had in our hands, she had to agree with us. *Marguerite Jones.*

Spitz Arranging for a Big Production

Of more than usual interest to the picture art is the announcement made this week by Eugene Spitz, well-known independent producer, of the arranging of a cast for a super-production which will be made in the East under Mr. Spitz's personal supervision. At the present time no names are being mentioned in connection with the persons selected.

Mr. Spitz is the producer responsible for the successful producing of the famous series of Stage Women's War Relief series of productions.

Jokes Added to Vod-a-Vil Movies

Always on the alert for something new to interest motion picture audiences H. A. Spanuth has added a new section to all releases of Spanuth's Original Vod-A-Vil Movies in the form of a comedy monologue entitled "Why They Laugh in Vod-A-Vil." This monologue will contain all the latest and best jokes which have sent vaudeville audiences into peals of laughter, and they will undoubtedly bring just as big a laugh from the screen.

ROGER LYTTON



Select Griffith Studio Site

Eastern Studio Will Be Situated in New Rochelle on the Flagler Estate

ALBERT L. GREY, general manager for D. W. Griffith, following a careful survey of all the available property near New York City, has selected New Rochelle as the location for the new Griffith eastern production headquarters. The site chosen is a part of the Henry Flagler estate, embracing some thirty acres, and is admirably suited to picture making. Plans have been drawn for studio buildings that will be complete in every detail of arrangement and equipment. Frank Wortman, technical director, and T. D. Thompson, electrician, are in New York from the Griffith studios at Los Angeles to attend to the preliminary arrangements.

The burden of decision in selecting a site for Mr. Griffith's producing headquarters has rested on the shoulders of Albert Grey, and his choice of the Flagler estate, just "Forty-five Minutes From Broadway," is considered by motion picture authorities a genuine "find." The deal for the leasing of the property was handled through attorneys Albert H. A. Banzhaf and John G. Pembleton, and includes a long term tenancy with an option for renewal.

Mr. Griffith will have full charge of planning the buildings and their interior arrangements, and is expected to introduce a number of startling departures for the making of art productions of the same high character as "Broken Blossoms," "The Mother and the Law," "The Fall of Babylon," "The Birth of a Nation," "Hearts of the World" and others with which his name has been identified in the past.

Mr. Griffith and his entire Western staff of players, photographers, technical directors and business executives will arrive in New York before the first of October to begin work at New Rochelle.

Cast in "The Capitol"

Arthur F. Beck, president of Artco Productions, has surrounded Leah Baird with a company of ability for the third in her series of Augustus Thomas pictures, "The Capitol," for W. W. Hodkinson distribution, work on which is well under way at the Biograph Studios under the supervision of George Irving, who also directed "As a Man Thinks" and "The Volcano."

Alexander Gaden, Robert T. Haines, and Ben Hendricks are chief in the support.

GEORGE LARKIN

Co-Star in
"THE LURKING PERIL"
Produced by Wistaria Prod., Inc.

Management
EDWARD SMALL

Central States

Flashes of Flint News

DURING the week beginning August 31, Charles Garfield, manager of the Orpheum did a very successful business with the "Red Lantern," featuring Nazimova. This picture had been booked for the Orpheum for the early summer, but was held over by Mr. Garfield for his first big fall attraction. He secured some added publicity for the picture by an arrangement with the Woolworth store where an entire window was given over to a display of music of the "Red Lantern," with announcements that the play was being shown at the Orpheum. He had the entrance to the theatre attractively decorated with red lanterns during the engagement.

WORK is well under way for the new Regent theatre being built by the Bijou Theatrical Enterprise Association, of which Col. W. S. Butterfield is the head at a cost of $100,000. This will be the first large playhouse outside of the central business section. It is to be opened February 1, 1920, according to present plans.

DURING his recent engagement of the "Unpardonable Sin," which had a great week's business at the Strand, Manager Matt secured some good publicity by making an airplane flight over the city on the opening day and scattering heralds advertising the picture. The front page of the heralds read, "A Message from the Air." Mr. Matt spent about 30 minutes in the air distributing the heralds.

ANNOUNCEMENT is made of the plans for a new motion picture theatre in the north-end industrial district of Flint, to cost $30,000. The M. Rosenblum Co., a corporation in which the stockholders are M. Rosenblum, M. Kobacker and I. Silverman, owners of furniture stores in Flint, Toledo and the East. The theatre will be 40 x 100 feet and have a seating capacity of more than 500. Construction will be started soon, ground having been broken.

Happenings in Madison

THIS week marks Paramount week at the new Strand theatre. One of the largest advertising campaigns was used by Manager A. O. Desormeaux in launching his pictures for the week. The idea was greeted with success. The program consisted of Dorothy Gish in Nugget Nell for two days, Charles Ray in Hay Foot Straw Foot, and Irene Castle in a Paramount Special DeLuxe, "The Firing Line."

LAST week Manager McWilliams of the Grand theatre put on a solid week of Nazimova, playing two days on "Toys of Fate," two days on "An Eye for An Eye" and the rest of the week on "Out of the Fog." The big following of Nazimova made the week a success. This week the Grand shows Alice Brady in "Redhead," Bert Lytell in "The Lion's Den," and three days on the "Eyes of the World."

THE Grand had its usual success in returning a Charlie Chaplin picture. This time it was "Sunnyside."

THE Fuller theatre did phenomenal business on Alice Joyce in "The Third Degree" on Sunday. It was followed by Earl Metcalf in the "Battler." The program for the Fuller was cut short by the appearance of the first musical comedy of the season, "My Sunshine Lady."

THE attendance at the Majestic theatre during the summer months has been comparatively large. Their program this week includes: Florence Reed in "The Woman Under Oath," Harry Carey in "Outcasts of Poker Falls," and Priscilla Dean in "The Exquisite Thief."

THE Orton will screen Pauline Frederick in "The Hungry Heart" and May Allison in "Castles in the Air" and the "She Wolf." The Palace will show "Little Women" and Emily Wehlen in "The House of Gold" and Shirley Mason in "Come In."

LESLIE M. McCARTHY, formerly assistant treasurer at the Orpheum theatre, has accepted the position as assistant manager at the Strand theatre. Clayton Maranville, who formerly held the position, has been promoted to treasurer of the Orpheum, who has just opened up for the season.

Green Bay Boasts of Four Picture Theatres

FOUR exclusive motion picture houses, and one theatre presenting motion pictures in connection with vaudeville, are now in operation in Green Bay, Wis.

Through the withdrawal of S. Thirion from the Royal to open the New Bijou, and the coming of H. S. Hadfield of Chicago to the Royal theatre, a new house enters the field. Mr. Thirion desired a larger building, so quit the Royal for the Bijou. He is presenting a program picked from Pathe, Universal, Fox and Goldwyn offerings. An orchestra composed of members of the Thirion family furnishes the musical end of the programs in the house.

Mr. Hadfield, who re-opened the Royal after it had been closed for a week, was at one time connected with the Lasky corporation in the capacity of director, according to his public announcement. He has played in pictures. The Royal has been renovated and painted by the new proprietor.

In Indianapolis and Indiana

THE operators' strike in Indianapolis was ended this week when the union and the managers agreed on an increase of thirteen, instead of forty-eight cents per hour. The old scale was fifty-two cents, and the new is sixty-five. The operators demanded one dollar per hour when they struck August 28.

NONE of the theatres were closed during the strike, which was a little over a week's duration. Managers kept things going by doing their own operating or drafting members of their families for the duty. The weekly scale of operators will range from $20 to $32 per week.

"MISTER SMITH'S THEATRE," the new photoplay house opened in Illinois street by Dan Smith last week, has been successful from the start. The house is a beautiful little institution and its picture policy of only high-class productions featuring recognized stars has won it instantaneous favor. "The Thirteenth Chair" is one of the future bookings. Mabel Normand in "Upstairs" was the offering the first part of this week.

THE Circle made big and justified preparations for "His Majesty, the American," the first picture of the much-heralded United Artists' Corporation, this week. It is trite to tell of the crowds Douglas Fairbanks drew.

THE Alhambra offered Elsie Ferguson in "The Witness for the Defense" the first part of the week; the Colonial, "Upstairs and Down"; the Isis, "Just Out of College"; and the Regent, "A Man's Country."

THE Stage Women's War Relief Series of twelve all-star productions continue to be booked by all leading theatres in Indiana.

THE Majestic is using a jazz band in the lobby to help exploit its photoplay programs. The Majestic's policy was recently switched from burlesque to screen shows.

RALPH W. ABBETT, manager of the Universal Film Exchange in Indianapolis, spent a two weeks' vacation in New York. Sam Rosenfeld and William Benjamin, Universal salesmen, took theirs at a northern Indiana lake, while D. C. Adams went to Chicago for a fortnight.

WILLIAM CONNORS, manager of the Luna-Lite at Marion, Ind., who recently exploited Mack Sennett's bathing girls by "bombing" the town with pictures of the beauties, thrown from an airplane, put Alice Brady in "Red Head" over big by admitting every red-headed woman free and advertising the stunt extensively.

Central States Edition

Flint Exhibitors Battle for New Business

MANAGERS of Flint's three largest motion picture houses are engaged in a spirited battle with printer's ink now in competition for the tremendous business which the after-war activities in business and industrial lines has brought to this city.

The population of the city has increased several thousands—no one can estimate just how many in the last few months. This is due to the fact that many large building projects are in progress, among them being additions to the motor car plans which will cost about $4,000,000; construction of 1,200 houses for employes for which the General Motors Company is spending another $4,000,000; construction of a seven-story hotel for General Motors employes to cover a city square at a cost of $2,000,000, and the addition of many large business blocks including a ten-story office building. All this construction has brought several thousand builders and laborers to Flint, and the factories are putting on men so rapidly that there is scarcely a house to rent and rooms are so scarce that as many as 25 men are sleeping in single apartments.

These are the reasons why the managers of the Garden, Orpheum and Strand theatres, Messrs. C. Edgar Momand, Charles Garfield and Lester Matter, respectively, are spending loads of money in advertising their picture attractions.

Some managers might say that now is no time to advertise with so much business here. The trio, striving for the bulk of this big business, are spending more than ever. Quarter-page ads are to be seen in the one daily newspaper nearly every day from these theatres and there have been numerous half-page ads and several full-page splurges.

Mr. Garfield really started it when he began running big ads about his "open booking" policy, in which he told the public that he was going sled length in the matter of contracting for pictures for them. He lived right up to the "open booking" thing by securing the first of the "open booking" series of the new United Artists' Productions—Douglas Fairbanks in "His Majesty, the American," which began a full week's run September 7.

Mr. Momand is boosting stronger than ever his Paramount-Artcraft programs, which he features most heavily among all the attractions with the exception of First National Exhibitors, of which he has played the most of the big features for the last year.

Now comes Mr. Matt with a full-page announcement in the Flint Journal of September 6 of the securing of exclusive first-run contracts on all Goldwyn, Selznick Select, Eminent Authors and Outing-Chester productions.

Yes, the stage is all set for the biggest battle in local motion picture circles and all of the big men in the business appear to have plenty of reserves in the shape of attractions lined up, while they are already laying down the publicity barrage.

Fair Week Helps Fond du Lac

THE week of September 1 to 7 was a big week with all the moving picture houses in Fond du Lac. It was county fair week and all the houses presented attractive programs. While the fair cut down the matinee attendance it packed the houses at night.

In Lansing Picture Houses

THE first motion picture theatre in Lansing to open before noon is the Plaza. Manager Hall inaugurated a change of policy whereby the theatre starts showing pictures at 11 A. M. week days and at 12 noon Sundays. Other theatres here continue to start at 1 P. M.

"THE ROAD THROUGH THE DARK" is the title of the newest Clara Kimball Young picture to be booked by the Plaza. The dates are September 15, 16 and 17. "Shades of Shakespeare," a Christie comedy, completes the bill.

A 600-LAMP sign is being put in the place the week of September 7 by Manager Claude Cady of the Gladmer theatre, Lansing's newest and largest motion picture house.

W. S. BUTTERFIELD of the Michigan string of vaudeville and picture theatres was in Lansing September 5 and announced that ground would be broken early next spring for his new Regent theatre. An arcade-theatre building, costing $175,000, running through an entire block in the center of the city, is planned by Mr. Butterfield. The new house will open next September with a picture policy, the announcement states.

MARY PICKFORD in "The Hoodlum" replaces vaudeville at the Bijou theatre September 28, 29, 30 and October 1. This is the second of the Pickford "own." The Bijou played the first, "Daddy Long Legs."

THE first episode of "The Great Gamble," a serial starring Charles Hutchinson, was shown Tuesday and Wednesday, September 4 and 5, at the Garden thatre. There are 15 episodes to follow.

THE first of the Big Universal Twelve, Harry Carey in "Ace of the Saddle," will be shown at the Orpheum theatre by Manager Jarvis September 14. He has booked the entire twelve for fall and winter showing.

CHARLES RAY is popular with local fans. The newest one booked is "Hay-Foot, Straw-Foot," which is to be shown at the Colonial theatre by Manager Cady September 24 and 25.

"EYES OF THE WORLD" has been booked by Manager Cady of the Gladmer theatre for September 19, 20, 21 and 22. This is the longest run for a single feature Mr. Cady has attempted.

"THE GRAIN OF DUST," a five-reel feature adopted from Davis Graham Phillip's story of the same name, will be shown at the Bijou theatre September 15, 16 and 17 in addition to the five-act vaudeville bill. This is the first double bill of the fall "vode" season.

THE week of September 7 is "Goldwyn Week" in Lansing. Manager Cady of the Colonial and Gladmer theatres has signed a contract for Goldwyn features for his houses. The campaign was launched September 6 with a full page announcement in the press. Harry R. Guest, special publicity man of the Goldwyn corporation, was in Lansing the entire week to assist in starting the features. The initial Goldwyn at the Gladmer was Tom Moore in "One of the Finest." The first at the Colonial was Mabel Normand in "When Doctors Disagree."

Fond du Lac Exhibitors and Their Musicians Split on Demands

THE managers of the Fond du Lac moving picture houses and the Musicians' Union reached a parting of the ways on Sunday night, August 31. The split came on the point as to whether or not the Musicians' Union should be allowed to dictate the minimum number of musicians to be employed at a theatre. The Musicians' Union, in presenting the new scale, stipulated that it should be allowed to determine the number of pieces which a theatre should employ. The managers held this to be an unreasonable demand and two weeks before the expiration of the old contract served notice on the musicians that they would not sign up a new contract carrying that stipulation.

On Saturday, August 30, the Fond du Lac Theatrical Managers' Association published a notice in the daily papers stating why it would be impossible for Fond du Lac theatres to employ union musicians after Sunday night, August 31. That announcement included the following statement:

"The managers of the various Fond du Lac theatres ask nothing more nor less of the Musicians' Union than the adoption of a sliding scale of wages.

"We have no argument with organized labor, having always hired union help and prefer now to continue doing so. But when demands pass the point of all reason, and the average theatre in Fond du Lac is asked to pay $5,000 and more a year for its music, something has got to be done to protect that business.

"For a number of years the local Musicians' Union has dictated the number of musicians each and every theatre must employ. Do you know of any other trade that can dictate the number of men that must be employed?

"Starting September 1 each theatre insists on the privilege of hiring the number of musicians they see fit. The idea of dictating the number of musicians a theatre must hire is simply a local ruling, one that does not prevail in any other of the larger cities of the state of Wisconsin. Why should it prevail in Fond du Lac?

"Here are the salaries we offer:

"Straight picture houses: If we wish to employ one musician—$40 per week. If we wish to employ two musicians—leader, $33 per week; side man, $27 per week. If we wish to employ three or more musicians—leader, $30 per week; each side man, $25 per week.

"Houses playing vaudeville and pictures: If we wish to employ one musician—$40 per week. If we wish to employ two musicians—leader, $35 per week; side man, $28 per week. If we wish to employ three or more musicians—leader, $32 per week; each side man, $26 per week.

"Musicians working over 6 hours and 15 minutes must be paid overtime. They work on an average of five hours and a half out of which rest periods are taken averaging from 40 to 60 minutes. If the present demands are met the local theatres will be compelled to raise their admissions to 33 cents, including war tax, a price entirely out of keeping with other cities."

Monday afternoon, September 1, found the theatres without union musicians or operators. While the latter had reached an agreement with the managers as to wages they could not work with non-union musicians which the theatre men had provided. At the Orpheum an out-of-town operator was secured; at the Bijou, Manager Smith was equal to the emergency and ran his own machine. Both theatres had music. The Idea put in a musical act.

What was the result? The public had read

he managers' statement and decided to stay by he moving picture theatre men. The houses were packed and the first three days of the week showed the biggest business either of the theatres had ever experienced in county fair week. The managers declared they will stand pat and unless the musicians concede the mooted point in the near future, will make permanent arrangements.

Seeing Shows Around Dubuque

"BLACKIE'S REDEMPTION" featuring Bert Lytell, came to the Plaza theatre at Manchester, Ia., on Friday, August 29. On Saturday the 12th episode of "The Lightning Rider" with Pearl White was shown. The Sunday picture was "Sis Hopkins" with Mabel Normand and on Monday Gladys Brockwell was seen in "The Call of the Soul." On Tuesday, Geraldine Farrar played in "The Turn of the Wheel;" Wednesday's feature was "Such a Little Pirate" with Lila Lee and on Thursday William Hart appeared in "Border Wireless."

A SUCCESS Series picture "Rags" with Mary Pickford, was presented at the Belknap theatre at Hopkinton, Ia., on Saturday, August 30. A Harold Lloyd comedy was also shown.

"SYLVIA ON A SPREE" with Emmy Wehlen, came to the Crystal theatre at Anamosa, Ia., on Sunday, August 31, and played to big evening houses. The pretty Metro star is a favorite player at this theatre.

ALICE BRADY appeared at the Dreamland theatre at Galena, Ill., on Wednesday, August 27, in "His Bridal Night." Wallace Reid was starred at the Grand theatre in "The House of Silence" on the same day.

GLADYS BROCKWELL, the Fox Victory player, was presented at the Crystal theatre at Anamosa, Ia. on Wednesday, August 27, in "The Forbidden Room." The Thursday feature was "The Adventure Shop" with Corinne Griffith.

THE Cota theatre at Waukon, Ia., is not only Waukon's best equipped theatre, but it has the record of showing the best films. On Monday, September 1, Bryant Washburn was presented in "The Gypsy Trail;" the Tuesday feature was "Kiss or Kill" with Priscilla Dean. On Wednesday, Marguerite Clark drew good crowds in "Out of a Clear Sky" and on Thursday, Douglas Fairbanks was seen in "He Comes Up Smiling." The Friday feature was "Little Women."

"THOU SHALT NOT" with Evelyn Nesbit, was shown at the Crystal theatre at Anamosa, Ia., on Tuesday, August 26.

A REX BEACH special production "The Brand" and a two-reel Mack Sennett comedy "Hearts and Flowers" constituted the Thursday and Friday, August 28 and 29, feature at the Palace theatre at Waverly, Ia.

A PARAMOUNT picture "Puddn'head Wilson" with Theodore Roberts, was shown at the Belknap theatre at Hopkinton, Ia., on Saturday, September 6. A Fatty Arbuckle comedy was also shown.

EUGENE O'BRIEN came to the Palace theatre at Waverly Ia. on Saturday, August 30, in "The Perfect Lover." On Sunday, a special Cecil De Mille production "Don't Change Your Husband" was shown. The Tuesday feature was "Carolyn of the Corners" with Messie Love. "Revelation" with Nazimova, was shown Wednesday.

They Say in Chicago That—

C. H. FULTON, Vice-President and Sales Manager of the E. E. Fulton Company of Chicago, has appointed the Michigan Motion Picture Supply Company of Detroit, Michigan, distributors of the Fulco products. As Mr. Fulton is a fast worker, he undoubtedly will establish many new agencies before reaching New York City, which is his destination.

THE tenth anniversary week from September 1st to 7th, inclusive, of the Garfield theatre, Chicago's classy west side photoplay palace, passed all expectations from a business standpoint, of its genial owner, Mr. Charles J. Schaefer and his live wire manager, Charles H. Ryan. The house was not able in any way to take care of the throngs that endeavored to get in at each performance. Mr. Ryan has proven beyond question of doubt, what consistent everlastingly keeping at it, will do for a theatre.

I. L. LESERMAN, manager of the Chicago Universal Exchange, is cavorting around with a smile on his face like a cherub, the joy occasioned by the manner in which the Universal picture, "The Right to Happiness," was taken by all who witnessed it at its Orchestra Hall showing, September 4.

NATE ASCHER, the head of the Ascher Brothers' Organization, has again demonstrated the public spirited strain that is in him, which has so endeared the Ascher houses to Chicago patrons, by co-operating immediately with the promoters of the big benefit, held Sunday afternoon, September 7, at the Auditorius theatre, for the benefit of the three Tanner children, orphaned by the killing of their parents at Hubbard Woods, recently. As soon as Pearl White, the well known and universally loved photoplay star announced her willinginess to appear before the audiences of the picture theatres in Chicago on Saturday afternoon and night, Mr. Ascher immediately threw open the doors of his fifteen Chicago houses, welcoming the lady with open arms, and according her every assistance to stamp upon the minds of his patrons, the necessity of helping the bereaved children by attending the benefit performance.

J. A. HUMPHREY, the veteran salesman out of the Vitagraph Chicago office covering Indiana, offers to take the M. P. News representative all over the state of Indiana for a week in his new Oakland car and make a wager that he can produce more exhibitors using Vitagraph service than any other section in the world—some claim, friend Humphrey, but knowing your ability and not going to lose any money betting with you.

THE Empire theatre at Auburn, Indiana, was sold recently to Messrs. Vought and Bacht, who also own theatres at Columbia city and South Whetley.

NEW HAVEN, Indiana, is to have a new theatre which will be completed and ready to open November 1. George Tillock and Theodore Liebstinn, managers of the Happy Hour theatre, have secured the lease on the new house. The management is planning on having a contest on the opening night for their new house, which will give the general public an opportunity of naming the theatre.

WALTER L. HILL, Chicago exploitation representative of the Famous Players-Lasky Corporation, is working his originating machinery overtime furnishing exploitation ideas to exhibitors for George Loane Tucker's picture, "The Miracle Man."

LAWSON REID, who has been with the Strand theatre of Scranton, Pennsylvania, for the past nine months, is back among the old folks once again and can be found at the Chicago offices of the Bartola Musical Instrument Company, the organization that he left to go east and show the eastern populace how a real honest to goodness organist could extract music from the ivories.

BRUCE GODSHAW, the veteran Chicago photoplay manager, who has been for a number of years a member of the Ascher Brothers' Organization, has announced his resignation from the Ascher Brothers' Circuit to enter the field for himself.

G. H. MYERS, Park theatre, Champaign, Illinois, was a Chicago visitor recently, looking them over. From all appearances business is good in the city bearing the name of the choicest vintage of the past.

R. H. HATFIELD, who opened the first picture theatre in Superior, Wisconsin, spent a few days in Chicago, announcing that the call of the Celluloid has gotten a hold of him again, consequently he is remodeling the old Grand Opera House at Superior, putting several hundred dollars worth of improvements into the building and will open on the 5th of October with high-class pictures.

RED MEYERS, representing George Erber of East St. Louis, president of the Erber Amusement Company, was a city visitor this week, enjoying the lake breezes.

C. C. SMITH reports business great at the Opera House at Hoopeston, Illinois. Capacity houses at every performance.

E. M. VENNUM opened his new house, the Okow, at Findlay, Illinois, on September 1. He reports business good.

JOSEPH J. RANSOM, Royal theatre, Palestine, Illinois, was a city visitor buying service for the fall season, looking happy and prosperous.

J. H. DALES, Star theatre, Oregon, Illinois, was a Chicago visitor, as well as F. G. Rohrer, Family theatre, Dixon, Illinois.

THE Armory theatre, Ridgefarm, Illinois, managed by Miss Naomi Lane, opens the season September 6 with First National attractions exclusively. Miss Lane has the reputation of being one of the up-to-the-minute managers in Illinois.

FATHER HOGBEN of the Lyceum theatre, Chenoa was in town booking pictures for his theatre. This is not a Church Amusement

The New Size Is Just What You Wanted
Here It Is—Yours For Service
Your Advertisement Here Serves Its Purpose

MOTION PICTURE FILMS CLEANED BY HAND A. TEITEL
New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

House, but a full fledged moving picture theatre run as a side line.

CHARLES DANZINGER, owner of the General Film Brokers, died following an operation at St. Luke's Hospital, September 1. Mr. Danzinger, who was seventy years old, had been in the moving picture business for the last fourteen years. He remembered the days when Joe Hopp, Salo Aurback, Harry Weiss, Max Lewis and several other film men were under one roof doing business as the Chicago Film Exchange. The body was shipped to Boston for burial. Mr. Danzinger was the father of Charlotte Ives, well known picture actress. Harry Weiss of the First National Exhibitors' Exchange has been appointed administrator for his estate.

R. C. SEERY of the First National Exhibitors' Exchange, spent a few days in Bloomington, Illinois, signing contracts. Since his return one hears nothing but the beauties of Bloomington. What a difference a bunch of contracts make in the looks of a town.

Universal Picture Opens in Chicago

THE exclusive showing of the Universal's production, "The Right to Happiness," featuring Dorothy Phillips, which took place at Orchestra Hall, Thursday, September 4, in Chicago, was a big success, the spacious theatre being filled to its capacity. Everyone entering the house was given a card upon which to express their opinion of the picture, the returning of which in vast numbers by the audience on leaving the theatre, was not only gratifying to the Universal management, but proved conclusively that the picture would meet with immediate public favor, as many of the cards were signed by people interested in matters along educational lines, and will appeal to the thinking public as attested by the following signed opinions.

Here and There in Fond du Lac

THE Scenic theatre at Waupun, presented Frank Keenan in "The Midnight Stage" on Thursday, August 28. This was followed on Saturday, August 30, by Hale Hamilton in "Johnny on the Spot," and on Sunday, August 31 by Bessie Barriscale in "The White Lie." On Tuesday, September 2, Harry Morey was seen in "Fighting Destiny," followed on Wednesday by Tom Mix in "Hell Roaring Reform" and a Mutt and Jeff comedy. On Thursday, September 4, the Scenic presented Frank Keenan in "The Bells," together with news pictures. Nazimova in "The Red Lantern" is one of the coming attractions at the Scenic.

LYMAN H. HOWE'S pictures were shown to a big audience at the Davison theatre, Waupun, Friday night, August 29. On Saturday, August 30, the Davison offering consisted of Dorothy Dalton in "Hard Boiled" and a Sunshine comedy. This was followed on Sunday by Alice Brady in "The Death Dance." Monday, September 1, the offering was Ethel Clayton in "Pettigrew's Girl" and a Capital comedy, "Dad's Knockout." On Wednesday, September 3, Madge Kennedy was seen in "A Perfect Lady."

FOND DU LAC moving picture houses gave the Wisconsin campaign for the soldiers' bonus law a big boost by the use of their screens as well as by taking on four-minute speakers who explained just why Wisconsin people should back up the soldiers in this substantial way. There is reason to believe that the moving picture houses thus contributed in no small way to the success of the referendum vote by which every Wisconsin soldier, sailor and marine will receive a bonus of $10 a month for his entire period of service.

THE Bijou theatre made the opening week in September strictly a Paramount week, thus cooperating with the national plan. On Monday, Tuesday and Wednesday Elsie Ferguson won new friends in "A Society Exile," the picture going over exceedingly well and drawing packed houses. On Thursday, Friday and Saturday Charles Ray was seen in "Bill Henry." This picture was well received and drew good business.

ROBERT WARWICK in "Secret Service" drew fine business at the Orpheum Monday, Tuesday and Wednesday, September 1, 2 and 3. Tom Mix in his latest picture, "The Wilderness Trail," was the program for the following three days, the picture going over fine and literally standing them up.

THEDA BARA in "When Men Desire," was the attraction at the Idea Wednesday, September 3 and Thursday, September 4, drawing record business on both dates. This was followed on Friday and Saturday by Wm. Desmond in "The Mints of Hell." Viola Dana was seen at the Idea Monday and Tuesday, September 8 and 9, in "The Microbes."

Gathered in Green Bay

DOROTHY GISH pleased audiences in the Colonial theatre September 5-6, when she played in the Paramount comedy, "I'll Get Him Yet."

"FOR BETTER, FOR WORSE," an Artcraft picture in which Gloria Swanson and Tom Forman are featured, was produced in the Grand theatre September 1-2-3.

MARY MILES MINTER was seen in the American Film Company production, "A Bachelor's Wife," September 2-3, in the New Bijou theatre.

DOROTHY DALTON played in the Paramount film, "Love Me," in the Orpheum theatre September 4-5-6-7.

"THE ACE OF THE SADDLE," with Harry Carey in the leading role, was shown September 1-2 in the New Bijou theatre. A Sunshine comedy, "His Musical Sneeze," was given on the same program.

JACK PICKFORD appeared in the Colonial theatre September 3-4 in the First National film, "Bill Apperson's Boy."

"DAUGHTER OF THE WOLF," a Paramount film, was screened September 1-2 in the Colonial theatre, Lila Lee was seen in the lead.

"LIFE'S A FUNNY PROPOSITION," a Mutual picture, was shown August 31 in the Colonial theatre. William Desmond played in the leading role.

VIVIAN MARTIN was seen in "Sunshine Nan," a Paramount film, in the Orpheum theatre September 1.

MRS. CHARLIE CHAPLIN played in the Jewel production, "Forbidden," September 5-6 in the New Bijou theatre.

"GETTING MARY MARRIED," with Marion Davis in the lead, was screened September 4-5-6-7 in the Grand theatre.

With Dubuque Exhibitors

EVELYN NESBIT came back to the Princess theatre in "My Little Sister" on August 27 and 28. This picture proved as popular as all of Miss Nesbit's previous pictures and was well attended by her special admirers. A Pathe Review was also shown.

THE Thursday, August 28, feature at the Dreamland theatre was "The Love Hunger" starring Lillian Walker. This picture, adapted from the novel "Fran," proved to be a fitting vehicle for Miss Walker's talent, and pleased all who witnessed it.

"MUGGSY" starring Jackie Saunders, was shown at the Star theatre on Wednesday, August 27, to appreciative audiences. Miss Saunders is very well liked at the Star, in fact, she is one of that theatre's best feminine drawing cards. Besides the feature a Tom Mix western was shown.

THE Liberty theatre presented May Allison in "The Return of Mary," an adaptation of the play by Hale Hamilton, on Wednesday, August 27. A Harold Lloyd comedy completed the bill.

"HER MISTAKE" with Evelyn Nesbit, was the Wednesday, August 27, feature at the Dreamland theatre. In advertising the picture, Manager Boyle played up her son, Russell Thaw, to a considerable extent.

THAT Earle Williams and Anita Stewart are two of the most popular of the screen players, with the people of the Family theatre, was proved on Thursday and Friday, August 28 and 29 when "Two Women," an old Vitagraph production, was presented at the Family. This play had been shown at the Princess theatre just two weeks previous, but when it came to the Family, it drew first rate houses. Besides drawing well, it entirely satisfied the Family's fans.

MOTION pictures were not shown at the Grand on Thursday and Friday, August 28 and 29, for on Thursday a wrestling match was staged and on Friday "Fair and Warmer" a traveling attraction, held the boards. On Saturday an episode of "Perils of Thunder Mountain" and a comedy was shown, as usual.

"ACE HIGH" with Pete Morrison, was the feature of the Thursday, August 28, program at the Star theatre. A Billy West comedy completed the bill.

FASCINATING Madge Kennedy was featured at the Princess theatre on Friday and Saturday, August 29 and 30, in "Daughter of Mine," an original, highly entertaining Goldwyn production. Harold Lloyd and Bebe Daniels were seen in a comedy.

JUNE ELVIDGE was starred in "The Moral Deadline" at the Dreamland theatre on Friday and Saturday, August 29 and 30. Miss Elvidge gained popularity in Dubuque as co-star with Carlyle Blackwell and her career as a star is being watched with interest. Besides this feature a Screen Supplement was shown. The featured players were William Hart, Helen Holmes, Charles Ray, Bessie Love, Cleo Ridgeley and Ben Turpin.

"THE PETTICOAT PILOT," featuring Vivian Martin, and adapted from the novel "Mary 'Gusta" by Joseph Lincoln, was shown at the Family theatre on Saturday, August 30, in conjunction with a western play starring Eddie Polo. This program drew large houses to the Family at all the evening shows.

The West Coast

San Francisco News

"THE GIRL FROM OUTSIDE," by Rex Beach, will be given its premier at the Tivoli theatre September 14. It is the first of the Goldwyn "Fewer and Better" picture series. It has been extensively booked in this territory, all the key towns and many smaller ones having already been signed up.

ARRANGEMENTS have been made for the first run of "Upstairs and Down," featuring Olive Thomas, at the Portola September 14. "The Perfect Lover," featuring Eugene O'Brien, is booked at the same theatre for September 21. Mr. Knappen says that "preliminary barrage for the heavier barrage of exploitation and publicity of Select pictures is now being laid down." He cites the presence of David Swing Ricker, who recently came down from Seattle to start the publicity campaign. Mr. Ricker has just completed his campaign in that city and will open at the Coleseum theatre in Seattle on September 6 with the new Select circles. In this city he plans to hold marathon races with up-stairs and down hurdles. A fox trot contest will be given at the Auditorium to compete for the Olive Thomas trophy cup, and the San Francisco fire department will feature a sensational run down Market to the door of the theatre. Shapely swimming girls will also compete for an Olive Thomas cup in aquatic sports and other features to attract attention are being prepared. The exchange has closed with all the key cities for the entire new series.

THE UNIVERSAL is largely represented in San Francisco at present from the production end. Elmo Lincoln has just concluded ten days work here taking bay scenes for the "Beachcomber." Allen Holubar, director of Dorothy Phillips, and sixty people are at work at Pleasanton, across the bay, on Miss Phillips' newest picture, "Ambition." Sessue Hayakawa's wife, Tsuri Aoki, is making a Japanese superpicture called "The Breath of the Gods" at the Tea Garden in Golden Gate Park. This is to be her first Universal release.

SOL L. LESSER has acquired the rights for Max Sennett's "Mickey" for the state of New Mexico. It is intended to have a road show and advance men will soon start through the territory to arrange the tour and advertise the show. Mr. Lesser handled "Yankee Doodle in Berlin" and "Hearts of the World" in New Mexico and is familiar with the territory.

THE All-Star Feature Distributing Co. has acquired the rights of Charlie Chaplin in "Some Nerve." This formerly went under the name of "The Gentleman of Nerve" and is considered one of Chaplin's greatest successes. The company has also secured the rights of twelve Fatty Arbuckle single reel Keystone subjects, which will be booked on franchise basis.

MR. LESSER is expected to return to the Coast after an absence of five and one-half months, during which time he piloted the destinies of "Yankee Doodle in Berlin." This picture was sold in every State in the Union.

F. W. TALBERT, auditor of the Universal in the Western Division, is spending a week's vacation in Portland prior to making a foreign tour.

W. W. KOFELDT, who was recently discharged from the army, has become affiliated with the Pathe in this city. He is not a new man in the service as before entering the army he was branch manager for Pathe at Minneapolis. Manager Henrioulle feels that he has a very efficient man in Kofeldt.

SID MARTINSTEIN, formerly of the Fairyland theatre, one of the resident district theatres of this city, has turned over the management of the theatre to his father and made connections with the Goldwyn Exchange.

THE STAR THEATRE, at Los Banos, originally opened by M. G. Stites, has changed hands and will be known as the Victory theatre. The new owner is Mr. Toscano, of the Los Banos bank.

What They Say in Seattle

BOOKKEEPER and Booker Bishop Bishop has resigned from the local Metro office and will return to his position with the Novia Scotia Bank in Vancouver, B. C.

CARL MAHNE, shipping for H. A. Johnson, broke his arm while working. It is expected he will be back to work in a few weeks, and will be given lighter work to do.

RAY KELSALL, manager for H. A. Johnson, is on the road and no one can complain, not even himself, of the orders he is sending in for new machines, etc.

A. D. LONGMORE, organist specialist with the Rose Musical Co., has recently installed an $18,000 Kimball organ for Capt. Lathrop's famous movie house, the Empress, in Valdez, Alaska. While in Alaska he remodelled other musical instruments up there.

H. J. SHEEHAN, district manager for Fox, was a recent visitor in Seattle and left for San Francisco after he saw how well things were going in the Northwest.

HUGH RENNIE, Northwest manager for Select, has announced that he has signed with Jensen and Von Herberg all the Selznick-Select stars for all their eighteen houses, which include the seven in Portland, the four in Seattle, the others in Butte, Tacoma, and in Medford, Ore. The plays that have been selected for immediate playing dates are: "Upstairs and Down," the first release of Olive Thomas; "The Perfect Lover," the first Eugene O'Brien release, and "The Country Lover," the first Elain Hammerstein release. Early dates have been secured on all of Owen Moore's releases.

OLIVE THOMAS in "Upstairs and Down," will play in the Coliseum, Seattle, September 6; Eugene O'Brien will play in "The Perfect Lover" at the Liberty, Seattle, September 13.

DAVID SWING RICKER, head of the Selznick-Select exploitation department for the Pacific Coast, was a recent visitor in Seattle for exploitation work. He came with his assistant, Leigh D. Bruckart, who will leave for Portland, Ore., Tacoma, Spokane, Butte and other cities for exploitation.

GEORGE H. CHRISTOFFERS, who covers Montana for Select, has written to Mr. Rennie that he has sold practically to every town he has been. A. B. Know, who covers the state of Washington for the same concern has come back with great success.

HUGH RENNIE, Northwest manager for Select and Selznick pictures, has gone to Spokane to close some first runs in that city. It has always been Rennie's policy to visit every exhibitor with which his office does business.

Co-operation in San Francisco Exchanges

DURING the two or three days' tie-up of the railroads out of San Francisco, due to a strike of the railroad men, the local exchanges got together, with one or two exceptions, and sent their films out by motor trucks to Fresno, Sacramento and Stockton and arranged temporary sub-exchanges in those cities where the managers of theatres within a radius of fifty miles or so called for their pictures. The exchanges not going into the plan operated their individual truck service, and in this way there were very few dark houses during the tie-up. It is the first time that there has been such helpful co-operation and it is stated that even in the cases of bitter rivals among exhibitors there was no attempt to harm "the other fellow" through the exigencies of the conditions.

The accompanying picture shows one of the loads of films which was distributed through Fresno. Reading from left to right the men are: Jack C. Lloyd, sporting editor of the Fresno Herald; Joseph Huff, of the Vitagraph Co.; Herman W. Kersken, assistant manager Liberty

West Coast Edition

theatre; George F. Sharp, manager of Liberty. The films were taken to the basement of the Liberty theatre and were thence distributed throughout the San Joaquin valley. This particular truck load was brought in by Mike Zar of the United and Huff of Vitagraph. Together they represented most of the S. F. Exchanges in Fresno. E. T. Wakefield of the Universal drove one of the film trucks to Fresno during the trouble and it is reported that he made the best time of any that made the trip, arriving fully three-quarters of an hour before he was expected.

During the tie-up W. W. Kofeldt of Pathe acted as distributor for the exchanges at Sacramento, and Mell Hulling of Pathe at Sacramento.

Short Notes from San Diego

FOLLOWING a preview of "The Miracle Man" at the Plaza, to which the newspapermen and a number of others were invited, the house management used a large amount of display advertising, with which was incorporated the criticisms from the papers. The picture has been drawing big crowds during its week's showing.

CATHERINE CURTIS, general manager of the new Catherine Curtis Photoplay company, stopped off for a day here while en route from Los Angeles to Needles, Cal., by airplane, where she planned to get her brother-in-law, Garrett S. Veeder, of New York, and take him back to Los Angeles. She was travelling in a machine owned by the Chaplin Aircraft Company.

ATTEMPTING to take a picture of the big crowd at the opening night of "The Miracle Man" at the Plaza, the photographer set off about $20 worth of flashlight powder and then had to announce to the audience that he had failed to open the shutter of his camera and that he had no more powder with him. But for that little piece of oversight he believes that he would have had the feature photo of the season.

MANAGER HICKS, of the Cabrillo, has announced a new schedule of admission which brings the prices to 25 and 35 cents, including war tax. The first picture under the new rates was "The Witness for the Defense," featuring Elsie Ferguson.

HEALTH officials have started a movement to compel some of the smaller houses, which they claim are now poorly ventilated, to install modern equipment to give their patrons more wholesome air. This action would probably effect about three houses.

LOUISE GLAUM in "Sahara," advertised by the management of the Superba as "one of the best big specials of the year," proved a good card at that house for a week's showing.

"JACQUES OF THE SILVER NORTH" came to the Broadway for a week and was well received.

HIPPODROME patrons for the week enjoyed Emmy Wehlen in "A Favor to a Friend," the motion picture number on the vaudeville program at that house.

THEDA BARA in "A Woman There Was," the week's attraction at the Pickwick, has drawn good houses, the management report.

MARJORIE BENNETT, sister of Enid Bennett, well known in the film world, is playing stock with the Virginia Brissac company at the Strand theatre.

THE CASINO, one of the 10-cent houses, is giving a daily change of program ordinarily, but for the second showing here of Nazimova in "The Red Lantern," which first appeared here at the Plaza, it was given for two days.

HOUSE MANAGER W. E. JONES, of the Superba, upon the week's showing of George Beban's "The Hearts of Men" used very elaborately for lobby decorations large hearts cut from red card-board, as well as a liberal number of cut-outs of Beban in the Italian character. The house reported unusually heavy patronage during the week, Mr. Beban's personal appearance each evening being an added attraction.

MAE MARSH in "Spotlight Sadie" proved a good drawing card at the Broadway, House Manager Black reports.

MANAGER AHRENS, of the Isis theatre, has discontinued pictures and has reopened the house to road shows.

THE family auto of W. E. Hicks, proprietor and manager of the Cabrillo, was badly damaged recently when it and a fire department truck tried to occupy the same place at the same time. Mrs. Hicks was at the wheel but escaped injury, almost miraculously.

PRISCILLA DEAN in "The Silk-Lined Burglar," showing at the Pickwick, has had good houses for the week's engagement.

Salt Lake and Vicinity

BRUCE SIMPSON, formerly salesman for Vitagraph exchange in Idaho territory, has resigned to take charge of the management of the Orpheum theatre in Blackfoot, Idaho. H. A. Black, salesman for Vitagraph, is breaking records in Montana in securing contracts.

L. E. KENNEDY, the new manager of the Vitagraph exchange in Salt Lake, has engaged J. J. Ryan as salesman for Idaho and Wyoming territory. T. W. Chatburn, assistant general manager, was in Salt Lake last week on a tour of inspection.

"THE WESTERNERS" had its first review showing September 2 in the Isis theatre. All the theatre managers in Salt Lake were invited and the picture was pronounced a wonderful production.

H. JUNES was in Salt Lake last week making arrangements for the construction of a new moving picture house in Moab, Utah. It will seat 600 people. According to Mr. Junes, a company has been formed to build four other houses in Southern Utah towns. Electric light plants and other construction work is contemplated in connection with the erection of the new houses.

D. H. FARQUAHAR has been engaged as salesman for the Idaho territory of Triangle films. He was formerly an exhibitor in Beaver, Utah, but gave up his business to fight the Germans in France. He returned to the United States a few weeks ago.

Paramount-Artcraft Week Scores on the Coast

IN preparation for its exploitations of Paramount-Artcraft week, beginning August 31, Harry Ballance, Los Angeles manager of that organization, maintained for several days preceding that date, nightly auto truck service to Needles, California, where connections were made with automobiles for various Arizona points, through which Paramount-Artcraft subjects were supplied to Arizona exhibitors for the week. The special service was the result of the recent railroad tie-up.

Locally, Paramount-Artcraft subjects swept Los Angeles, for of the thirty down-town houses, twenty of these booked subjects bearing the name of that organization.

Three of the principal down-town houses each carried Paramount-Artcraft features. At Grauman's, Enid Bennett, in "The Virtuous Thief," and the Fatty Arbuckle comedy, "Back Stage," were billed. The California showed W. S. Hart in "Wagon Tracks," and at the Kinema, "The Miracle Man," the George Loane Tucker special production, was exhibited.

In addition to these, at Clune's Broadway Wallace Reid was seen in "The Valley of Giants." The Victory had Bryant Washburn in "A Very Good Young Man." The Alhambra ran Ethel Clayton in "Men, Women, and Money."

Strike Causes Change in Bookings

WITH the resumption of railroad service through Southern California and Arizona after a week of confusion, resulting from a strike which stopped all railroad shipment of films, motion picture distributors of Los Angeles territory began, during the week of September 1, to readjust their booking schedules, and bring order out of the disorganized conditions which resulted from the emergency situation.

In many cases, especially in Arizona, where the emergency auto truck service of the Los Angeles Film Exchange Board of Trade could not be operated, exhibitors, in order to keep from closing their houses, "swapped" pictures among themselves pending the time when scheduled booking could be resumed. In other cases, telegraphic instructions which had been sent for the transfer of exhibits from one house to another, miscarried. As a consequence, distribution executives are finding it necessary to employ special efforts in rearranging their schedules and locating film temporarily sidetracked.

With the prime object, however, of meeting the needs of the exhibitors and preventing dark houses throughout their territory, the Board of Trade succeeded on the whole in meeting the emergency with efficiency and satisfactory service; as a result of which, many expressions of appreciation have been received from out-of-town exhibitors in the district.

American Orchestra Increases

THE American theatre orchestra in Salt Lake City has been enlarged to thirty pieces and may be increased to fifty if the appreciation of the audience warrants the change, according to the management. Ted Henkel is director and Ollie Smith associate director. Large oil paintings have been inserted about the orchestra pit and the effect is very striking. Labor Day broke all records for attendance at the American theatre and the history of the show house has never shown such crowds as lined up before each performance.

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Advertise Here and Be Happy

Here and There on the Coast

REFLECTION of the present activities in the construction and alteration of motion picture houses in Southern California is shown in recent installations of equipment by J. Slipper and Company. Among these is the purchase by J. D. Johnson, Lyric theatre, Jerome, Arizona, a double seventy-five Herkner Transverter and a Minusa gold fibre screen. In addition, sales were made by J. Slipper of Simplex Projection machines to the Astra and Henry Lehrmann studios.

CONSTRUCTION has been begun at Santa Paula of a theatre seating 1200, which is to be named "The Electra." H. Bamgarten is the owner.

"THE TEMPLE" theatre at San Bernardino, under the ownership of J. D. Knapp, is receiving alterations and improvements which are expected to cost in the neighborhood of $12,000. The house will be extended to the rear for about twenty feet and an entire new front will be built to the structure. Room will be provided for about 200 more seats.

H. W. STUBBINS, Los Angeles, manager of the M. and R. Exchange, has received the print of "Virtuous Men," which that exchange is preparing to exploit in this territory. Another special feature to be handled, is the six-reel picture, "Royalty," starring Betty Bryce.

AT a special preview arranged by Field Carmichael, Los Angeles, manager of the Pathe Exchange, the special Pathe release of "The World Aflame," the Frank Keenan picture, was shown to labor organization officials and various representatives of civic organizations for their criticism. According to C. L. Myers, secretary of the Central Labor Council, the picture received the indorsement of organizations affiliated with the Council.

ESTABLISHMENT of a complete system of editors and cameramen for the entire west coast has been arranged for the production of the new Fox weekly and novelty release, according to B. E. Loper, manager of the Los Angeles Branch. The Weekly, Mr. Loper stated, will be of more varied interest than those at present on the market, and in addition to matters of national interest, will include subjects of special importance on the Pacific coast.

AFTER having been dark for a considerable time, the Garden theatre, a down-town Los Angeles house, opened the week of August 30th for the Fall season, beginning its programme with an eight-day run of "The Spreading Evil" which was placed there by the Los Angeles branch of The All-Star Feature Distributing Corporation.

M. D. HOWELL, special representative in advance for Sol Lesser in exploitation of Mack Sennett's "Yankee Doodle in Berlin," has returned to Los Angeles, after having been on the road with the Sennett picture as far east as Cincinnati. He is making his headquarters at the local office of the All-Star Feature Distributing Corporation.

IN order to meet the emergency caused by the railroad strike in Southern California and Arizona, David Bershon, manager of the Universal Exchange, sent a truckload of Universal Subjects to Arizona during the week of August 25th. Accompanying the truck were Earl Sinks, Arizona salesman for the Universal, and a special cameraman, who filmed the incidents of the unusual trip across the desert.

A. B. LAMB, local manager of Metro forces, is authority for the statement that "The Brat," the Nazimova feature which had its premie at the California theatre the week of Augu 25th, broke all records for sales at that hous Crowds awaiting entrance were conspicuous during the week. Partly as a result of the e ceptional showing made by "The Brat," Met has closed more than 70 per cent of its sal of forth-coming releases in the California ter tory.

THE Hippodrome at Long Beach, Californi which has been playing vaudeville and music comedy, has been transformed into a motic picture theatre seating about 700, under th management of Messrs. White and Freshwate

ROY BOUGIE has sold the Crown theatre Sawtelle, California, to William M. Hill.

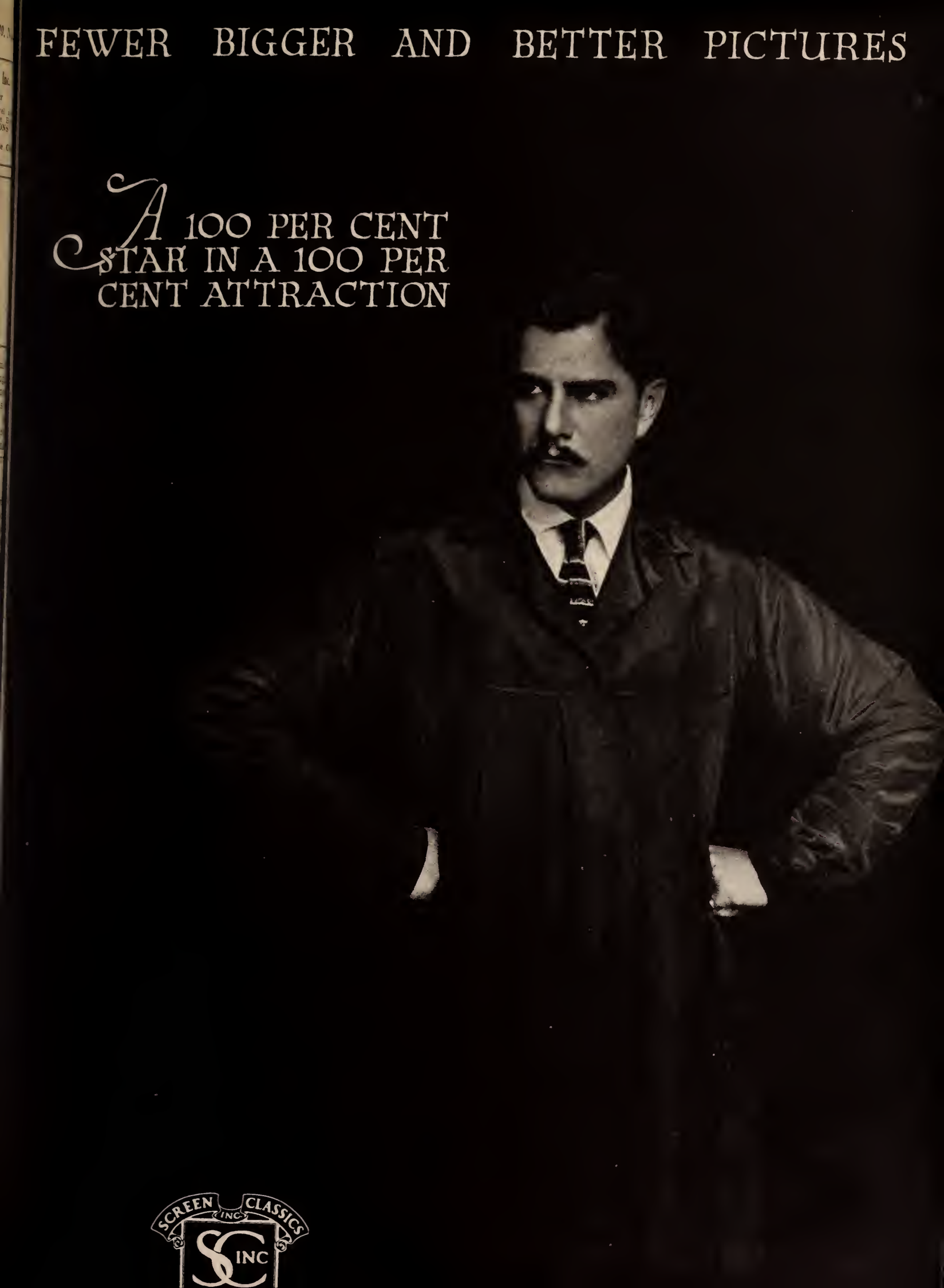
THE Navarro theatre, West Pico Street, Lo Angeles, with a seating capacity of 600, has bee reopened by Managers Darmody and Duffiel with a programme of Paramount-Artcraft r leases.

¶ Your ad in The West Coast reaches every exhibitor in this territory at less cost than postage on your own circular matter and with considerably more strength.

¶ The circulars are often tossed into the waste-basket—Motion Picture News and The West Coast are always saved for reference purposes.

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Equipment Service

Intimate Items About People You Know

NOW that the vacation season is over and fishing, loafing and other summer sports are tabooed for the manufacturer, we should begin to hear plenty of talk about new devices, wonderful improvements and so forth, ad infinitum.

Just as if the advertising columns are ever lacking in such material.

What did we think of the Strand? Several things. Most of them complimentary, but a few—just a few—criticisms. They won't be mentioned here at this time, but will appear later in the editorial columns. Lou Hammond is to be congratulated on his pictures, considering the fact that it was the opening night, together with some of the handicaps he was working under.

Just a word from Bill Kunzmann, lobbying in Washington, D. C., for the National Carbon Co., in the interests of Projection. Bill is hoping great hopes that the industry's greatest globe-trotter, Will Smith, of the Nicholas Power Co., will regale the coming meeting of the S. M. P. E. with a breezy, snappy account of "Things as they be in old Paree."

We had a chance the other day to see a demonstration of another portable suit-case-type projecting machine. This one was slightly different from the others in that the intermittent movement was a distinct departure from all others. There was no intermittent sprocket, the movement of the film being carried out by a sort of rotary shutter which made no use of the perforations. Screen results were very satisfactory.

Charlie Pyle, formerly with the Barnes Organ, is going great guns with his new interchangeable sign systems.

Frank Netchert's fall catalog of floral novelties for theatre decoration is now being distributed.

Sam Weinstein of Menger, Ring Weinstein has returned after a long trip on the road in the interest of the firm.

Perhaps it doesn't look like a big season for Chas F. Campbell! Hendrickson of that company has just obtained a contract to do the electrical work in fourteen Moss theatres which are being altered and refurnished.

Last Week We Met—Watterson Rothacker



HE stops at the Biltmore when he comes to Manhattan Town, which is quite often. For "Watty" besides being a real humdinger in the laboratory game is also some traveler. No convention of film men is complete unless Rothacker is present.

It is a difficult matter to get the life story of a man of W. R. Rothacker's type in a space the size allotted. There are too many traits to mention and too many interesting anecdotes to reveal. But here's the best that can be done.

Rothacker's trip from a nonentity to a man of affairs in the motion picture industry has consumed but slightly over ten years. And consider, too, that his last birthday cake had but thirty-four candles. He's one of the youngest in the business and one of the most successful.

Long years ago as measured by accomplishments Watterson Rothacker was one of the mainstays on one of the best "elevens" that Lewis Technical School ever put out. He was a glutton for work, even as he is now. Judging, too, from present performances we imagine he was considerable of an expert at keeping the helmeted gladiator opposite him guessing what he was going to do next.

But college days have a way of ending. Then what? For Rothacker it meant a period of real work in getting out a small-town sheet in a still smaller town in Idaho. Evidently he ran the newspaper as a purely philanthropic proposition for he also tells of the time when he man-handled freight at night after the paper was printed.

A few years went by and Rothacker drifted back to Chicago and to the office of BILLBOARD which he managed for several years. But his position here was too confining to a man with so many ideas.

He felt the necessity of getting out "on his own" and having a chance to try out some of his schemes. He looked over the field like a general and then decided on the filming and developing. At that time the independent laboratory was not much in evidence. Rothacker believed by collecting the right organization and installing the latest and best equipment the work which the independent laboratory turned out should more than equal the product of the "labs" owned by producing companies. Accordingly he searched for exports in every process encountered in laboratory routine and soon had collected an aggregation that couldn't be beat for results.

There is little of the attitude of the "boss" about Rothacker in his relations with his assistants. As proof of this we would advise you not to attempt to see him at his Chicago laboratory direct after the lunch hour. It is more than likely that he would be found at the country club or in a secluded grill surrounded by his staff, talking—not golf, or horses, of which Rothacker has a fine string—but of office routine, laboratory results and other topics which might arise in the minds of Rothacker and his helpers.

It is said from various sources that Rothacker has several aces up his sleeve that are awaiting for a chance to be played. This is one of the principal reasons for his success at an age when most other men are just beginning—he is always creating. Not satisfied with inaugurating laboratory service that astonished experts he has gone into the producing game quite extensively, complete studio facilities having been installed for such purposes in Chicago. Then he has completed valuable research work in the color processes, with a view to the further standardization of laboratory work.

So you see, he must be pretty busy most of the time, with his laboratory, studio, traveling and research work. But he doesn't show it. Moreover, he is a hail fellow well met and hasn't found it necessary as yet to pull any of this "Too busy to see you" stuff.

News and Gossip in the Equipment World

Equipment Operating Projection Questions Answered

Transformer Troubles

AS we are going to get some new equipment, I am enclosing a blank cut from one of your magazines.

I am aperating two Simplexes, taking the current through a Hallberg Economizer and a Fort Wayne Compensarc, which I have wired in series-multiple. Yesterday after a fuse was blown I found that the Hallberg was very badly shorted in both coils and it looked as if the insulation had been all burned off. The transformers are about ten or twelve years old and I thought that was the reason the insulation was burned off, but an electrician told me that the transformers should not be wired as I have them. Is this true?

What is wrong with the motor when it will not start, but if given a slight twist in either direction it will run that way?

Yours truly,

(Sgned) RALPH V. PLEW.

P. O.: I have been using the transformers as stated above for the last eight months. If they should not be wired as I have them, how long would the coils last? If they would last a few months I would rather buy new ones myself rather than run on one transformer.

Comment: Transformer connections and the results from mis-connections would comprise a book if an attempt were made to discuss them thoroughly. In a case such as Mr. Plew described in his letter above, a thoroughly satisfactory and a complete answer could be given only by examining the burned out coils. Our theory of the cause of his trouble is formed by studying the situation at long distance and with insufficient data to work with.

We believe we are safe in saying that a Fort Wayne Compensarc and a Hallberg Economizer were never designed to be used in double harness, as Mr. Plew has used them. To explain why, it will be necessary to go back a little ways.

Both compensarc and economizer are really transformers and therefore have the characteristics of transformers. Now, in the first place two transformers should never be connected in parallel (or multiple) unless they are of the same design, by the same maker, of the same capacity and having the same characteristics.

If two devices which disagree in one or more of the particulars just mentioned are hooked up in parallel there is apt to be trouble with one of the transformers at least. Transformers in parallel divide the load in proportion to their capacities. But if their capacities are alike other factors enter which may work toward the destruction of one transformer. For instance, if the iron in one device is better suited for cores than the iron used to manufacture the other, then the latter will fall down in operation.

In your case, it is evident that you have been operating the transformers for some time with the same connections and without blowing fuses. It appears then that the trouble which finally caused a short circuit was a long time working itself out.

Although only a personal examination of the burned out economizer could tell exactly what happened, it is probable that the difference in charteristics between compensarc and economizer caused a circulating current to flow through the latter which overloaded it and finally burned it out.

If transformers are properly connected and used with judgment, age should not prove much of a detriment. There are transformers of large capacity that have been operating twenty-four hours a day for twenty years and still going. Your electrician was correct in saying your connections were wrong, but he should have gone further and explained why. Other readers should take note of your difficulty and hereafter make sure that a compensarc and economizer are never connected for team-work. Get two compensarcs or two economizers but never fifty-fifty.

Don't think that because your economizer lasted eight months this time the next one will duplicate its performance. It may last eight years or eight days, depending on circumstances. Put the cost of new coils into part payment for another compensarc and take no chances with a hitch up.

Answering your question concerning a motor, high mica between commutator segments is the most usual cause of such trouble as you mentioned. The mica, being higher than the copper bars, holds the brushes off the surface of the commutator, thereby preventing the flow of current from line to motor coils.

What Is Voltage and Amperage

HERE comes a man, League Member No. 1063, with a request for an article on the distinction between Voltage and Amperage. His request shall be granted and it is hoped that he understands it, because a description of these two much used terms expressed is simple language is like trying to answer the question, "What is Something and Why?"

The old reliable comparison between electricity and water may be the best. Current (or amperage) coresponds to the *amount* of water flowing through a pipe or in a river. Voltage corresponds to the *pressure* of the water or the velocity of the stream.

When you refer to current you mean that you have *so much* electricity in *volume;* a reference to voltage intimates that the electricity in question is under more or less force or pressure.

Speaking now in terms of definitions: An electric current is the flow of electricity brought about when a charge is communicated from one point to another. Current is measured in amperes. An ampere is really equal to 1-10 of the current which, flowing in a circular coil of one centimeter (.393 of an inch) will act on a unit magnet pole at its center with a force of one dyne for every centimeter of wire in the coil.

But you are not advised to learn that definition as its application will do you little good. If you remember that *current* is *quanity* of electric charges that will be sufficient.

As regards voltage and the "Volt" there is a definition (and the technically proper one at that) similar to the one used to define the ampere above. But it will not be given here and furthermore will be forgotten unless someone writes in for it.

Remember that *voltage* is *pressure* or *force* and that will suffice.

The Small Towner Hits Again

WHETHER or not the reader agrees with Lewis Garvin that the film destroyer is the "Great Projectionist from the city," he will consent to the writer's wish to "take the fellow by the neck who puts useless punch holes in films."

What these small town projectionists lack in salary they make up in their allegiance to each other. In the discussions carried on in these columns as to the skill of small-towner versus city projectionist, the noise has been very much in favor of the former. Perhaps the latter class is gathering together an avalanche of arguments which will be dumped on the trade papers in the near future.

Anyway, the small towner is far from a dead one. The letters show it. Keep up your interest in projection and you'll soon be showing some things to the best of city projectionists.

We shall remember Garvin's promise to tell us about the arc light at Russell Springs.

COLUMBIA, KY., Aug. 21, 1919.

Motion Picture News,
New York.

Gentlemen:

I just received the NEWS and took a little time and glanced through it. I noticed the fight is still on in regard to punch holes, marks and the bad conditions the films are received in. I wish to state that up until a few weeks ago that I was bothered a great deal with the punch marks, but we are off of that service now and I haven't been bothered with the marks any more.

I noticed some time ago a letter from an operator in a large town. The way I have the letter in mind, he seems to think that all small town operators are the cause of most of this trouble about punch marks and torn up films. I am a small town operator, and I think that if some of these Expert Projectionists, as they call themselves, who are nothing only Operators just like myself, operating for a living. I think if some of these big projectionists were to get out into the small town theatres and receive some of the films from some of their great brother projectionists, they would quit their big talk about the small operator who takes all the blame on his shoulders. I have been operating a picture machine for about eight years, and I think I know a great deal more about a machine than some of these great city projectionists who are getting anywhere from $25 to $50 per week for their work. I haven't had the honor to have a punch in my hands for the purpose of marking films and never will as long as I keep operating a machine, but I have often wished I had the fellow by the neck who put useless punch holes in the films. The trouble that I have been having until the present time is with the exchanges. I received a picture from the Universal Exchange at Cincinnati—a picture which we ran as a special. I had more trouble with this picture than I can mention, but I did keep an account of the patches I made, which amounted to ten. The places I patched the film had never been scraped, and I think they were just stuck together on imagination, the way they broke. Of course, most of tthe people at the show laid the blame on me for all the breakdowns that could have been avoided at the exchange with a little film cement and a knife or a pair of scissors.

Well, I guess this is all in regard to the punch marks and condition of films, so I will let you know what I am doing with my spare time if you can find any in this letter. My manager has two small theatres, the second theatre which we have just opened a few days ago at Russell Springs, Ky. I am operator and assistant manager for both of these theatres, when I am not operating, and on the road between the two theatres I am looking for special pictures which we present every few weeks.

You see, I haven't had much time to write you before now; but I just couldn't stand it any longer, so I just sat down and wrote anyway.

I am going to write again in a short time and let you know what kind of an arc light we have on the machine at Russell Springs. You may print this letter in the NEWS if you wish, which I would be very glad if you would just to show the Big City Projectionist that it is not always the small town operator that is causing all the trouble.

Yours truly, LEWIS GARVIN,
Local No. 799.

TO PROJECTIONISTS

Volume 8 of the Transactions of the Society of Motion Picture Engineers is now ready for distribution. A sufficient number of extra copies have been printed to take care of demands from non-members. Every projectionist should buy this volume to add to their library of books on Projection.

Send 25c in coin or stamps to any of the following offices of the officials of the S. M. P. E. and the book will be sent post-paid.

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SOLE SELLING AGENTS

Volume Eight of Society of Motion Picture Engineers Transactions Off Press

PAPERS which were read at the last meeting of the Society of Motion Picture Engineers in Philadelphia on April 14, 15, 16 have been published as Volume 8 of the Society's transactions. The subjects treated are varied and have been covered by their authors in a manner fully up to the standard set by previous treatises.

The first paper in the volume is the address by President H. A. Campe. He lays particular stress on the need for further standardization and greater co-operation amongst manufacturers in the motion picture industry.

William Roy Nott of the Research Laboratory, National Carbon Co., has a paper on "White Light for Motion Picture Photography," in which he describes the relative values of daylight and artificial light as applied to picture production. After discussing the effect of different colors of the spectrum he takes up in detail the "white flame arc" and describes a large number of high amperage flame arcs now in use in studios. Mr. Mott concludes with a very complete bibliography of the subject.

The next paper is by Mr. F. H. Richardson on the subject of "Some Phases of the Optical System of the Projector." In developing his treatise Mr. Richardson puts forward a theory relating to the divergence of the beam of light between aperture plate and projection lens. Results of tests which were made are included in the paper.

Following Mr. Richardson, Dr. Kellner of Bausch & Lomb discusses the optical system of the projector from the theoretical and manufacturing sides.

Dr. Story of the General Electric Co. also contributes an able discussion of Mr. Richardson's paper. By means of simple mathematical formulæ Dr. Story explains the factors governing the size of condensers. Both Dr. Kellner and Dr. Story are of the belief that relief from inefficiency in the optical system should be sought in the condenser, not necessarily in the objective.

Dr. H. P. Gage has submitted a paper entitled "Condenser Design and Screen Illumination." Throughout his paper Dr. Gage has made use of the corrugated condenser, hence it is seen that his remarks apply in general to the optical system employing a Mazda lamp as a light source. Each element of the system is discussed as to size and position and much of the reasoning can be applied as well to the arc as to the incandescent source.

"Adding Color to Motion" is the subject of a treatise by W. V. D. Kelley. Mr. Kelley relates briefly the history of photography in colors and describes the principal forms now in use.

The final paper of the Transactions is one on "Attachments to Professional Cinematographic Cameras," by Carl L. Gregory and G. J. Badgley. All of the more important camera attachments are described, together with their modes of operation. The authors also make worthy suggestions of attachments that are needed, but are non-existent at present. To the camera man or cinematographer this treatise will prove of great value as indicating the directions in which camera manufacturers are working in an endeavor to market an all-complete device.

Will Mazda Do the Work?

LEAGUE MEMBER No. 912 asks for information on Mazda lamps when used on throws up to 90 feet. He also wants to know who makes the most reliable incandescent bulb and ends up by asking if Mazda lamps are as satisfactory as the D. C. arc.

Roughly, the Mazda lamp is suitable for pictures up to 12 feet in width at a distance of 90 feet. Just before the war, the manufacturers of incandescent lamps got together and decided on the limitations of their products. Previous to that time, information regarding Mazda projection was rather meagre. Stories were circulated that the incandescent lamp would soon take the place of all arcs; other stories carried the news that the lamps were only good for 30- or 40-foot throws and were unreliable at that.

Both stories were untrue and misleading. The Mazda lamp has been improved until within its limitations it is a most satisfactory source of light for projection purposes.

There are now two sizes of Mazda lamps for projection: the 600-watt and the 900-watt. A theatre of any size at all needs the 900-watt, so that the smaller bulb can be ignored in this discussion.

As far as the light on the screen is concerned, there is no fault to find with Mazda projection, just so long as it is used within its limitations. Mazda lamps originate light rays that are slightly yellower than the arc, but this point is not one to condemn them. An arc badly handled emits light rays of poorer quality than a Mazda in normal operation. Incandescent projection produces a screen picture of even intensity whereas an A. C. arc under the same circumstances might give uneven screen illumination.

So much for the light giving qualities of Mazda. In operation, the Mazda is far superior to either A. C. or D. C. arc. Once the lamp filaments have been adjusted on the optical center and the reflector image likewise made to assume its correct position, the projectionist is through with the lamp house and contents. Provided proper current and voltage are maintained there is nothing more for him to worry about.

But therein lies the greatest source of trouble and up to the present time the main bugaboo of incandescent projection. Principally because of the lack of sensitive regulation the lamp was submitted to excess voltage for periods of time which, though slight, cut down the life of the lamp to a really disappointing figure. If a lamp, sold with a guaranteed life of 100 hours, was by accident or carelessness submitted to a 5 per cent excess of voltage for only a minute or two the lamp might burn out at the end of 50 hours. Such results were discouraging to the exhibitor who had to buy lamps so frequently.

If a Mazda lamp of the 900-watt type was installed, that meant 30 amperes at 30 volts. It was up to the projectionist to see at all times that the voltage remained at 30. For this purpose he was and is in most cases today provided with a hand-controlled regulator. If he happened to be taking current off a supply line having bad fluctuations he was up against it. He knew or should have known that a minute's carelessness on his part if the voltage jumped to 32 or 33 would mean a reduction of one-half in the life of his lamp.

But there are signs of the appearance on the market of several automatically controlled regulators. These are the only types suited to projection work. Hand control has no right of existence and will without doubt disappear entirely w the new regulators pop their heads over counter.

You ask for a comparison of Mazda and D. You have taken the two worst examples, but shall hear the truth.

Because of claims which in the beginning g the impression of extravagance and promoted trust of their products manufacturers of Ma lamps are now much more careful of their st ments. Not that their previous figures were honest. They were slightly over enthusiastic, th all.

Recent publications from the makers claim eq satisfaction with Mazda as compared to A. C. a up to 60 to 65 amps. and D. C. arcs up to 30 an and for throws up to 90 or 100 feet with a scr not larger than 9 feet x 12 feet. Thus you for yourself what figures limit the usefulness the lamp. After measuring your theatre and e mating your conditions you can act accordin At 30 amps. no Mazda lamp will better the scr results from a well handled D. C. arc. But bel that figure the incandescent will begin to g Of course at any of the amperages mentioned saving in current by the use of a Mazda lamp be considerable. Assuming that you find a 9 watt lamp does the same work as a 60 amp. A. arc, which has a voltage drop between carbons 38 volts, it is seen that the saving is nearly 60 cent in current consumption.

Any one of the "big three" will supply you w high class lamps: Westinghouse Lamp Wo Edison Lamp Works and National Lamp Work

More Trouble

MR. F. M. GREENE of Clinton, Ind., says: Having written one letter to the Departm and feeling that I am no longer a stranger I contribute another line or two along with a clippings which you can enter in the gallery. think they are very good samples of punk proj tion but I cannot make out whether they were in to wake an operator up or to scare the au ence. But, nevertheless, I think some comp had better advertise ticket punches so this yo man can get him one if he just has to punch fi or at the rate he cuts holes in the film he will to cutting whole frames out next. All these pie were taken from one reel. So you can imag what the whole five of them looked like bef they were taken out.

The other clippings of bad film and patches w taken from a new copy, a Fox Standard pict Now can you imagine it? And the film had b inspected too. But I have figured it that this co pany is too far gone to be saved. Got everyth beat I've seen yet.

Since I wrote the other letter I have "Hearts of the World." The film company s a man along with it and it had to have a thorou inspection before I was able to run it and if I sent you the clippings from it you would h fainted.

I am enclosing a label of my own that I use the cases. I make out a carbon copy and fil and put the other in the case. The other opera in the town has the same thing with his name them. I don't know whether this will do any g or not, but let us hope it does.

Well I guess I have written enough for time so I will ring off and let some one else trouble have the floor.

Answer: Wonder what Mr. Fox would th if he would read what you have said. But w you say has a good deal of truth in it. We more "kicks" against the Fox Exchange t against any others. Those in charge of affairs the main office do not seem to care a whoop w their exchanges put across. When a company rives at that stage of the game there isn't m use in trying to make them see what a fall they due for.

But we are surprised that "Hearts of the Wor should have been sent out in such shape. P haps the "Film Co." you refer to had an inkl

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Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

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E. L. BRAGDON.....*Technical Editor*

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My dear sir:

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Which is it? Have we asked you to send money? No! But we have offered to send you a valuable book, free.

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Not much of a "hold-up," is it?

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Earnestly,

WHR*CR W. H. Rabell

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We manufacture and FULLY GUARANTEE both transformers and adapters to be free from mechanical or electrical defects and to do the work for which they are designed.

We quote verbatim a part of one dealer's letter to us:
"Why the regular dealers do not care to push your equipment is because in doing so he is losing the cream of the business in lamphouse parts, such as condensers, lugs or terminals, carbon jaws, etc." Right here we want to say that there are not many dealers who do this, most of them are honest, upright men who will give the exhibitor the best on the market for his use, but the letter we quote tells you the reason. Mr. Exhibitor, why some dealers are small enough to knock any device that SAVES MONEY FOR YOU.

Look into the Project-A-Lite devices for economy and service—it's there all the time.

Write us for information; many are doing it and we are busy telling them what we can do with Project-A-Lite. We want to tell you, too.

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that everything was not as it should be and sent the man along to put things right.

The label submitted by Greene is similar in make-up to others which have appeared in this department. It has the usual places in which to write down the condition of the film, misframes, bad patches, etc.

Union Notes

A FEW notes from Local 330, Fort Worth, Texas:

The following committees were appointed for the ensuing year:

Business Committee: S. A. Austin, William Lee, H. L. Paisley.

Executive Board Members: C. E. Head, E. Bean.

Legislative Committee: William Lee, C. E. Head, H. L. Woods.

Press Committee: Leon Friedman, B. Y. Coffman, E. Bean.

Examining Board: William Lee, E. L. Young, Leon Friedman.

Assistant Business Agent: William Lee.

City License Examiner: Claude M. Fox.

Local 306

IN order to prove that it was a Progressive Local 306 sent Edgar T. Stewart to the 56th Annual meeting of the New York State Federation of Labor held at Syracuse during the week of August 25th. Several matters of intense interest to projectionists were brought up and discussed. Within a short time a complete account of the activities of Local 306 will appear in the NEWS.

Notice

THROUGH error on the part of the selling office of the Lowenstein Radio Co., Inc., their Mono-Methyl Paramino-Phenol-Sulphate was advertised under the trademark "Metol." We hereby call attention to the fact that same should have read "Timerol" only.



National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1127)	Cecil Tittle	Johnson City, Tenn.
(1128)	W. O. Paul	Danville, Va.
(1129)	Joe F. Castlebury	Danville, Va.
(1130)	Onis Allen	Athens, Ala.
(1131)	L. J. Howlett	Morrisville, N. Y.
(1132)	Max Jacobs	So. Boson, Va.
(1133)	Jerome Wolff	Sheboygan, Wis.
(1134)	Ray J. Galey	Cooks Mill, Ill.
(1135)	D. L. Harper	Charleston, W. Va.
(1136)	F. W. Green	McAllen, Texas
(1137)	Jno. L. Hogan	Chillicothe, Mo.
(1138)	C. E. Twiss	Sandpoint, Idaho
(1139)	Frank B. Payne	Adrian, Mich.
(1140)	Colin E. Wood	Victoria, Australia
(1141)	Wm. F. Grogan	Fort Myers, Fla.
(1142)	Leow Friedman	Fort Worth, Texas

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

.....

Two Arcs and One Compensarc

League Member 1028 asks:

How can I connect a 60-amp. Compensarc w both arcs burning at once?

Answer:

It cannot be done, assuming that your comp sarc is the transformer type.

If you connected two arcs to a compensarc economizer by any scheme of connections what ever you would have trouble in operation. Wl your second arc was struck, the first one would out. This method of running two arcs on c machine is called "stealing the arc."

Your only remedy is to get two compensarcs, use one on each arc.

To Projectionists

It will pay you well to look over the Review the new Transactions of the Society of Motion P ture Engineers which appears on the preced page. The discussions on the optical system the projector are worth the price of the entire ume.

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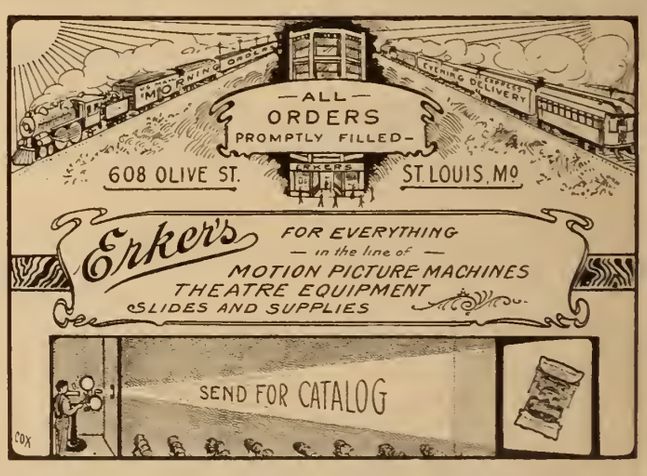
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Stage Equipment — Theatres Worth While — Auditorium Lobby

Brooklyn Comes Into Possession of Greatest Motion Picture Theatre in the East

WHEN the new Brooklyn Strand opened its doors to the public on August 30 another step forward had been taken in motion picture playhouses. Without a doubt the new Strand is



more imposing, the decorations more elaborate and the appointments in general more beautiful than in any other picture theatre in this country, which is the equivalent to saying in the world.

The structure has been raised at the corner of Fulton street and Rockwell Place, Brooklyn,



Illustration showing the arrangement of loge seats, and also method of entrance to balcony

with the main entrance on Fulton street. The front of the theatre is modelled after a Greek facade, two stories in height. Colored Seraffito panels ornament the freize which combined with appropriate Latin quotations placed on both sides of the marguire and serve to strike a keynote harking back to the days of old Rome when play-houses were real works of art.

Upon entering there is seen the most imposing lobby ever constructed in any theatre. It is larger than any other lobby in the country, if not in the world. The design, with its marble furniture represents in a general way the patio of a typical Pompeiian home. Wall decorations are of painted Pompeiian ornament worked out in a color scheme of red and yellow. Wall columns are black and white Vermont marble. These staircases in themselves are works of art, lending an air of spaciousness to the already perfect lobby. An ornamental iron and leaded glass screen separates the upper part of the lobby from the balcony mezzanine. This arrangement has the effect of throwing the balcony and mezzanine into one, thereby adding to the grand appearance of the lobby.



View of the lobby and grand staircase as seen from the main entrances. In the background on the mezzanine floor are the leaded glass partitions

gold with bronzed caps and bases. Leading from the lobby on either side to the balcony are the grand staircases, twelve feet in width and built of



View from the balcony, showing beautiful moral paintings above proscenium arch

Once inside the auditorium the spaciousness of the new Strand is immediately evident. The auditorium with a floor area of 125 ft. by 96 ft. is amply decorated with mural paintings and ornamental style of architecture has been adhered to here.

There is one balcony with a seating capacity of 2900. An excellent view of the screen may be had from any one of the seats, the slope being sufficient to permit of no interference. Entrances to the lobby can be affected in two ways, from the mezzanine floor direct to the front rows of the balcony or by another series of stairways leading from the balcony mezzanine half way up the balcony.

Adequate facilities have been provided for the eventual presentation of vaudeville. The stage is 85 ft. by 36 ft. and is equipped with all the necessary dressing rooms and appliances.

The theatre building contains all the latest modern conveniences such as luxuriously furnished smoking rooms for the men and rest rooms for women on each floor. A semi-circular mezzanine forms a lounge for all the patrons of the house.

An orchestra of thirty pieces led by Alois Reiser presents a high-class musical program fully in keeping with the remainder of the house. The grand pipe organ is played alternately by C. H. Smith and Frank S. Adams.



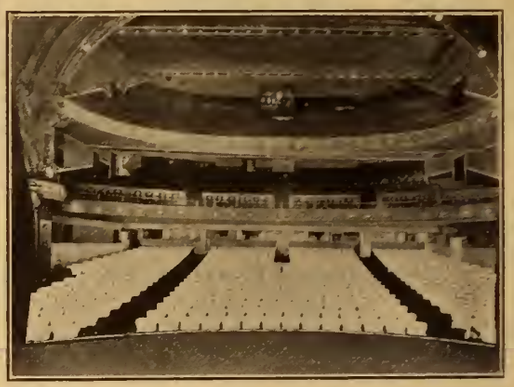
Corps of capable usherettes selected for duty at New Strand

Sanitary Covers for Theatre Chairs

THE well-known supply house of Dwyer Bros. & Co., formerly of Columbus, Ohio, have recently equipped a factory for the manufacture of theatre chair covers. This factory, which is located at Cincinnati, is one of the most complete in this country, having been equipped with the latest power sewing machines, electric cutting machinery and electric pressing equipment. Although operation was started but a short time ago, the plant is already engaged in executing many large orders from theatre managers who have been impressed by the products. Mr. S. Barrett McCormick, Circle Theatre, Indianapolis; Mr. Tom Reilly, Ohio Theatre, Cincinnati, and the Harry Davis Enterprise Theatres of Pittsburgh have added to the comfort of their patrons and the attractive appearance of their theatres by covering their theatre chairs with the Dwyer Sanitary Chair Covers.

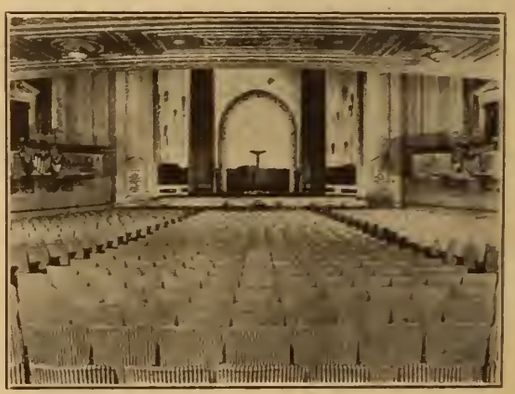
The effect of the floral and stripe designs in cretonnes, tapestry linens, etc., of which the covers are made, creates an atmosphere of warmth and comfort while the white cream covers in drill and other material at once give that cool appearance that is so much desired in hot weather.

The covers are made to special order only and are cut and tailored to the special design of the



B. F. Keith's, Indianapolic theatre, showing effect of chair coverings

chair. Through the simple matter of measuring, orders are being handled by mail and shipped to



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he Blackstone Theatre, Pittsburgh's Latest, nother Example in Progressive Theatre Work

HE beautiful new Blackstone theatre, erected by Isaac Guckenheimer, the well known Pittsh exhibitor, on Fifth avenue, the Broadway of Steel City, was thrown open to the public on ast 7. Thousands of theatre-goers passed by icket booth on that day and were agreeably ised by the artistic symmetry and colorful y of the new amusement house.

ch had been exepected of the new edifice for s generally known that Mr. Guckenheimer was ng no expense to make his theatre take high among other theatres, but notwithstanding nowledge the public was considerably astonat the results arrived at and the proprietor of the new enterprise was complimented on all sides for having given to Pittsburgh one of the coziest, prettiest, most sanitary and most comfortable theatres, not only in that city, but in others as well.

Nothing but latest ideas in everything pertaining to architectural beauty and the comfort of an audience have been made use of in the construction of the Blackstone. Quite a number of the motion picture theatres of Pittsburgh have handsome marquees and entrance lobbies, but those of the new theatre are without doubt the most striking of any possessed by any theatre in the city. The entrance lobby is designed along French lines, is elliptical in form and decorated in two tones of brown and gold. It is in harmony in every way with the beautiful color schemes of the interior of the theatre. The tile floor continues out to the curb, which is an unique feature in entrances to theatres.

The auditorium, which has a seating capacity of 750, is designed in the Adams style. The entire floor of the auditorium is of tile, with wainscoted walls, marbleized, and the general decorations are in old rose, ivory and gold surmounted near the ceiling with a night sky and landscape. The lighting scene affords good lighting throughout, without glare or interference with the showing of the picture

The Blackstone will have one of the largest organs in the city, a magnificent new Hilgreen-Lane organ, which will be one of the most attractive features of the theatre, as the acoustic properties are of the best.



Mr. Isaac Guckenheimer of new Blackstone theatre and views of lobby and entrance

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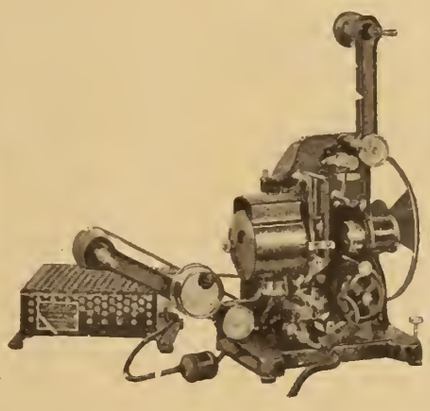
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The Shaw Method of Six Color Cinematography Based on the Additive Process

An Interesting Description of the Invention as Described Originally in the British Journal of Photography

IN the production of moving pictures in colors as hitherto suggested, a rotary band screen was provided having arranged thereon three or more filters in which alternate color was a shade of red, the other colors being green and blue.

For projecting pictures it was also suggested to dye the films corresponding to the colors of the screens through which the corresponding negatives were taken or to employ similar screens.

The invention has for its general object to provide means whereby the natural shades and tones of the subject photographed can be more nearly reproduced on projection; and the more specific object is to reduce to a minimum the "flicker" effect in color moving picture projection.

With this end in view the invention consists in the production of a moving picture film bearing continuing aspects of a subject in successive groups of six picture image-sections, each section showing a color selection and three of which being of red color are alternately disposed in their relation to the other three picture image-sections of the group, of which only one is of green color selection and the remaining two are of primary color selection other than red.

The invention further consists in making a positive film from the negative, and projecting it with the aid of recurring red and green filters, the picture image-sections of red color section being colored by the red color filters and the other picture image-sections each being colored by a green color filter.

The invention also consists in a method for projecting moving pictures in colors in a moving picture projector without the aid of color filters in which the picture image areas of red color selecting of a film bear a red color tint and the other picture image areas each a green color tint.

Analyzing the problem of "flicker" common to moving pictures in colors comparison has been made with the regular "black and white" moving pictures and seemed that the trouble could be remedied if the positive film ready for projection in colors could be made of such quality that the differently colored separated pictures-sections comprising the image should not only show a difference in the opacities of the color separated picture-sections, thus controlling and selecting the colored light which it permits to pass, but these opacities should be arranged and regulated to such a degree that if projected without color filters they should show, with the exception of the red color separated picture-sections, imagies closely resembling the "black and white" moving picture where the amount of "fllicker" is usually at minimum.

This theory, later found to be a fact, is based on the view that the disturbance or "flicker" which is perceived by the retina of the eye is due to violent light changes caused by quickly and successively moving these picture-section opacities alternating in contrast of strong light and shadows; what in one of the positive picture image-section is expressed as a transparent light-passing spot is an opaque light-preventing spot in the next following picture image-section.

For illustration, if we think of the spectrum as one chain of graduated colors and hues extending from one end of the spectrum to the other, as soon as we take any link out we break the continued line of the chain and certain hues or shades of colors will be missing; the gradual color scale will be disturbed, the absorption bands will be sharply defined and a "gap" between the primary colors of the spectrum will be formed which would cause upon the retina of the eye a sensation similar to looking upon a board marked with black and white checkers, a sensation causing an immediate disturbance to the eye, and if such a sensation is continued for a length of time the eye fatigue and "flicker" increases in proportion.

A similar sensation of "gaps" is caused upon the retina when different sharp cut primary color filters are used in forming the different color separated opacities on the film. Besides causing "flicker" these "gaps" prevent the eye from perceiving the colors in their natural shades and hues, as each missing link represents a color shade or hue which is necessarily a part of the spectrum.

Further analyzing the "gaps" it was observed that in the projection of the different primary colors, the "flicker" was mostly trying upon the eyes when green or blue-green colored light was being passed by sharply cut color separated opacities; the red colored light being passed by the red color separated picture opacities did not cause much "flicker" or pulsating effect upon the eye.

From that time on efforts were directed to picture section opacities representing separations of wave-lengths different from red, by regulating the opacities translating the photographic details from orange, green, yellow to blue shades of the subjects to such an extent that when a positive was made from a thus regulated negative film and was projected, for instance, in monochrome, say green light, a graduated scale of different hues of green color was perceived ranging from deep green to a very light blue green shade, according to the natural colors of the subject; the green light sifting through the translucent or semi-translucent varying opacities of the picture image-sections and forming these different hues of green color without any 'gaps."

In order to register on the moving panchromatic negative film the color selected picture-image section-opacities for the purpose above described there was used in the taking camera in front of the negative film a movable color screen geared to travel in synchronism with the film, the screen having six openings, each filled with one color-filter, these six color-filters comprising three color-filters of short wave-length and consisting of green, yellow, and blue color respectively, and three color-filters of a long wave-length and each consisting of a red color only, so arranged that each of the three red color-filters alternated to form a pair with one of the three different color-filters of the short wave-length. When thus arranged and used in combination with a panchromatic negative film these six color-filters register lengthwise of the film picture-image section-opacities in the following order. red, yellow; red, blue; thus forming an unbroken chain of color separations having no "gaps."

A positive is made from this negative film and although red, green, yellow and blue color filters were used in the taking, it is possible to project the positive with two primary color-tilters only, namely, red and green. The picture image-section o color selections passing red colored light an picture image-sections of green, yellow and color selection each passing green colored ligh

The patentee believes himself to be the fir use in taking moving pictures in colors a mo color screen filled with six color-filters so arra and selected to register on the panchromatic n tive film groups of six color selected picture in sections, three of which represent red color and the balance of three color selected pi image-sections representing green, yellow and values and so arranged that the picture image tions of red color selection are registered other one and the picture image-sections of g yellow and blue color sections are each regis once in every group of six picture image-sec when a positive is made therefrom to projec picture image-sections of red color selection light of red color and the picture image-sectio green, yellow and blue color selection each light of green color.

Thus, in each group of six picture image tions, the red images, alternating in projection the green images, and each green image show different density or shade of green color influ by the difference in the opacities of the green low and blue color selections, form in the pr tion of each group of six pictures image-sec three different pairs of color mixtures, and overlapped in the eye of the observer by persis of vision produce moving pictures in colors, nearly approaching colors of nature with a mum amount of flicker; or the positive film be the successive groups of six picture image-sec of color selection can be directly tinted, dy toned photographically, in which case the p image-sections of red color selection will b red color tint and the picture image-sectior green, yellow and blue color selection will bear a green color tint, and the projection c positive film will take place without any recr color filters.

(To be continued)

To Cinematographers

Volume 8 of the Transaction of the Socie Motion Picture Engineer just off the press tains several papers of interest. A short r of each paper is given in this issue of the E ment Service Section on page 2452.

A Tripod Adaptable to A Cameras

SOME time ago in these columns ther peared a complete descriptive article on th Akeley Camera. This camera, which found favor with the Signal Corps, contains so interesting points of design and operation th article just mentioned was received with wi terest. At the time the description was giv features of the tripod were but lightly to upon since the camera proper was the subj the story. In the article which follows the A tripod will be dealt with so that those whc found other tripods lacking in some manne be informed of the advantages of the Akeley.

Fig. 1 shows the tripod complete. It weig pounds, has a length extended of 5 ft. 8 i collapsed of 3 ft. 4 in. Its head is made c aluminum, triangular in shape, each side c triangular head being 7 in. in length.

The legs are made of straight grain mah 1¼ in. wide and ½ in. thick. It will be r

rom Fig. 1 that the legs have a particularly wide pread at the top. This feature insures ragidity nd good support. A thumbscrew attachment, also een in this figure, makes it possible for the legs to e quickly detached from the aluminum head. One



advantage of the simple straight sticks of which the legs of the tripod are composed is that such construction makes it easily possible to substitute another stick—made on the spot, if necessary—in case of breakage.



CUT 1

Shows truss locked—which when in this position slightly bows legs outwards giving tension which results in the remarkable rigidity. In this position, the end of the truss bears against steel springs, which bearing leather washers to prevent slippage, holds tightly against the outer and upper sticks and thereby locks the tripod.



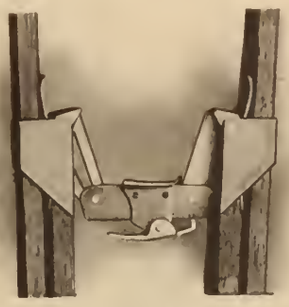
CUT 2

To unlock—thumb is placed on upper thumb piece of lock and middle finger presses lock lever which releases catch—pressing down with thumb breaks lock as here shown.

Sheet brass is used to make the cappings. These are riveted through thus reinforcing the sticks. The toggles are also of brass, with the exception of the locks which are of hardened steel.

The points are made of cold rolled steel, case hardened, with hexagonal base and chisel shaped to provide the best ground grip.

Binding of the legs is unknown with the Akeley Tripod even in the dampest weather. After the locks have been released there is plenty of free play which does away with all chance of swelling and consequent sticking.



CUT 3

By another pressure of the thumb the second half of lock is broken as shown in this cut—then this lock serves as a band to actuate the lower leg freely up or down. When at the desired length, the center truss is then easily and quickly returned to position as in Cut 1—while the lock proper latches by a spring and prevents the truss from any possible collapse until intentionally actuated by the operator. This means that the tripod in a few seconds may be adjusted to any position—which is not possible with the several thumb screws of the usual type.

This tripod, as has been intimated previously, was developed to accompany the Akeley Camera, which has obtained a name as a quick acting instrument. Extra weight was therefore discarded wherever possible without sacrificing steadiness at the same time. As a result this tripod is light in weight, perfectly rigid, easily and quickly adjustable and permanent in its adjustments. For motion picture work each one of these features is a requisite and the Akeley Tripod seems then to be fitting well into the scheme of things for the cinematographer.

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Herschel Henlere, vaudevillian, at the console of the Robert-Morton orchestral organ

The History of "The Marseillaise"

By J. C. Cuthbert Hadden
(In Musical Opinion)

THERE is no patriotic song in existence which has had more power over the people or taken a great share in their military achievements than the "Marseillaise." In the quieter times of the third Republic, Frenchmen have learned to listen to it with little more than a thrill; but its effects were altogether different in the days of the first Revolution, when the people were wrought up to fever heat amid wild scenes of bloodshed and warfare in their own streets—when women "were fighting with the ferocity of wild beasts and the heavily laden tumbrils were rolling on day after day toward the scaffold." In those days it made the blood tingle in men's veins, and whole armies and assemblies sang it, in the words of Carlyle, "with eyes weeping and burning, with hearts defiant of Death, Despot, and Devil." The words "Aux Armes! Marchons!" were heard resounding in every corner of the country. They helped to win the victory of Jemappes for Dumouriez's forces, forty thousand all singing them as they marched irresistibly on the enemy. A Republican general asked for "a supply of one thousand men of a new edition of the 'Marseillaise.'" Another reported: "I am going into battle; the 'Marseillaise' will command with me." Klopstock, the poet, declared that the song had caused the death of fifty thousand Germans. Of course, there is an element of danger in a song of this kind—an element of which we have some experience nearer home in "The Battle of the Boyne"; and as a matter of fact the "Marseillaise" was for many years prohibited from public use. Not until 1879 were the military bands allowed to play it. It was kept in constant thraldom—always feared, always watched like a lion ready to break forth from its den and a second time spread desolation and carnage over half the nations of Europe. In one sense, therefore, it was not quite what Carlyle calls it—"the luckiest musical composition ever promulgated." And yet France might not have been the France she is today without it, for Fletcher or Saltoun's familiar aphorism applies as much to a country's national anthems as to its national song

An English writer has declared that only a French patriot can properly sing the "Marseillaise," it would be less of an exaggeration to say that only a French patriot could have composed it. Absurd statements appear from time to time in connection with the history and origin of the famous song; but there is not the slightest doubt that both words and music were written by Rouget de Lisle, an "inspired Cyrocan colonel," who was quartered at Strasburg when the volunteers of the Bas Rhin received orders to join Luckner's army.

As the son of royalist parents, and himself belonging to the constitutional party, De Lisle, an engineer captain, declined to take the oath to the constitution abolishing the crown. He was therefore deprived of his military rank, denounced and imprisoned, only to escape after the fall of Robespierre. He appears to have been greatly admired among his associates for his accomplishments, he being at once poet, violinist and singer. He had even tried his hand at three pieces for the theatre, which, however met with no great success.

It was on the evening of April 24, 1792, that he wrote the "Marseillaise." That night he was one of a social party at the house of Baron Dietrich, the Mayor of Strasburg. The baron's resources, we read, had been so greatly reduced by the necessities and calamities of war that nothing better than garrison bread and a few slices of ham could be provided for dinner. Dietrich smiled sadly at his friend and lamenting the scantiness of his fare, declared that he would bring forth the last remaining bottle of wine in his cellar, if he thought that it would help to inspire De Lisle in the composition of a patriotic song to stimulate the courage of the young soldiers as they marched out. The ladies signified their approval and the last bottle of wine was produced. De Lisle said nothing at the time, but returning to his lodgings he set to work in a fit of enthusiasm and before daylight dawned he had completed both the words some of them had been, as it were, "in the air" for months beforehand. Thus we find that in an address from the Club De l'Auditoire—of which De Lisle was a member and probably the poet—such sentences appear as "To arms, fellow citizens. The standard of war is unfurled; the signal is given. To arms! The hour to fight has arrived. Victory or death!

But whether or not the words like the music, were due to a sudden burst of inspiration, it is certain that the music was hardly dry on De Lisle's manuscript when Mayor Dietrich who had a good tenor voice, was singing the new song to a party of friends at his house amid the greatest enthusiasm. It was only an afternoon's work to have the music copied and arranged for a military band, and on April 29—four days after its composition—the song was played at a review by the band of the Garde Nationale. On June 25 it was sung at a civic banquet at Marseilles, when it was received with such tremendous applause that the decision was at once made to have it printed. This was immediately carried out, and under the title of "Chant de Guerre pour l'Armee du Rhin" it was distributed to the volunteers of the battalion just starting for Paris. On July 30, the army entered the capital singing the inspiring melody and to its strains they marched some days later to the attack on the Tuilleries. From that time to "Chant de Guerre" was called "Chanson des Marseillaise"— name which has sometimes led to confusion as to its locale of its birth, but evidently adopted because it was first sung by the battalion of volunteers from Marseilles.

It is doubtful if there has ever been a song that has had more power over a people than the "Marseillaise." Something of this has already been shown and much more could be added. During the route of Ducrot's division after Froeschwiller, M. Ludovic Halevy (making his way with other fugitives to Phalsburg) relates how the company, battered by the elements and disheartened by disaster, suddenly took heart and hope when the tall Tambour-major Berne striding in front, lifted his gilt staff as a signal and let off the "Marseillaise" the soldiers striking in one by one and becoming new men under the intoxicating influence. It all reminds us of Heine's French drummer who could not speak German, but "could make himself very intelligible with his drum. If I did not know what the word "liberte" meant, he drummed the "Marseillaise," and I understood him."

Oddly enough, poor Dietrich walked to the scaffold accompanied by the strains of the song he had indirectly helped to call into being. As for De Lisle, entering the army again, he made the campaign of La Vendee under general Hoche; was wounded and at length went into privacy at Montaigne (his birthplace) where he remained a poor lonely broken-hearted man until the second Restoration. His family had some little property among them; but a brother seems to have taken advantage of the composer, and the latter was forced to go to Paris, where only a small pension—granted by Louis XVIII and continued by Louis Philippe—prevented him from starving. He passed away in a friend's house at Choisy-le-Roi on July 27, 1836, being then in his seventy-sixth year.

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LATEST MUSIC CUES

"THE WORLD AND ITS WOMAN"

(Geraldine Farrar-Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Suspense" (Moderato Andante), Winkler

1—"Chanson Russe" (Characteristic Fantasie), by Smith (1 minute and 15 seconds), until—S: At Screening.
2—"Intermezzo Russe" (Characteristic), by Franke (1 minute and 45 seconds), until—T: Robert Warren, an.
3—"Fairy Tales" (And. Mod.), by Komzak (2 minutes and 20 seconds), until—T: From that moment the story.
4—"Song of the Volga" (Russian Song), by Boatmen (3 minutes and 25 seconds), until—T: Passing years have wrought.
5—Theme (1 minute and 25 seconds), until—T: Every woman on the estate.
6—"Troyka" (Russian Folk Song), by Kretschmer (1 minute and 15 seconds), until—T: The wreck of a dream.

NOTE: To be produced as vocal solo with organ acc.

7—Tacet (15 seconds), until—T: "Will you humor a lonely?"
8—"Sleeping Beauty" (Concert Waltz), by Tschaikowsky (2 minutes and 40 seconds), until—T: That night at the home.
9—Repeat: "Troyka" (1 minute and 25 seconds), until—S: Close-up of organ.

NOTE: To be played as vocal solo with organ acc.

10—Theme ff (2 minutes and 20 seconds), until—T: Realizing the tragedy.
11—"Andante Pathetique," by Berge (1 minute and 25 seconds), until—T: The turning point in.
12—"Kukuska" (Russian Characteristic), by Lehar (20 seconds), until—T: St. Petersburg, a city of.
13—Continue to action (1 minute and 50 seconds), until—T: After six years.
14—Second movement of "Allegro Con Grazia" from Sixth Symphony, by Tschaikowsky (50 seconds), until—T: The Imperial Grand Opera.
15—Continue to action (35 seconds), until—S: Marcia singing.
16—"Melody" (Moderato), by Rachmanninoff (2 minutes and 40 seconds), until—T: The recognition of a great.
17—Theme (2 minutes and 55 seconds), until—T: Realizing that she is.
18—Continue ff (25 seconds), until—T: Mamie O'Conner, a.
19—Continue pp (35 seconds), until—T: "What's the loosen?"
20—"Crafty Spy" (50 seconds), until—T: The secret meeting-place.
21—Meditation from "Thais," by Massenet (2 minutes), until—T: The opening performance.
22—"March Russe," by Canne (55 seconds), until—S: Curtain goes down.
23—Theme ff (4 minutes), until—T: At the close of an ever.
24—"Serenade Romantique" (And. con moto), by Borch (2 minutes), until—T: What years of success.
25—Theme (2 minutes and 5 seconds), until—T: "And now I realize."
26—"Russian War March," by Laurendeau (2 minutes and 35 seconds), until—T: July 29, 1914, with the.
27—Continue pp (20 seconds), until—T: And some there were.
28—"Dramatic Tension" (In Russian atmosphere), by Borch (1 minute and 25 seconds), until—T: July, 1917, finds.
29—"Agitato" (For scenes of tumult), by Minot (1 minute and 15 seconds), until—T: The foulest promises.

NOTE: Watch shots.

30—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: While men died.
31—Continue ff (30 seconds), until—T: The Soviet workers, soldiers.
32—"Furioso" (Depicting conflict and riot), by Shepherd (1 minute and 5 seconds), until—T: While on the estate.
33—"Melody" (And. Mod.), by Friml (1 minute and 30 seconds), until—T: On the Galician front.
34—"Slimy Viper" (A mysterious tone picture), by Borch (25 seconds), until—T: Bolshevism.
35—Continue to action (1 minute and 30 seconds), until—T: The Spring of 1918.
36—Theme ff (2 minutes and 55 seconds), until—T: With a price on his head.
37—"Mysterioso Dramatico" (Depicting misery and agitation), by Borch (3 minutes and 40 seconds), until—T: The greatest crime of all.
38—"Agitato Appassionato" (Depicting passionate agitation), by Borch (3 minutes and 45 seconds), until—T: "Harry Peter, dear, and I."
39—"Dramatic Agitato," by Borch (4 minutes and 1 second), until—T: Determined to get to the.
40—"Dramatic Agitato" (For subdued dramatic action), by Minot (1 minute and 25 seconds), until—T: Return to headquarters.
41—"Serenade" (Dram. Mod.), by Widor (1 minute and 5 seconds), until—T: Archangel, the port.
42—"America, My Country, 'Tis of Thee" (25 seconds), until—S: Close-up of American fleet.

"LONELY SOUTH PACIFIC MISSIONS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

1—"Characteristic Tremelo," by Lovenberg (1 minute and 10 seconds), until—S: At screening.
2—"May Dreams" (And. con moto), by Borch (40 seconds), until—T: Bishop Bertreux, etc.
3—"Cocoanut Dance," by Herman (50 seconds), until—S: Close-up of dancers.
4—"Serenade" (And. Mod.), by Drigo (40 seconds), until—T: Civilization.
5—Continue to action (35 seconds), until—T: "The woman would not come."
6—Theme (2 minutes and 55 seconds), until—T: The print shops where.
7—"Serenade" (Moderato), by Widor (1 minute and 50 seconds), until—T: The lonesome Marist Mission.
8—Theme (40 seconds), until—T: "Something chic in the"—until * * * * THE END.

"SAVING SAVAGES IN THE SOUTH SEA"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

1—Theme (2 minutes and 20 seconds), until—S: At screening.
2—"Padisha" (Intermezzo), by Loraine (2 minutes and 25 seconds), until—T: The village church at.
3—"Nubiana" (Char. Int.), by Ascher (1 minute), until—T: A little chocolate drop.
4—"Funeral March of a Marionette," by Gounod (20 seconds), until—T: The funeral of a convert.
5—Theme (4 minutes), until—T: "We sailed on for 300 miles."
6—"Mystic Shrine" (Int.), by Cameron (1 minute and 50 seconds), until—T: "This little girl was."
7—"Almeh" (Arabian Allegretto), by Herman (1 minute and 40 seconds), until—T: Canoe races—until * * * * THE END.

"THE UNDERCURRENT"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Empey Theme: "Lento Allegro" (from Symphonette Suite), Berge

Plotting Theme: "The Crafty Spy" (Descriptive Mysterioso), Borch

1—Empey Theme (35 seconds), until—S: At Screening.
2—"Over the Top, Boys' (March), by Berge (55 seconds), until—T: Lumbering back from the.
3—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 15 seconds), until—T: A letter from his wife.
4—Continue pp (35 seconds), until—T: We were married.
5—Plotting theme, (1 minute and 40 seconds), until—T: While our armies were.
6—"Rendezvous" (French Int.), by Aletter, (1 minute and 10 seconds), until—T: Jake Duncan's French.
7—"Ave Maria" by Gounod (30 seconds), until—T: Close up of soldiers' graves.
8—"Sparklets" (Mod.), by Miles (35 seconds), until—T: Waiting.
9—"That Naughty Waltz" (Valse Unique), by Levy (55 seconds), until—T: Beethoven gardens in.
10—Repeat: "Sparklets" (40 seconds), until—T: To make ends meet.
11—Pizzicato Misterioso, by Minot (1 minute and 50 seconds), until—T: Just outside of Steel City.
12—"When the Boys Come Home" (March), by Speaks (30 seconds), until—T: When the boys come sailing.
13—"Hunkatin" (Half tone jazz), by Levy (2 minutes and 45 seconds), until—T: The undercurrent flows.
14—Tacet (12 seconds), until—T: A bedtime prayer.
15—"When the Boys Come Home" (March), by Speaks (1 minute and 30 seconds), until—T: Home again.

NOTE—With ad lib. railroad effect.

16—"Ace High" (Lively march), by Roberts (40 seconds), until—T: Don't forget boys.
17—"Babillage" (Entr'acte), by Castillo (45 seconds), until—T: Baby's first lesson.
18—"Battle Hymn of Republic," (50 seconds), until—T: Son, I want to tell you.
19—Valse Moderne (Melodious Waltz), by Rosey (1 minute and 25 seconds), until—T: The owner of the Loring.
20—Piano solo improvise to action (20 seconds), until—T: Cancelled war contracts.
21—"Serenade" (Mod.), by Widor (45 seconds), until—S: Girl stops playing piano.
22—Plotting theme (35 seconds), until—T: In the Loring Mills.
23—Recitative, by Levy (1 minute and 30 seconds), until—T: The conference.
24—"A La Mode" (French one-step), by Rosey (55 seconds), until—T: Fanny is caught.
25—Intermezzo D'Amour (Mod.), by Varley (45 seconds), until—T: It does a man good.
26—"Adieu" (12/8 Mod.), by Favarger (1 minute and 30 seconds), until—T: Jack loses no time.
27—Plotting theme (1 minute and 25 seconds), until—T: Preparing the trap.
28—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 20 seconds), until—T: The thought of his unwitting.
29—"Chu Chu San" (fox-trot), by Samuels (25 seconds), until—T: Spinning the web.
30—Empey theme, (2 minutes and 20 seconds), until—S: Close up of Jack and baby.
31—Plotting theme (1 minute and 5 seconds), until—T: After another bad day.
32—"The Vampire," by Levy (2 minutes and 5 seconds), until—S: Interior of gardens (cabaret).
33—Dramatic Tension, Shephard (3 minutes and 45 seconds), until—T: According to your arrangements.

NOTE—To action pp or ff.

34—Empey theme (1 minute), until—T: They fired me too.
35—"After Sunset" (4/4 Mod.), by Pryor (1 minute and 30 seconds), until—T: Disheartened at failing.
36—Continue ff (45 seconds), until—T: Continual association with.
37—Karzan (fox-trot), by Dulmage (2 minutes and 15 seconds), until—S: The dancing scene at the Garden (cabaret).

NOTE—Play ff during dancing scene, otherwise pp.

38—Empey theme (2 minutes and 45 seconds), until—T: In poverty's shadow.
39—Plotting theme (1 minute and 40 seconds), until—T: Come to Beethoven Gardens.
40—Continue ff (40 seconds), until—T: Why are you here?
41—Continue fff (30 seconds), until—T: Your little doll here.

NOTE—With ad lib. tympani rolls.

42—"Dramatic Tension" by Borch (40 seconds) until—T: Tbann's ideals are shattered.
43—Empey theme (35 seconds), until—T: In the depths.
44—Sinister Theme by Vely (50 seconds), until—T: The reds are going.
45—"Battle Hymn of Republic" (50 seconds), until—S: Little boy showing American flag to bis father.

NOTE—With ad lib. tympani rols ff.

46—"Furioso" by Kiefert (55 seconds), until—T: Destroying law and order.
47—Continue to action or ff (1 minute and 35 seconds), until—T: Harmony Hall.
48—"Half Reel Hurry" (ff to action), by Levy (3 minutes and 50 seconds), until—T: What is it Americanism.

NOTE—Watch for explosions.

49—"Half Reel Furioso" by Levy (2 minutes), until—S: Engine steaming away.

NOTE—Ad lib. railroad effects.
NOTE—With effects of terrific explosions.

50—"Half Reel Military Hurry" by Levy (5 minutes and 50 seconds), until—S: American soldiers rushing to trucks.

NOTE—With battle effects.

51—Plotting theme (1 minute and 10 seconds), until—S: Close up of Jack's wife and baby.
52—Dramatic Finale by Smith (2 minutes and 40 seconds), until—T: Open it, damn you.
53—Tragic theme, by Vely (40 seconds), until—T: "Look at me, Luck."
54—Empey theme ff (1 minute and 30 seconds), until—T: After weeks of bope.

Until the End.

"DOMESTICATING WILD MEN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

1—"Whispering Flowers" (Char. Int.), by Blon (1 minute and 5 seconds), until—S: At screening.
2—Continue to action (1 minute and 20 seconds), until—T: "We were warned."
3—"Afifi March," by Pryor (45 seconds), until—T: Every evening.
4—Theme (4 minutes and 15 seconds), until—T: Coffee pot, Moses and.
5—"Almeh" (Arabian characteristic), by Herman (2 minutes and 15 seconds), until—T: Their majesties, the king.
6—"Love Song Orientale" (Characteristic), by Kiefert (50 seconds), until—T: "Returning to Auki, we"—until * * * * THE END.

LATEST MUSIC CUES

"THE GIRL FROM OUTSIDE"

Theme: "Serenade Romantique" (And. con moto), Borch

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

"Characteristic Tremelo," by Lovenberg (1 minute and 10 seconds), until—
t screening.
"Bluette" (2/4 Allegretto), by Aitken (35 seconds), until—T: The city of
e.

NOTE: To action pp or ff.

"Dramatic Agitato" (For general use), by Hough (35 seconds), until—S:
ight.
"Sinister Theme" (Cbar. Mysterioso), by Vely (2 minutes and 55 seconds),
—T: The Wag house, home of five.
"Chinese Cbaracteristic," by Winkler (30 seconds), until—T: Chow, their

"L'Adieu" (12/8 Dramatic), by Favarger (1 minute and 30 seconds), until—
lose-up of docks.
"Sorrow Theme," by Roberts (30 seconds), until—T: And now that her
r.
Repeat: "L'Adieu," by Favarger (1 minute and 55 seconds), until—S: Flash-
to docks.
Theme ff (1 minute and 35 seconds), until—T: "Where is the nearest?"
—"May Dreams" (Romance), by Borch (3 minutes and 25 seconds), until—
Can you beat that?"
—"Dramatic Narrative," by Pement (1 minute and 30 seconds), until—T: June
the difficult.
—"Pizzicato Mysterioso" (For burglary and stealth), by Minot (1 minute and
conds), until—T: How the Curly Kid cashed.

NOTE: Watch shots.

—"Turbulences" (Mel. Allegro Agitato), by Borch (1 minute and 45 seconds),
—S: Interior of barroom.
—Theme (1 minute and 15 seconds), until—T: "So that's how you got it."
—Continue pp (25 seconds), until—S: Curly Kid enters Wag's cabin in girl's
and bat.
—"Melody" (Mod.), by Huerter (2 minutes and 25 seconds), until—T: Harry
e, manager.
—"Impish Elves" (Intermezzo), by Borch (2 minutes and 30 seconds), until
And so it came to pass.
—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds),
—T: The prosperity of June's.

NOTE: To action pp or ff.

—Theme (2 minutes and 25 seconds), until—S: Interior of June's cabin.
—"Mysterioso Dramatico," by Borch (35 seconds), until—T: That night, the

—"Fiftb Nocturne" (Allegretto), by Leybach (1 minute and 45 seconds),
—T: Hope's growing interest.
—"Dramatic Recitative," by Levy (1 minute and 25 seconds), until—T:
will spin a coin."
—"Whispering Flowers" (Characteristic Int.), by Blon (1 minute and 40
nds), until—T: Finally there came.
—Continue to action (2 minutes), until—T: When Hope comes in here.
—"Dramatic Tension" (For general use), by Levy (2 minutes and 25 sec-
), until—T: "This damn thing will ruin."
—Continue ff (20 seconds), until—T: "Now that I have turned."

NOTE: With ad. lib. tympani rolls.

—"Erotik" (Dramatic), by Grieg (2 minutes and 25 seconds), until—T: With
morning.
—"Bleeding Hearts" (A floral poem), by Levy (2 minutes and 55 seconds),
—T: Pneumonia, the dreaded.
—"Andante Doloroso," by Borch (2 minutes and 50 seconds), until—T:
so the Wags ran.
—"Furioso" (For riot or storm scenes), by Kiefrt (25 seconds), until—T:
y hours later.
—"Dramatic Tension," by Shepherd (1 minute and 20 seconds), until—T:
so the Wag boys.
—"Dramatic Suspense," by Winkler (2 minutes), until—T: Some evil doers.
—"Eccentric Cbaracteristic" (Theme), by Roberts (1 minute and 5 seconds),
—S: Close-up of cow.
—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 35 seconds),
—T: The boys invite the cow.
—Theme (1 minute and 15 seconds), until—T: Just what the doctor.
—"Andante Dramatico," by Borch (3 minutes), until—T: "We struck up on
lope's."
—"Agitato Appassionato," by Borch (1 minute and 30 seconds), until—T:
saw the paper with."
—Tragic Theme (For fatal or mournful events), by Vely (2 minutes and 35
nds), until—T: "You will have to keep."
Theme ff (30 seconds), until—S: Close-up of seashore"—until * * * *
E END.

"SUNDOWN TRAIL"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. Con Moto), Borch

1—"Characteristic Tremelo," by Lovenberg (1 minute and 35 seconds), until—S: At screening.

NOTE: To action pp. or ff.

2—"Scherzetto" (From Symphonette Suite), by Berge (25 seconds), until—T: Along the trail.
3—"Savannah" (Western one-step), by Rosey (50 seconds), until—S: Interior of barroom.

NOTE: To be played pp.

4—Theme (2 minutes and 20 seconds), until—T: Jefferson Carter.
5—"The Vampire" (A dramatic theme), by Levy (3 minutes and 15 seconds), until—T: "Boys, I allus."
6—Continue pp (1 minute and 5 seconds), until—T: Quiet Carter n'a sport.
7—"Dramatic Tension" (Moderato Agitato descriptive), by Borch (1 minute and 5 seconds), until—T: At this precise.
8—"Southern Reverie" (Characteristic), by Bendix (1 minute and 50 seconds), until—T: At Blaunt's Landing.
9—Continue pp (15 seconds), until—T: "Suppose this child."
10—"Barcarolle" (Characteristic), by Contrarno (1 minute and 35 seconds), until—T: June had come.
11—"Three Graces" (Allegro Int.), by Herman (2 minutes and 30 seconds), until—T: "To night our vigilantes."
12—Eccentric Comedy Theme, by Roberts (30 seconds), until—T: "I do not belong."
13—"Wedding March," by Mendelssohn (50 seconds), until—T: Weddings a la carte.

NOTE: Must be played slow and pp.

14—"Dramatic Tension" (For general use), by Levy (1 minute and 30 seconds, until—S: Girl rushing out of wagon.
15—"Dramatic Agitato" (For general use), by Hough (35 seconds), until—T: "Ah'm sorry you."
16—Theme ff (2 minutes and 15 seconds), until—T: "If velvet don't get."
17—"Love Song" (Dramatic), by Flegier (1 minute and 45 seconds), until—T: They had walked.
18—"Madriola" (Spanish one-step), by Levy and Samuels (30 seconds), until—T: At the Mexican dance hall.
19—Hurry (For general use), by Minot (35 seconds), until—S: Riot in dance hall.
20—"Dramatic Suspense," by Winkler (1 minute and 55 seconds), until—T: "Save your breath."
21—"Sinister Theme," by Vely (1 minute and 50 seconds), until—T: A deserted cabin.

NOTE: Tympany rolls ff during fall of girl.

22—"Half-Reel Storm Furioso," by Levy (45 seconds), until—T: And then the storm.
23—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: Dawn.
24—"Mysterioso Agitato" (Descriptive), by Smith (1 minute and 15 seconds), until—T: Anyone interested.
25—Continue pp (50 seconds), until—S: Close-up of girls in cabin.
26—Theme (1 minute and 15 seconds), until—T: The sinner had become.
27—"Dramatic Tension," by Andino (2 minutes and 5 seconds), until—T: A clouded mind.
28—Theme (1 minute and 20 seconds), until—T: "Something has happened to."
29—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (1 minute and 50 seconds), until—T: "Bring forth the magdalene."
30—"Erotik" (4/4 Dram. And.), by Grieg (50 seconds), until—T: "You all get out."
31—Theme (1 minute and 30 seconds), until—T: The afternoon stage.
32—"Poeme Symphonique" (4/4 Mod.), 2 minutes and 5 seconds), until—T: "I am looking for a man."
33—"Because You Say Good Bye" (Concert Ballad), by Levy (50 seconds), until—T: And so she stepped.
34—"Adieu" (12/8 Dram.), by Favarger (1 minute and 45 seconds), until—T: Quiet Carter sought.
35—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 5 seconds), until—S: Close-up of child's picture.
36—"Intermezzo D'Amour" (4/4 Mod.), by Varley (1 minute and 5 seconds), until—S: Carter rushing out.
37—"Dramatic Tension," by Andino (3 minutes and 5 seconds), until—T: Quiet Carter knew.
38—Theme ff (45 seconds), until—S: Carter picks up child—until * * *THE END.

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AL FELDMAN, of United Music Publishing Co., Boston, is putting out clever song hits which he has dedicated to prominent motion picture stars. He has some very attractive title pages adorned with striking pictures of stars. He has recently published the following songs along this line:

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Review of Latest Musical Compositions

1—"Fan San," by Cowan and Sullivan. A fox trot with an odd and Unique rythmn. (Artmusic Inc.)

2—"Tulip Time," a fox trot from "The Follies of 1919," by Dave Stamper. (T. B. Harms.)

3—"Dreamy Alabama," by Mary Earl. A dreamy melody waltz. Miss Earl is the composer of the world famous "Meautiful Ohio." (Shapiro Bernstein Co.)

4—"Girl of Mine," by Harold Freeman. One of the greatest one-steps of the year. (A. J. Stasny Music Co.)

5—"Love's Enchantment" (Romance D'Amour), by Irene Varley. A dainty and melodious conception. (Belwin Inc.)

6—"Delilah," by Horatio Nicholls. A new waltz craze. (Chappell & Co.)

7—"I'm Like a Ship Without a Sail," by Kendis & Brockman, a beautiful waltz, published for orchestras only. Writers of "I'm Forever Blowing Bubbles." (Kendis Brockman Music Co., Inc.)

8—"Buddha," an oriental fox trot by Lew Pollock. Published for orchestra only. (McCarthy & Fisher.)

9—"arolina Sunshine," by Erwin R. Schmidt. A melodious waltz predicted to be one of the coming waltz hits of the Fall. (Harry von Tilzer.)

10—"By the Campfire," by Percy Wenrich. Said to be one of the greatest tune from the pen of Wenrich. (Leo Feist.)

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Beginning on Page 2465

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Exhibitors' Box Office Reports

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Short Subjects, Comedies and Other Features Reviewed on This Page

"The Fatal Fortune"

(S. L. K. Serial Corp.—First Three Episodes)

THE open season for serials has arrived, and with the various announcements which producers have made concerning continued photoplays the exhibitor will not have to use a microscope in looking for this type of screen entertainment. If he happens to select the new S. K. L. serial, "The Fatal Fortune," which marks Helen Holmes' return to the silversheet, he will be displaying a good sense of showmanship, for the picture is well calculated to draw patronage not only because of its enlivened action, but because it presents the one-time serial queen after an absence of several seasons.

The author, Walter Pritchard Hall, has conceived a typical serial plot for the star. By drawing his chief character as a newspaper reporter he has reinforced his story from the start with adventurous action. It is mostly melodramatic in theme if one may judge from the first three episodes, although here and there the tension is lifted to exploit a note or two of heart interest. The plot is concerned with the rivalry of wealthy South Sea traders. The hero is the son of one of the men; the heroine, the daughter of the other. Both are innocent parties in the conflict of the traders.

The action does not take long in getting started for the girl's father is mysteriously murdered, and it is her purpose to run his assassin to earth. The suspense is established in her determination to outwit the gangsters who are employed to steal her father's map of the Islands. But "Wolf" and "Blinky" are such slow thinking hirelings that it almost seems as if they would be left at the quarter mile post before the story is finished.

Donald Mackenzie's direction is old-fashioned when it comes to the employment of the players. He has permitted them to "emote" to the nth degree. The continuity might be improved. Still the serial is absorbing and carries about every element known in the dramatic scale. Oh, yes, the mysterious character is there. The star is supported by Lieut. Jack Levering, William Black, Frank Vanderlee and others.—*Laurence Reid.*

"Belgium, the Broken Kingdom"

(Educational—One Reel)

EDUCATIONAL presents in this pictorial aftermath of the war a highly interesting number. It marks the first of a series of scenic films produced by the Red Cross pertaining to the war. The recent conflict seems like something from the distant past so heroic are the ruins. The spectator is conducted through Ypres—that mere shell of a city which was so stubbornly fought over. And the Yser Canal brings out clearly how tenaciously the Belgians kept the invader back. This stream of water acted as a barrier, for native engineers used it to flood the surrounding country. How Belgium bled is more than once realized when one views the desolation of the little kingdom.

A joyous note is felt when the deported children and others who were sent away to avoid the enemy are safely returned to their parents and relatives. The picture carries its pathetic quality, too, for certain of the elders scan the little faces in vain for their own loved ones. The power of the camera is felt here. It brings us face to face with one of the horrors of war.—*Laurence Reid.*

"His Naughty Wife"

(Sunshine Comedy—Two Reels—Fox)

THE latest Sunshine Comedy does not quite reach the mark established by its forerunners, since the material concocted is more or less of an antiquated pattern. Of course, any idea is preposterous in most any film comedy because the piece de resistance is usually exaggeration of the business in hand. Yet here it seems as if all the old "laugh-getters" have been resurrected to supply the mirth. Trick photography has its inning, too, noticeably in the employment of the skidding automobiles.

The fun starts in a doctor's office and soon reaches a banana peel or three. Then on to a row of babies hanging on a line. And so the skids are applied. The cars find the inevitable wet pavement and dash through various walls with perfect nonchalance. The piece takes its title from a pretty wife who loves her liquor, but the plot never intrudes to its sorrow. The zippy action takes care of that. The titles keep apace with the jazz and pep of the "business."

It will earn the laughs, however, because a quintette of capable funmakers are in charge. Harry Gribbon, Bobby Dunn, Harry McCoy, Florence Carpenter and Slim Summerville can dish out the laughter from most any kind of an idea. And so it will score.—*Laurence Reid.*

"Photoplay Magazine Screen Supplement"

(Educational—September Issue—One Reel)

THE latest screen supplement issued by Photoplay Magazine introduces a quintette of stars. The cameraman has journeyed down to Bayside, L. I., and there he has given us a peep of the Talmadge family. Norma, Constance, Natalie and Mrs. Talmadge are photographed together and the cry of "camera!" is temporarily forgotten. Then the supplement turns to Fred Stone, who shows his versatility at a rodeo show. The comedian is thoroughly at home in and out of the saddle and he sends out a thrill in "bulldogging" a steer.

And Allan Dwan escorts the spectator next to his filming of "Soldiers of Fortune." The noon hour has arrived and the players are enjoying a state of relaxation. A picturesque location. Mary Maclaren follows here with "Dog Days" and we are given several interesting close-ups. Wallace Reid and company making mob scenes for "The Lottery Man" round out the supplement. It seems as if every human being in Hollywood has assembled for the test. This Edueational is serving a purpose. It take the favorites right into your home. The patron may feel that he knows them intimately.—*Laurence Reid.*

Universal Screen Magazine

UNIVERSAL'S latest offering in its animated Magazine (No. 31) is varied enough to suit most any taste. A couple of cartoons are shown which are decidedly unique. One presents the courtship of Mr. and Mrs. Mosquito. It seems that the male of the species is less deadly than his mate. He cannot see the lady of his heart since he is blind from birth. Hence he feels her presence through vibration. If she attracts him he gets rather wobbly in the legs. But his love like any male's is a thing apart. After milady has caressed him to her heart's content she promptly puts him to death.

Fables of Funnyland is the other cartoon and it shows how a small boy can tease a certain huge bird to the danger point. The living aeroplane picks him up and drops him down a hollow tree. Arriving at the bottom Mr. Frog takes him in charge and introduces him to the business end of Mr. Bee. And he is propelled to earth again, sadder but wiser.

Lillian Russell appears and instructs the ladies how to comb their hair. It is quite an art to keep the snarls out. Hair like a cat's back must be stroked in the right way. Then we are introduced to Futurist Movies. This is indescribable. But from a shapeless mass the features of Marshall Joffre are eventually recognized.

Messrs. White and Pinck, dealers in paint in Buffalo, N. Y., present themselves in a close-up. And to complete the Magazine the product, Thermite, a scientific discovery, is shown as a metal which heals other metals.—*Laurence Reid.*

"The Rajah"

(Rolin-Pathe Comedy in One Reel, Featuring Lloyd, Pollard and Daniels—Released Sept. 7)

TO augment the clever work of the three principal characters there has been introduced into this film a bunch of well trained animals.

It is considered by the writer as one of the best Lloyd comedies in a long time and no doubt cost considerably more to produce and more time has certainly been spent in working out the many comedy situations.

One of the Ringling's best known freaks takes part in this and the fun is fast and furious. The star is a speed fiend and is chased by the Oriental cops. But he manages to catch a glimpse of a girl and stops to pay her a social visit.

The Rajah objects to this and at one time has the hero caged in with an apparently ferocious lion. But the lion was not hungry or was possibly a vegetarian. And the hero finally elopes with the heroine and the harem is thrown in gloom. A sure fire bet on any bill.—*Tom Hamlin.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last seventeen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 25. 1919.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days." "Very pleasing; better than lots of so-called specials; average business three days." "May Allison registers very well in this picture, but only fair drawing card."
Consensus—"Pleasing picture, average puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7)..... JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AN AMATEUR WIDOW (WORLD) ZENA KEEFE (MAY 26).....MAY 24
"World offers an exceedingly pleasant comedy."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week." "Star good, story bad. Average business." "A very good picture. Big business seven days."
Consensus—"Excellent picture, big puller."

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business." "A cracker-jack, average business." "Good pleasing light picture. Big business two days."
Consensus—"Good picture, good puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big little pictures. Knocked 'em over. Could have run longer. Big business three days." "One hundred per cent. for satisfaction. Big business four days, extra big one day, average two days." "A fine picture of the better sort. Good for extended runs because it requires no talk to put it over. It gets over on its merit as a picture." "One of the best pictures we have played in many weeks. Everybody will boost this picture. Extra big business two days."
Consensus—"Excellent picture, big puller."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.
Exhibitor Comment—Excellent picture, good photography, splendid cast. Patrons well pleased. Big business seven days." "This is a better picture than the critics report it. Average business." "Really better than we had anticipated as reviewers did not say much for it, but we did big business and pleased generally."
Consensus—"Good picture, good puller."

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.
Exhibitor Comment—"Wonderful human interest appeal. Extra big business three days, big business four days." "Big business three days, average business one day." "A splendid picture. Jack Pickford puts over a good one. Big business two days."
Consensus—"Excellent picture, big puller."

BILL HENRY (INCE-PARAMOUNT) CHARLES RAY (AUGUST 10).....AUG. 30
"Wholesome and entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Interested and amused, followed general style of Ray pictures. Average business three days." "Everybody liked it. The funniest poker game ever pulled in a picture. Public howled, You'll cash on this. Big business."
Consensus—"Excellent picture, big puller."

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BOOMERANG, THE (PIONEER) HENRY B. WALTHALL (MAY 26) (Seven Parts).....MAY 17
"Star and competent players in capital versus labor picture."—M. P. News.

BRAT, THE (NAZIMOVA-METRO) NAZIMOVA (SEPT. 1).....SEPT. 6
"Comedy-drama will register tremendously."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"The story is rather light; average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News.

BROKEN COMMANDMENTS (FOX) GLADYS BROCKWELL (SEPT. 7)..SEPT. 13
"Sex drama is good average production."—M. P. News.

BURGLAR BY PROXY (FIRST NATIONAL) JACK PICKFORD (AUGUST 24).....SEPT. 6
"Farce-comedy; will please majority."—M. P. News.

CAREER OF KATHERINE BUSH (PARAMOUNT-ARTCRAFT) CATHERINE CALVERT (JULY 13).....AUG. 16
"Drama will draw and generally satisfy."—M. P. News.
Exhibitor Comment—"This is a very fine picture. The censor board got to part of it, but did no damage. Weather hot, average business three days."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

CHASING RAINBOWS (FOX) GLADYS BROCKWELL (AUGUST 10)....AUG. 30
"A passable western melodrama."—M. P. News.

CHEATING HERSELF (FOX) PEGGY HYLAND (AUGUST 3).....AUG. 16
"Mild satire on the simple life."—M. P. News.
Exhibitor Comment—"Not much of a picture. Poor business three days." "A fair picture to very poor business two days." "Played this one on same program with 'The Peace of Roaring River,' Pauline Frederick to extra big business two days and big business two days."
Consensus "Average picture, average puller."

CHECKERS (FOX) SPECIAL CAST (AUGUST 31).....AUG. 9
"A big draw for any theatre anywhere."—M. P. News.

CHOOSING A WIFE (FIRST NATIONAL) SPECIAL CAST (AUGUST 10)..AUG. 23
"Slow moving society drama; English cast."—M. P. News.
Exhibitor Comment—"One of those unusually good pictures; drew well, well liked. Big business two days." "Don't be afraid to book this. Good working title. Popular novel. I cleaned up with it."
Consensus—"Good picture, big puller."

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day." "Splendid offering that went over big. Big business."
Consensus—"Excellent picture, big puller."

CLOUDED NAME, THE (WORLD) JOHN LOWELL (AUGUST 25).....AUG. 30
"Conventional drama lifted by snow scenes."—M. P. News.

COAX ME (WORLD) JUNE ELVIDGE (AUGUST 4).....AUG. 9
"Love has its innings in World's latest."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days." "Very good, average business." "Fair picture, not much force; average business." "Average business."
Consensus—"Good picture, average puller."

DARING HEARTS (VITAGRAPH) BUSHMAN-BAYNE.....AUG. 9
"May please where stars are favorites."—M. P. News.

DARK STAR, THE (PARAMOUNT-ARTCRAFT) MARION DAVIES (JULY 27).....AUG. 16
"High class melodrama; should draw."—M. P. News.
Exhibitor Comment—"Fair only; average business two days."

DELIVERANCE (LEIBFREED-MILLER) HELEN KELLER (AUGUST 18).....AUG. 30
"Helen Keller scores in film."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 24)...AUG. 23
"Psychological study is novel and absorbing."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days." "Very improbable sort of story. Probably would go over big in some houses, but not favorably commented upon by majority of our patronage. Charlie Chaplin's "Sunnyside" on same bill drew them in. Extra big business two days to average business one."
Censensus—"Average picture, average puller."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.

DIVORCE TRAP (FOX) GLADYS BROCKWELL (MAY 25).....JUNE
"Dramatic exposition of the divorce problem."—M. P. News.
Exhibitor Comment—"A good picture of its kind. No one raved or complained either way. Average business." "Picture pleased. Big business two days." "Good picture. Brockwell does good work. Big business."
Consensus—"Good picture, good puller."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY
"Snappy, entertaining comedy."—M. P. News.

EVANGELINE (FOX) SPECIAL CAST (AUGUST 24).....AUG.
"Longfellow's poem is artistically picturized."—M. P. News.

FALLEN IDOL, A (FOX) EVELYN NESBIT (MAY 18).....MAY
"Star appears in a new version of East versus West theme."—M. P. News.
Exhibitor Comment—"Nesbit always disappoints us. Poor business."

FAVOR TO A FRIEND, A (METRO) EMMY WEHLEN (AUGUST 18)....AUG.
"Emmy Wehlen scores in a delightful comedy."—M. P. News.

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business, due to hot weather." Would go big in right kind of pictures, but patrons can't see her in this. Poor business." "Average picture. Just passable." "Disappointed, not up to standard. Average business."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 2468

"THE HEART OF YOUTH"
(PARAMOUNT)

Simply an Inoffensive Little Picture

HERE is a picture especially appropriate for children's matinees, lyceum courses and chautauquas. Immaculately clean and as exciting as a charade. But the little white kitten furnishes the climax when it rolls in the catnip strewed over its own grave. Silly and nonsensical for blase picture fans, or most persons with adult minds.

However, this picture is so unusual that the average audience will stare at it in amazement, and some may even like it. If it is kept off the main lines of travel and only played at store shows and nickleodeons on the branch lines. North and South, it may please.

Just the sort of picture that the Ohio and Pennsylvania Censor Boards would thoroughly enjoy and would impose upon their constituents perpetually. A dove of peace that innocent children and nice old ladies will be pleased to witness.

Pulling possibilities and pleasing probabilities are a conjecture on the part of the reviewer. This is simply an inoffensive little picture.—Length, 5 reels.—Released August 31.—*Tom Hamlin.*

THE CAST

Josephine Darchat.....Lila Lee
Jimmy, her brother.....Buster Irving
Jos Whipple.....Charles Ogle
Kitty Whipple.....Fanny Midgley
Calvin Prendergast.....Guy Oliver
Mrs. Prendergast.....Lydia Knott
Russ Prendergast.....Tom Forman
Mildred.....Fay Lemport
Cora.....Gertrude Short
Dickey.....Cameron Coffey
Evie Atherton.....Vera Sisson
Lorenzo.....Lewis Sargent
The Cook.....Sylvia Ashton
The Squire.....Robert Brower
Abner.....Ed Alexander

Story by Beulah Marie Dix.
Directed by Robert G. Vignola.

PRESS NOTICE—STORY

Lila Lee comes to the ——— theatre beginning ——— for ——— days in her latest Paramount picture, "The Heart of Youth." This is heralded as especially appealing to the younger set and to those adults who wish to view the heart of youth reminiscently. Pronounced a wholesome picture for all mankind.

The star portrays the role of a pretty girl living with her grandfather in the country. A camp belonging to a wealthy man is located nearby and the local attorney attempts in vain to settle the rights to the spring which bubbles forth between the two properties.

In spite of the feud that exists between the two old gentlemen, the son of wealth and the daughter of the settler meet and fall in love. Visiting children from the camp raise havoc at the settler's house after receiving permission to make molasses candy.

This further widens the breach between the two families. But the two young sweethearts remain loyal to each other. Finally a note left by the youth in a lover's letter box in the old tree places the hero and heroine at odds also. The mischievous children had inserted the cook's switch in the place of the flowers he had enclosed with the note.

When the wealthy man's younger children made the pet cat of the settler's family the offering is allowed to flow away from its natural basin. And in retaliation the wealthy man hires some thugs to tear up all the settler's fences.

A struggle ensues between the two forces and during the excitement the little son of the wealthy man falls in a nearby lake and is rescued from drowning by the heroine. This reunites all and the feud is through. And the little long lost cat also appears in to join in the general rejoicing, having escaped from the well.

SUGGESTIONS

If you have this picture booked your best bet is to recite the list of former attractions that Lila Lee has appeared in. Then the folks that saw her in any one of the other pictures and liked her, will attend this time also. Mention "Such a Little Pirate," "A Daughter of the Wolf," "The Cruise of the Make-Believe," "Rustling a Bride," and "Rose o' the River."

A special bid should be made for the youths and misses. A special matinee for children should be arranged as children are always good boosters and will like this picture. Have this matinee during the early part of the showing so that you can realize the benefit of it during the balance of the engagement.



Lila Lee in her Paramount picture, "The Heart of Youth"

PROGRAM READER

If they spoiled all the nice juicy pies of your grandmother and if they spilled sticky molasses all over the kitchen floor;—How would you feel?

And if they broke the neck of the dove of peace and stole the pet kitten of your little brother;—What would you do?

She was too nice a little girl to really hate her wealthy neighbors. But she had been patient long enough. There was one last straw that broke the camel's back. And camel's are really valuable nowadays for various reasons.

The note she had received from her sweetheart was acompanied by a switch or a wig of false hair. How could she know that mischievous children had stolen the flowers that had originally enclosed the love letter?

In order to spring a surprise upon the common enemy she emptied the basin of the spring and let out the overflow. This caused consternation and provoked a real neighborly row.

But she finally brought order out of chaos and also an everlasting peace over the entire neighborhood. And the pretty girl was united to her youthful lover.

Here is a wholesome youthful story by Paramount which comes to this theatre next week. It is entitled "The Heart of Youth" and stars Lila Lee.

CATCH LINES

Feuds are as nothing to youthful love.

And the cat came back bringing joy;—but it was a white cat.

Sweet reminiscences return with the heart of youth.

Molasses candy and mince pie were big and vital things in the days of youth.

The Heart of Youth brings peace to the hardened hearts of the older folks.

"THE MARKET OF SOULS"
(INCE-PARAMOUNT-ARTCRAFT)

High Quality Drama of Great Appeal

CONSIDER this the best Dorothy Dalton picture since "The Flame of the Yukon." It gives her the opportunity of appearing as one of the society revellers at a high class cabaret and later as a sweet modest nurse, and she captivates in both situations.

Fortified with a most excellent story, and supported by a fine cast, she registers appealingly. The direction is very good as are also the sets, photography and laboratory work. A touch of Spiritualism is injected, but is so cleverly done that it will undoubtedly be accepted by the most scoffing skeptics. The women will especially enjoy this picture as it is sympathetic and suspensive throughout its entire continuity. A high quality drama of great appeal.

Pulling possibilities and pleasing probabilities for the respective audiences are: Metropolitan, big puller and very pleasing; Elite, strong puller and exceptionally pleasing; Family, big puller and very pleasing; Labor, good puller and very pleasing.—Length, 5 reels.—Released September 7.—*Tom Hamlin.*

THE CAST

Helen Armes.....Dorothy Dalton
Temple Bane.....H. E. Herbert
Lyle Bane.....Philo McCullough
Evelyn Howell.....Dorcas Mathews
Herbert Howell.....Donald McDonald

Story by John Lynch.
Scenario by C. Gardner Sullivan.
Directed by Joseph De Grasse.
Photograph by John S. Stumar.

PRESS NOTICE STORY

Dorothy Dalton is coming to the ——— theatre for a ——— days engagement beginning ———.

"The Market of Souls" is her latest Paramount attraction produced by Thomas H. Ince, and has H. E. Herbert, Philo McCullough, Dorcas Mathews and Donald McDonald in the cast.

This is heralded as her greatest picture and shows her in the role of a pretty young nurse coming to New York City. She visits a woman friend who with her husband is entertaining an unscrupulous young man.

The four attend a New Year's Eve celebration in a fashionable dining resort and screen critics are said to have declared that this was the most elaborately staged scene of revel ever produced in motion pictures. It is here that the young girl meets the quiet brother of the ne'er-do-well she is accompanying.

The good brother is worried about whether his brother took good care of the girl and calls on him. In self defense the brother tells him that the girl visited him in his room but that he repulsed her. During the quarrel which followed between the two brothers the good brother is blinded.

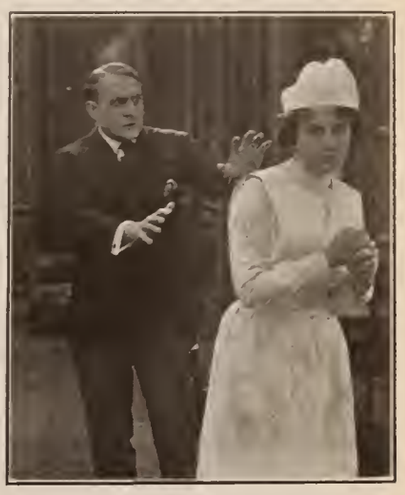
It was the first nursing job the girl had and she used an assumed name so that he would not know that his nurse was the kind of a nurse that would attend such lively cabaret parties. They grow to love each other. When the erring brother is caught by the girl trying to rob her patient she persuades him to go to France with the army and make a man of himself. He does this and is killed over there.

When the operation is performed on the eyes of her patient he wants to see the nurse who he has proposed to. And he curses her. As she leaves the house she learns of the death of his brother in France and returns to him. But in the meantime the erring brother, or his ghost has visited him and vindicates her in her lover's eyes and they are reunited.

SUGGESTIONS

When you book this picture you can declare that it is the best production with Dorothy Dalton since her "Flame of the Yukon." Get the star's photographs and half-tone cuts in as many places as possible. And emphasize that this is a Paramount-Artcraft picture produced by Thomas H. Ince. These are all well known names and brands.

The next thing is the title. "The Market of Souls" is an attractive title and the entire combination of big names and title should be sufficient to bring them in if you bring this compelling combination of names before the public often enough. Therefore you should use not only the newspapers and billboards but also plaster the town with snipes, throw-aways, window placards and long quarter-sheets, streamers, banners, door knob hangers, etc., etc. "Thomas H. Ince presents Dorothy Dalton in her latest Paramounts-Artcraft production, 'The Market of Souls'."



Dorothy Dalton in an Ince-Paramount, "The Market of Souls"

PROGRAM READER

One brother was an erring brother and the other was the quiet one embittered against women.

And the scene was an active one in a leading New York dining resort on New Year's Eve.

The quiet brother was dining in a temporary secluded corner but he saw his wild young brother when he entered. He was one of a party of four. But who was the charming unsophisticated young girl with him?

When he learned that she was a young nurse just arrived from a small country town he cautioned his brother to take her to her hotel at once. The young man did this but attempted to force his attentions upon her. She thereupon left hurriedly for the nurses' home.

The good brother, worried at the fate of this beautiful young girl in his brother's care, called upon him immediately after the girl had left the place. In self defense, so that his brother would push the inquiry no farther, the ne'er-do-well declared that she had tried to make ardent love to him but that he had repulsed her.

When the other brother told him that he did not believe him and a quarrel started during which the good brother was temporarily blinded.

And his nurse was the young woman of the cabaret. But he did not know this until after the operation which gave him back his eyesight and after he had already proposed to his invisible young nurse.

Then the denouement, the heartbreaks, and and final victory of love.

This is shown in dramatic detail in "The Market of Souls" coming to this theatre next week and starring Dorothy Dalton.

It is a Thomas H. Ince production, a Paramount Picture.

CATCH LINES

She certainly paid in remorse for that one wild New Year's Eve.

A pretty nurse from the country takes part in the revels of a Manhattan New Year's Eve celebration.

Exhibitors' Own Box Office Report

(Continued from page 2466)

PICTURE BRAND STAR RELEASED PLAN BOOK

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6) ..... JULY 19
"Chambers story makes splendid picture."—M. P. News.
Exhibitor Comment—"A very ordinary story. Novelty as a fashion show. Not a special by any means. Average business two days, poor business one." "Very satisfactory; well directed, exquisite sets and locations. Met with general good comments. Big business seven days."
Consensus—"Good picture, good puller."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Bug business two days." "Played it with another feature to big business two days and average one day." "A very good picture. Played it three days to big business two days and average business one."
Consensus—"Good picture, good puller."

FOOLS' GOLD (ARROW) MITCHELL LEWIS (MAY 26) (Six Parts).....MAY 17
"Mitchell Lewis the star in a disconnected story. Locations good."—M. P. News.

FORBIDDEN (JEWEL-UNIVERSAL) MILDRED HARRIS (SEPT. 8)....SEPT. 6
"Drama that may please some audiences."—M. P. News.

FOUR FLUSHER, THE (METRO) HALE HAMILTON (AUGUST 18).....AUG. 30
"Star's personality lifts frail picture."—M. P. News.

FULL OF PEP (METRO) HALE HAMILTON (MAY 26).....JUNE 7
"Breezy American cuts down rebellion in lively farce comedy."—M. P. News.
Exhibitor Comment—"Hamilton getting more popular with each picture. Big and average business two days." "This style of comedy with Hale Hamilton does not take very strong. Average business." "Dandy picture. Big business."
Consensus—"Good picture, good puller."

GAMBLERS, THE (VITAGRAPH HARY MOREY.....AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GIRL ALASKA, THE (WORLD) LOTTIE KRUSE (AUGUST 18).....AUG. 23
"Picturesque appeal in World's latest."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy." "A very good picture, liked by everyone. Played it a full week to extra big business two days and big business five days."
Consensus—"Good picture, good puller."

GIRL-WOMAN, THE (VITAGRAPH) GLADYS LESLIE.....AUG. 9
"Gladys Leslie has mild offering here."—M. P. News.

GRAY HORIZON, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (AUGUST 18) ..... AUGUST 16
"Genuine drama in Hayakawa's latest."—M. P. News.

GRIM GAME, THE (PARAMOUNT-ARTCRAFT) HOUDINI (SEPT. 14)..SEPT. 13
"Series of rapid thrills that will entertain."—M. P. News.

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15) ..... JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAUNTED BEDROOM, THE (PARAMOUNT) ENID BENNETT (MAY 25) ..... JUNE 21
"Enid Bennett has a winner in Mystery picture."—M. P. News.
Exhibitor Comment—"Sometbing different, fine. Big business." "Delightful story. mystery well worked up. Holds interest every second. Not a draggy part in it. Enid Bennett a favorite here. Average business." "Can't get Enid Bennett over bere. Poor business." "Generally liked. Big business three days." "Certainly good ghost story, a peach. Patrons like it. Big business." "Average business two days." "Fine spook story. Pleased. Big business."
Consensus—"Fine picture, big puller."

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22) ..... JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.
Exhibitor Comment—"Story out of date, fair business."

HEARTSEASE (GOLDWYN) TOM MOORE (AUGUST 1).....SEPT. 6
"Carrect screening of stage drama."—M. P. News.

HER GREATEST PERFORMANCE (TRIANGLE) ELLEN TERRY (AUGUST 24).....AUG. 16.
"Dramatic vehicle peculiarly suitable for star."

HER PURCHASE PRICE (ROBERTSON-COLE-EXHIBITORS MUTUAL) BESSIE BARRISCALE (SEPTEMBER 1).....SEPT. 6
"Majority will enjoy this picture."—M. P. News.

HIS BRIDAL NIGHT (SELECT) ALICE BRADY (JULY 14).....AUG. 9
"Rollicking farce is decided entertaining."—M. P. News.

HIS DEBT (ROBERTSON COLE) SESSUE HAYAKAWA (MAY 25).....MAY 31
"Japanese star in a picture of real dramatic worth."—M. P. News.
Exhibitor Comment—"One of his best. Story and production good. Poor business. Hot weather." "Average business, but pleased." "Played it with another feature to big business two days and average one day."
Consensus—"Good picture, good puller."

HIS FATHER'S WIFE (WORLD) JUNE ELVIDGE (SEPT. 8).....SEPT. 13
"Star has a satisfying offering."—M. P. News.

HOME (JEWEL-UNIVERSAL) MILDRED HARRIS (AUGUST 31).....AUG. 30
"Human story has heart appeal and a moral."—M. P. News.
Exhibitor Comment—"A real story with heart interest and real people. Pleased all. Extra big business three days." "Average business."
Consensus—"Fine picture, big puller."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HOODLUM, THE (FIRST NATIONAL) MARY PICKFORD (SEPT. 1)....SEPT. 13
"Many comedy situations, will entertain."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARLE WILLIAMS.....JULY 19
"Society-crook drama of interest."—M. P. News.

HUSHED HOUR, THE (GARSON PRODUCTIONS) BLANCHE SWEET (AUGUST 24) ..... AUG. 23
"Drama has many good qualities."—M. P. News.

I'LL GET HIM YET (PARAMOUNT) DOROTHY GISH (MAY 25).....MAY 31
"A splendid farce comedy from every angle."—M. P. News.
Exhibitor Comment—"Dorotby Glsb very unpopular here; dldn't draw; poor business." "Good picture. Glsh ls a favorite bere, all her stuff ls orlglnal. Rather slow in getting started. Average business. Very good picture, put over as only Dorothy Gish could do it, with clever titles and real fun from start finish." "Excellent picture and one of the most thoroughly enjoyable we have played in months. Dorothy is one of the fastest climbing stars we have on our list. Tbis is ber best production yet and the picture cannot he praised too highly. There are more laughs in it than a Chaplin comedy and yet there is not a suggestive line or situation in it. People talked about it for days afterwards. Big business all week." "Our audience well pleased. Big business three days." "Went over with a bang. Big business three days." "By eccentric advertising I cleaned up. For originality tbis is one girl. Play it big. big business." "Dorothy Gish put over her picture in good style."
Consensus—"Fine picture, big puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14)....JULY
"Story by Hale Hamilton, fairly interesting."—M. P. News.
Exhibitor Comment—"Went over big with another feature. Extra big business two days." "Some picture. Went over like a house on fire. Extra big business two days."
Consensus—"Splendid picture, big puller."

LION'S DEN, THE (METRO) BERT LYTELL (MAY 19).....MAY
"Star is in a faithful picture of small town life."—M. P. News.
Exhibitor Comment—"Bert Lytell is splendid. Picture to fair business." "Improves with each picture. Big business." "Bert Lytell's popularity still increasing. Big to extra big business two days." "Fair only, poor business."
Consensus—"Good picture, good puller."

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7) ..... JULY
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) ..... MAY
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being a manager. Extra big business three days."
a manager. Extra big business three days." "The best Farnum picture in long time. Big business three days." "Four days to splendid (big) business. Great picture for this star."
Consensus—"Excellent picture, big puller."

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20).....AUG.
"Vivian Martin's newest is strong in sentiment."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE
"Working girl from poverty to riches."—M. P. News.

LOVE BURGLAR, THE (PARAMOUNT) WALLACE REID (JULY 13)....AUG.
"Crook melodrama has moments of interest."—M. P. News.

LOVE CHEAT, THE (PATHE) HALE-CAPRICE (AUGUST 24).....AUG.
"Frail story of society and sentiment."—M. P. News.

LOVE IS LOVE (FOX) RAY-FAIR (AUGUST 17) ..... AUG.
"Mild character study; should satisfy."—M. P. News.
Exhibitor Comment—"Nothing to this picture. People walked out on it." "Fair picture, average business."
Consensus—"Fair picture, average puller."

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3).....AUG.
"English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6) ..... JULY
"Dramatic photoplay that may generally satisfy."—M. P. News.
Exhibitor Comment—"Very good, sbould please the average audience. Average business four days."

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6) ..... JUNE
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY
"Harry Morey is conspicuous in mystery story?"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20).....JULY
"Melodramatic story of love and vengeance."—M. P. News.

MAN'S FIGHT, A (UNITED) DUSTIN FARNUM (AUGUST 11).....AUG.
"An average Western melodrama."—M. P. News.

MASTER MAN, THE (PATHE) FRANK KEENAN (MAY 25).....MAY
"Star in a forceful play of love and politics."—M. P. News.
Exhibitor Comment—"Better than average business full week of July 27th. Photography good, but finished too dark. Titles novel and attractive. Direction very good and star's acting would be great were it not for too much stage action."

MAYOR OF FILBERT, THE (TRIANGLE) JACK RICHARDSON (MAY 25) (Seven Parts) ..... MAY
"Play for prohibition offered in fast and furious melodrama."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8) ..... JULY
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business." "Big business two days.
Consensus—"Good picture, good puller."

MICROBE, THE (METRO) VIOLA DANA (JULY 21).....AUG
"Viola Dana brings charm to glad picture."—M. P. News.

MIRACLE MAN, THE (PARAMOUNT-ARTCRAFT SPECIAL) SPECIAL CAST (SEPTEMBER 7).....SEPT.
"Decidedly distinctive and tremendous production."—M. P. News.

MISLEADING WIDOW, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE (AUGUST 31) ..... SEPT.
"Excellent comedy marks star's return."—M. P. News.

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Nesbit and cause the public to forget be and the picture will get the money and please them. It is some picture should be a winner anywhere. Extra big business three days." "Nesbit no card for us. Average business two days." "Although Evelyn Nesbit is not liked here we did an extra big business for four days with this feature and 'The Wilderness Trail' with Tom Mix."
Consensus—"Good picture, good puller."

NUGGET NELL (PARAMOUNT) DOROTHY GISH (JULY 13).....AUG
"Travesty on melodrama; will amuse."—M. P. News.
Exhibitor Comment—"Very poor picture with three days of cool weather. Average business three days."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22) ..... JUNE
"Musical play looks rather heavy as a picture."—M. P. News.

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE
"Tom Moore pleases in a romance that is quite obvious"—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days." "A very good entertainment something was wrong. Did just average business."
Concensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY
"Clever comedy story well produced."—M. P. News.
Exhibitor Comment—"An excellent picture, patrons liked it. Better than the 'Spender'." "Big business one day, average two." "One of the very best pictures we ever played. Big to extra big business two days."
Consensus—"Excellent picture, good puller."

OTHER HALF, THE (ROBERTSON-COLE) SPECIAL CAST (AUGUST 18).AUG
"Wholesome drama worth special exploitation."—M. P. News.

Box Office Reports continued on page 2470

"THE LOST BATTALION"
(W. H. PRODUCTIONS)

Should Pull Strong and Is Very Pleasing

PRIMARILY the filming of an outstanding event of great valor that will go down in history as one of the big situations in the World War, this is also a production with a well connected story containing romance, pathos and humor in great abundance. And the clever subtitles fit in perfectly.

In addition to the original famous heroes appearing personally in this picture the director has also provided a good cast of professionals to augment their efforts. It has a heart appeal and should be of particularly keen interest to not only all returned soldiers and sailors, but to their relatives and many friends as well.

Those exhibitors generally skeptical of showing any of the so-called war features should give this picture the proper exploitation to insure the big opening, and the reviewer feels confident that the merits of the production as a picture will continue to bring them in for the balance of the engagement.

Pulling possibilities and pleasing probabilities should be about the same everywhere. It should pull exceptionally strong and will certainly prove very pleasing as a picture.—Length, 7 reels.—Released September 8.—*Tom Hamlin.*

THE CAST

SURVIVORS

Major-General Robert Alexander, U. S. A.
Lt.-Col. Chas. W. Whittlesey.
Major Geo. McMurty.
Capt. Wm. Cullen.
Lt. Arthur F. McKeogh.
Lt. Augustus Kaiser.
Private Abraham Krotoshinsky.

(And Others)

The Stenographer . . . . . Helen Ferguson
Nancy Chrystal—Merwin's Ward . . . . . Marion Coakley
The Landlady . . . . . Mrs. Stuart Robson
The Mother . . . . . Blanche Davenport
Lieut. Jordan . . . . . Lieut. Jordan
The Girl Next Door . . . . . Bessie Lern
The Burglar . . . . . Sydney D'Albrook
Harry Merwin . . . . . Gaston Glass
The Kicker . . . . . Jack MacLean

Produced by Edward A. MacManus.
Authorized version written by Charles A. Logue.
Directed by Burton King.

PRESS NOTICE—STORY

"The Lost Battalion" is the big feature production scheduled for a ——— days' engagement at the ——— theatre beginning ———.

Remembered as the outstanding historical event of the late war it has been presented in the film with the original survivors. Major-General Robert Alexander, U. S. A.; Lieut.-Colonel Chas. W. Whittlesey, Major Geo. McMurty, Capt. Wm. Cullen, Lieut. Arthur F. McKeogh, Lieut. Augustus Kaiser, Private Abraham Krotoshinsky and the other famous heroes of this gallant band are all portrayed and assisted in re-enacting the dramatic event.

The producer has not failed in injecting the romance, pathos and humor in an entertaining as well as keenly interesting and well connected story of this great and stirring adventure. The carrier pigeon who came through the forest of fire minus one leg and one eye is also shown.

"Come and get us" was the reply of the depleted troop of American soldiers to the Germans after many days of hard defensive fighting. And everybody knows the famous answer of Lieut.-Colonel Whittlesey to the German commander.

This film not only shows the siege but it also shows first the great melting pot in which forty-two different nationalities were brought together as a fighting unit for Uncle Sam as the famous Seventy-seventh Division.

Deep into the Argonne Forest and completely surrounded by the Germans these heroes fought for so many days without food or water. They were hemmed in a sort of ravine with the enemy hordes all about them. Finally after losing every messenger they had dispatched back to the main lines one finally came through and reached the main body of the American army.

The gallant rescue of the game defenders is all history and is completely portrayed in this great screen production authorized by the United States Government and enacted by the heroic survivors.

PROGRAM READER

Surrounded for many days in the Argonne Forest the surviving heroes of that famous event of the late war have re-enacted the great adventure on the film.

It is officially authorized by the United States Government and is entitled "The Lost Battalion."

Those that appear in the film which comes to this theatre next week are Major-General Robert Alexander, U. S. A.; Lieut.-Colonel



His father and mother's English might have been a bit broken but the fighting blood was perfect. One of the "Lost Battalion" heroes

Chas. W. Whittlesey, Major Geo. McMurty, Captain Wm. Cullen, Lieutenant Arthur F. McKeogh, Lieutenant Augustus Kaiser, Private Abraham Krotoshinsky and others of the famous heroes of the great siege in the Argonne Forest.

The romance, pathos and humor is injected also in an entertaining story embellished with the soul-stirring thrills of deeds actually accomplished.

SUGGESTIONS

When you book this picture you should go the very limit on exploitation to bring them in the opening day. The picture will do the rest for the balance of the engagement if you secure the right opening. And the fact that the members are the actual heroes re-enacting this great adventure will give you the opportunity of inserting their names in all your advertising.

A good tie-in is an arrangement with the World War Veterans or the American Legion or any local organization or returned soldiers. Give them a certain percentage if you deem it advisable. The newspapers will surely go the limit on this one and you should play it to the skies.

Photographs and half-tone cuts of the officers and privates most prominent should be displayed wherever possible. And emphasize that this is not only the authorized re-enactment of the Lost Battalion in the Argonne Forest but mention that the romance, pathos and humor is there also in a superbly produced and well connected story.

CATCH LINES

"The Lost Battalion" can be found at the ——— theatre.

Sole surviving heroes re-enact their great adventure for the screen.

Forty-two nationalities in a fighting unit for Uncle Sam.

The biggest event in the World War is filmed for future generations.

"TOLD IN THE HILLS"
(PARAMOUNT-ARTCRAFT)

Should Satisfy and Entertain Majority

THIS is a familiar story well directed and with star supported by a generally good cast and an army of extras. The scenery is especially wonderful and photography is excellent. Although produced in a big way it did not register so heavily with the reviewer as a whole. But this should satisfy and entertain the majority.

A great length of time is encompassed in the story which reaches through two generations and considering all this the continuity writer and cutting editor managed to do very good work. The story compels the heroine to persistently pursue the hero and at the same time develops a stubborn streak in him. This does not ring true nor does it court sympathy for either of them.

Pulling possibilities and pleasing probabilities for respective patronages are: Metropolitan, good puller and generally pleasing; Elite, good puller and quite pleasing; Family, big puller and wholly pleasing; Labor, good puller and very pleasing.—Length, 5 reels.—Released September 21.—*Tom Hamlin.*

THE CAST

Jack Stuart . . . . . Robert Warwick
Rachel Hardy . . . . . Ann Little
Charles Stuart . . . . . Tom Forman
Ann Belleau . . . . . Wanda Hawley
Davy MacDougall . . . . . Charles Ogle
Kalitan . . . . . Monte Blue
Talapa . . . . . Margaret Loomis
Tillie Hardy . . . . . Eileen Percy
Henry Hardy . . . . . Hart Hoxie
Skulking Brave . . . . . Jack Herbert
Captain Holt . . . . . Guy Oliver

Story by Marah Ellis Ryan.
Scenario by Will M. Ritchey.
Directed by George Melford.

PRESS NOTICE—STORY

Robert Warwick comes to the ——— theatre for a ——— days' engagement beginning ——— in his latest Paramount-Artcraft picture, "Told In The Hills."

This is the screen version of the famous story by Marah Ellis Ryan and is described as a stupendous production employing thousands of Indians, soldiers, etc. While the story opens in Kentucky the scenes are shifted to Montana in the great open spaces.

In this production, Thomas H. Ince has surrounded Robert Warwick with the following cast of well known screen players: Ann Little, Wanda Hawley, Margaret Loomis, Eileen Percy, Tom Forman, Charles Ogle, Monte Blue, Hart Hoxie, Jack Herbert and Guy Oliver.

A Southern mother who is dying receives the pledges of both her sons to care for her ward, a beautiful young girl. The younger brother is untrue to his pledge and afterwards goes to New Orleans and marries. The elder brother visits him and tells him that the ward had become the mother of the younger brother's child and that he had married her to give the child a name and had settled all his possessions upon her to provide her with the necessities of life.

He sternly commands the young erring brother to refrain from communicating with her and then he journeys to Montana where he becomes known as "Gennessee Jack." He is alleged to be a squaw man and this raises another barrier when he meets the one girl in the mountains.

How he becomes friendly with the Indians, his rescue of the soldiers who are hemmed in by the Indians, the repentence of his erring brother, and the winning of the one girl, is dramatically told in this massive screen production.

SUGGESTIONS

Captain Robert Warwick is one of your best bets for exploitation when you book this picture. And your next best bet is the well advertised brand, Paramount-Artcraft Picture. Then the author and title, Marah Ellis Ryan's "Told In The Hills." This is a combination that you can spread yourself on and place in every available place possible.

For lobby display the western stuff suggestive of Indians, soldiers, etc., would be very appropriate. A social list should be mailed especial classy announcements by mail. And just because the cast contains many names that have drawing qualities it would be well to publish the names in as many locations as possible.

A noble brother finally reaps the rewards of a great sacrifice.



Robere Warwick in the Paramount-Artcraft picture, "Told in the Hills"

PROGRAM READER

She thought he was a squaw man,—but she loved him.

There must be some good in this big strapping fellow who rescued the regiment of soldiers from the Indian warriors who had hemmed them in the mountain fastness of Montana.

And then an old trapper told her the truth. He was not a squaw man.

But what held him back from an avowal of the great overmastering love she knew he had for her?

It was then that the erring younger brother came seeking repentence. He had terribly wronged his elder brother and the girl learned that the elder brother whom she loved had married the girl that the younger brother had wronged and after bestowing all his worldly goods in her name had left for Montana to become a hermit far away from all white women.

There are many dramatic situations in the Paramount-Artcraft picture coming to this theatre next week. It has been adapted from the famous story by Marah Ellis Ryan, "Told In The Hills."

Robert Warwick is the star and he is supported by a notable cast augmented by thousands of Indians and soldiers in a massive production.

CATCH LINES

Soldiers mistook the peace message of the Indians and a massacre was imminent.

A little Kentucky girl in Montana loved the big strapping fellow,—then she heard that he was a squaw man.

An erring brother's repentence at the eleventh hour gave one woman and one man untold happiness.

A great and intensive love born in the great out-doors.

The Index to The Complete Plan Book

(Continued from page 2468)

PICTURE BRAND STAR RELEASED PLAN BOOK

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29) ..... JUNE 21
"Looks like a winner of unusual interest."—M. P. News.
Exhibitor Comment—"Interesting subject, well directed and splendidly acted. Pleased generally to fine patronage. Extra big business."

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15) ..... JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business." "Big all week. Every detail of picture nearly perfect and Miss Dalton's work beyond reproach. Support, settings, photography and direction make this a classy production."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27) ..... JULY 19
"Frivolity succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6) ..... JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business." "We have played all Harry Carey productions; all have been good, but this one outclassed them all. It's a winner. Extra big business."
Consensus—"Good picture, big puller."

OUT OF LUCK (PARAMOUNT) DOROTHY GISH (AUGUST 24) ..... SEPT. 6
"Highly amusing farce-comedy."—M. P. News.

PAGAN GOD, THE (ROBERTSON-COLE) H. B. WARNER (AUGUST 4) .. AUG. 16
"Dramatic picture that will generally satisfy."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6) ..... JULY 12
"A big melodramatic Klondike production."—M. P. News.

PEACE OF ROARING RIVER, THE (GOLDWYN) PAULINE FREDERICK (JULY 27) ..... AUG. 23
"Good dramatic vehicle of human emotions."—M. P. News.
Exhibitor Comment—"Story saved by star and director, average business." "Played this feature with 'Cheating Herself,' Peggy Hyland, to extra big business two days and big business two days." "A very ordinary story. Big business one day to average two."
Consensus—"Good picture, good puller."

PETAL ON THE CURRENT, A (UNIVERSAL) MARY MACLAREN (JULY 28) ..... AUG. 9
"A good human interest story."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2) ..... JUNE 7
"Star in her first starring vehicle."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8) ..... JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average business two days." "A very good picture. Played it three days to extra big business two days and big business one." "Gordon poor card for me. Too much posing. Average business two days." "Kitty Gordon's best picture and she sure does wear the clothes."
Consensus—"Pleasing picture, average puller."

PRAISE AGENT, THE (WORLD) ASHLEY-GREEN (AUGUST 11) ..... AUG. 16
"Breezy farce and amusingly entertaining."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2) ..... JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business." "Big business two days."
Consensus—"Good picture, good puller."

PRICE OF INNOCENCE, THE (BUFFALO M. P. CORP.) STELLA K. TALBOT (MAY 11) ..... MAY 3
"Story of a woman's supreme sacrifice. Artificial but picturesque."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29) ..... JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6) .. JULY 12
"A charming story with broad appeal."—M. P. News.

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22) ..... JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground." "Walsh certainly pleased in this one. Extra big business." "Poorest Walsh picture we ever played. No stunts at all. Average business two days." "Regular Walsh stuff. Stood up fairly well second day. Average business two days." "Played this one on the program with the Madeline Traverse feature 'When Fate Decides' to average business for three days."
Consensus—"Fair picture, average puller."

RED VIPER, THE (TYRAD PICTURES) SPECIAL CAST (SEPT. 7) ..... SEPT. 6
"Anti-bolsheviki propoganda picture."—M. P. News.

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) .... MAY 31
"Sure is a fine 'Good-Bad' man Western."—M. P. News.
Exhibitor Comment—"Average business two days."

RIGHT TO HAPPINESS, THE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 31) ..... AUG. 30
"Big dimensions in this rich entertainment."—M. P. News.

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS ..... MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 26) ..... JULY 26
"Vivid picture of the Canadian Northwest."—M. P. News.

ROUGH RIDING ROMANCE (FOX) TOM MIX (AUGUST 24) ..... AUG. 9
"Tom Mix scores with his horsemanship."—M. P. News.

SAGE BRUSH HAMLET, A (ROBERTSON-COLE) WILLIAM DEMOND (AUGUST 11) ..... AUG. 9
"Conventional western with William Desmond."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29) ..... JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.
Exhibitor Comment—"Good picture, pleasing; well received generally. Played it full week to average business."

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22) ..... JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photography fine. Big business two days." "An excellent picture, finely directed. Warwick very good. Supporting cast wonderful. Played it one week to average business, although weather was extremely hot. Patrons pleased. Know positively that Civil War angle kept some people away as they insist on placing all pictures pertaining to war in the same class. Had a G. A. R. night and invited all veterans to see picture. Helped business noticeably." "Most people liked it, but some said characters were too old. Played it a full week to extra big business one day and big business six days." "No war subjects of any kind liked. Big business."
Consensus—"Good picture, good puller."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22) ..... JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SIX FEET FOUR (AMERICAN-PATHE) WILLIAM RUSSELL (SEPT. 14) .. SEPT 13
"Will satisfy lovers of western melodrama."—M. P. News.

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23) ..... JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture, but so hot people would not attend." "A fine picture. Big business two days."
Consensus—"Good picture, good puller."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20) ..... JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days." "Played this feature on the bill with 'Through the Wrong Door' Madge Kennedy, and must say it was a wonderful bill. Did extra big business for four days." "Not the best, but good. Second day was biggest in four months, except at advanced prices. Extra big business three days." "Poor business."
Consensus—"Good picture, good puller."

SOCIETY EXILE, A (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (AUGUST 17) ..... AUG. 30
"A wholly satisfying society drama."—M. P. News.

SOME BRIDE (METRO) VIOLA DANA (JUNE 9) ..... JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business." "Big business seven days."
Consensus—"Good picture, good puller."

SOME LIAR (AMERICAN) WILLIAM RUSSELL (MAY 19) ..... MAY 17
"Star breezes through in extravagant farce comedy."—M. P. News.
Exhibitor Comment—"The best yet. Big business." "Average business."
Consensus—"Good picture; good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE ..... JUNE 2
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21) .. JULY 26
"Pleasing melodrama of Spain."—M. P. News.
Exhibitor Comment—"Good picture but weather hot. Average business."

SPLENDID SIN, THE (FOX) MADLAINE TRAVERSE (SEPT. 14) ..... SEPT.
"Not a very entertaining picture."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6) ..... JUNE 2
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27) .. JULY 26
"Comedy-drama offers good entertainment."—M. P. News.
Exhibitor Comment]"Fair picture to average business." "Excellent picture. Played it two days to extra big business first day and big business second."
Consensus—"Good picture, good puller."

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15) .... JUNE 2
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and drew big." "Big business five days, average business two." "Fine big picture; pleased all. Ran it three days to big business."
Consensus—"Good picture, good puller."

STRIPPED FOR A MILLION (VICTOR KREMER) CRANE WILBUR (SEPT. 14) ..... SEPT. 1
"Ancient vintage and much overacting."—M. P. News.

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21) ..... JUNE 1
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.
Exhibitor Comment—"Played this feature with 'The Road Called Straight,' Louis Bennison, to average business for three days."

THIN ICE (VITAGRAPH) CORINNE GRIFFITH (MAY 26) ..... MAY 2
"Star in splendid sustaining melodramas."—M. P. News.
Exhibitor Comment—"Little draggy, lacks pep. Star puts it over only fair. Average business two days." "Ordinary picture, to poor business two days."
Consensus—"Average picture, average puller."

THIRTEENTH CHAIR, THE (PATHE) DELVA-HALE (AUGUST 31) ..... AUG. 2
"Mystery melodrama is good entertainment."—M. P. News.

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10) ..... AUG.
"Lively, pleasant, entertaining picture."—M. P. News.
Exhibitor Comment—"A good picture. Big business two days."

THREE BLACK EYES (TRIANGLE) TAYLOR HOLMES (AUGUST 31) .. SEPT.
"An amusing farce-comedy."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6) ..... AUG.
"A likable story which should please."—M. P. News.
Exhibitor Comment—"One of Kennedy's best. Good acting; cast well suited. Big business two days." "Very good, one of her best. Extra big business three days." "Played this feature on the bill with 'The Sneak,' Gladys Brockwell, and both features composed a wonderful bill and went over big. Did extra big business for four days."
Consensus—"Good picture, big puller."

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27) ..... JULY 2
"Conventional picture of 'Little Italy.'"—M. P. News.
Exhibitor Comment—"Average business."

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE ..... JUNE 1
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRAP, THE (UNIVERSAL) OLIVE TELL (AUGUST 25) ..... AUG. 2
"A passable regular program type."—M. P. News.

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15) ..... JUNE 1
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "Good picture to average business."
Consensus—"Average picture, average puller."

TRUE HEART SUSIE (GRIFFITH-ARTCRAFT) SPECIAL CAST (MAY 25) ..... JUNE 1
"Griffith's latest is real, but suffers from padding."—M. P. News.
Exhibitor Comment—"Very poor, extremely weak. Average business all week." "Tired of war stuff. Average business." "Big business all week." "Didn't go here. Poor business." "Average business seven days." "Very pretty little picture. Shows the master touch of Griffith. Lillian Gish her usual wonderful self. Everyone pleased with production. Business only fair. Somehow the people here seem to associate Griffith with war plays and they won't come strong to see his pictures. Average business seven days." "Fair picture; nothing big. Average to poor business two days."
Consensus—"Average picture but has done big business for one week."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27) .. JULY 2
"Fued drama of the Southwest."—M. P. News.

UNWRITTEN CODE, THE (WORLD) SHIRLEY MASON (MAY 19) ..... MAY 1
"In which Kidu-San and Dick Tower meet, marry and part."—M. P. News.

Box Office Reports continued on page 2472

"LA BELLE RUSSE"
(FOX)

Theda Bara Appears in Obvious Domestic Drama

THEDA BARA'S latest offering harks back to the old school of fiction and drama when it was the popular thing to weave stories around the aristocratic scions of British nobility. The development of the ancient plots was invariably concerned around the heroic attitudes which were struck off by these heroes when they condescended to marry beneath their station. And David Belasco belonged to this historic school when he conceived "La Belle Russe"—the same school which turned out Mrs. E. D. N. Southworth, Laura Jean Libbey and Bertha M. Clay.

But the producers had the foresight to turn the ancient material to advantage by making it up-to-date. The late war is introduced and the dual role figures to show the star's famous characterization of a siren. A novel twist is gained by introducing the role for a climax. As twin sisters—one, a model of virtue and the wife of the honorable lord; the other, a sort of female Jekyll—she differentiates the characters with a goodly skill. Her performance is the chief point of interest in a story not conspicuous for any dramatic high lights.

The plot is so obvious that the suspensive value is lost sight of entirely. The technicalities have been well arranged; the supporting cast is adequate. Forget its ancient vintage and you will like it. —Length, 5 reels.—Released September 21.—*Laurence Reid.*

THE CAST

La Belle Russe / Fleurette ..... Theda Bara
Philip Sackton ..... Warburton Gamble
Philip Sackton, Jr. ..... Marian Stewart
Sir James Sackton ..... Robert Lee Keeling
Brand ..... William B. Davidson
Lady Sackton ..... Alice Wilson
Butler ..... Robert Vivian
By David Belasco.
Scenario by Charles J. Brabin.
Directed by Charles J. Brabin.

PRESS NOTICE STORY

Theda Bara, the Fox star, will be seen again at the ——— theatre beginning ——— in her latest production entitled, "La Belle Russe." This is a picture with an English setting, and affords the actress with a dual role of twin sisters, La Belle Russe and Fleurette, Parisian dancers. As the latter, she marries the scion of an aristocratic English family, one Philip Sackton, much to the disapproval of his mother and brother. And so he is disinherited. With his income cut off the young husband takes up painting while Fleurette engages in teaching dancing lessons to children. Comes the great war and Philip enlists for king and country and through his bravery soon wins a commission. A fellow officer acquaints him with a story of his past, of how he had become involved with a Parisian dancer, La Belle Russe.

Eventually he is invalided home where he finds that his mother has undergone a change of heart. Having lost her other son in the war and believing that Philip might not return, the aristocratic lady has taken in Philip's wife and little boy. Indeed the house of Sackton must go on. But as Philip has his fellow officer with him the latter is surprised to find in the former's wife the woman who had intrigued him years before. As he upbraids her Fleurette puts in an appearance and declares herself to be Sackton's wife. Her explanation is that financial difficulties had caused her to accept her sister's generosity. So the little family is reunited.

Miss Bara appears to striking advantage in the dual role, and has the benefit of excellent assisting performances rendered by Warburton Gamble and William B. Davidson. The story is an adaptation of a play written by David Belasco, the well known theatrical manager and playwright, while it was produced under the direction of Charles J. Brabin.

SUGGESTIONS

David Belasco is the author of this picture and it would be well to start your exploitation around him. Mention that he is one of the biggest figures in the amusement world and use his name in connection with all advertising that you do. You should be able to create considerable interest in this picture by playing up the title. It is a colorful one and fits Miss Bara's personality to a dot. The story you can play up as a tremendous heart theme. There is a wealth of sympathy in the characterization. It presents a woman who marries outside her circle—a circle far above her station in life. And use teasers in question form as to what takes place.

Arouse interest in the picture by appropriate catch lines and mention that the star has a different kind of role here. Mention that she is the star of "Kathleen Mavourneen."



The gentleman is waiting, but Theda Bara is loath to make an appearance in this scene of the Fox offering, "La Belle Russe"

PROGRAM READER

Because Philip Sackton had married a notorious dancer, a woman far removed from his station, his mother disinherited him. But Philip was a man first and an aristocrat afterward and he resolved to abide by his marriage vows. And the war came to England and took Philip away. And during his absence Lady Sackton, realizing that his boy was the last of the line, suffered a change of heart and graciously provided for the child and his mother.

A gripping climax is introduced when Philip returns home with a fellow officer. The latter recognizes in Sackton's wife a woman who had once intrigued him. As he denounces her in Philip's presence the latter realizes that his heart is crushed. Then something occurs to pour oil on the troubled waters. A woman entered identically like the wife in appearance. She was the real Mrs. Sackton. Her twin, La Belle Russe, had attempted to take advantage of the situation by assuming the other's identity. This is an interesting picture—"La Belle Russe," which comes to this theatre soon with Theda Bara as the star. It is written by David Belasco.

CATCH LINES

See "La Belle Russe"—a story written by David Belasco. It shows how a brave woman risks all to save her son's heritage.

They were twin sisters—La Belle Russe and Fleurette. The former was a wicked siren while the latter was a model of feminine virtue. But because Fleurette married a titled Englishman, the event caused him to be disinherited. What happened? See "La Belle Russe" with Theda Bara as the star.

"THE PERFECT LOVER"
(SELZNICK)

Eugene O'Brien Stars in Sentimental Drama

"THE PERFECT LOVER," which presents Eugene O'Brien as a star, is another picture which relies heavily on its sentimental interest for success. It almost seems as if it has been too widely exploited if one considers the subject matter. Yet the personality of the star, his popularity with the feminine portion of the film public, coupled, of course, with the colorful title, should give the feature an extended life for a number of months—a longer life in fact than is usually accorded the average offering.

The offering is not entitled to any mark of distinction insofar as its theme, characterization and treatment are concerned. Indeed it conveys a hackneyed idea albeit one which meets a deal of response from the picturegoer. A character who sinks to the depths after basking in the sunlight of prosperity is certain to encounter sympathy in his adversity. The picture may disappoint those who contemplate seeing something of a light nature since it makes a strong bid for pathos.

The story is told in narrative form and offers little drama but a great deal of false sentiment. It doesn't ring true, much as the sincerities are striven for. Mr. O'Brien gives it breadth and vitality through his appreciation and intelligence. And he is assisted by a very capable cast. Mr. Ince's direction is praiseworthy, especially, in regard to details and atmosphere.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Brian Lazar ..... EUGENE O'BRIEN
Mrs. Byfield ..... Lucille Lee Stewart
Eileen Hawthorn ..... Marguerite Courtot
Mrs. Whitney ..... Mary Boland
Mavis Morgan ..... Martha Mansfield
Prof. Hawthorn ..... Tom McRayne
By Leila Burton Wells.
Scenario by Edmund Goulding.
Directed by Ralph Ince.
Photographed by William Brock.

PRESS NOTICE—STORY

Eugene O'Brien, one of the most popular actors on the screen, makes his debut as a star in "The Perfect Lover," a Selznick Pictures production which will be shown at the ——— on ——— of ——— week. This is a story particularly suited for Mr. O'Brien's talents, since he is considered pre-eminent as an exponent of romantic acting. He appears as Brian Lazar, a young artist who dreams of a career as a painter of beauty. It happens that Mrs. Byfield, a love-starved woman, is attracted by a portrait which he has painted. And being informed that his talent might go to waste unless he has the proper financial backing, she promptly sees to it that he is advanced sufficient money for his art.

The young man is installed in a handsome studio and Mrs. Byfield sits for a portrait. But she has a deeper motive than to pose, for there comes a realization that she can have love and devotion—things which have been unattainable. With Mrs. Byfield as his sponsor, Lazar becomes the vogue among society women, not because of his artistic ability, but because of his good looks and charm. Indeed, he is "the perfect lover." After many months of living in an atmosphere of idleness among doting women with weary eyes and insatiable lips—women whose husbands have no time to be lovers—he rebels. So he returns to the country and marries the little girl whose picture brought him fame.

However, he has forgotten how to paint. He is a craze no longer. His wife is taken ill. And when one of the women he formerly knew threatens to have him arrested she chances to discover the plight of his wife. So Lazar is permitted his freedom. Perhaps the inspiration will come again. Who knows? The picture is an adaptation of Leila Burton Wells' story, "The Naked Truth." Ralph Ince directed.

PROGRAM READER

They were rich, these men—so rich that they had no time to find out where their money went. They neglected their wives for the almighty dollar. They gave their wives everything except the very thing they wanted most—the love of a man. They were love-starved, these women. So they got tired of waiting and looked elsewhere for the love they craved. They went to "the perfect lover." He was a struggling artist but they soon had him on a pedestal. And because of his irresistible charms he fascinated them.

He filled the void in their aching hearts. They fairly begged for his love. And he didn't deny them. But only for a time. Then he tired of their fawning manner. What did he do? How did he work out his problem? What became of him? Did he remain "the perfect lover"? See Eugene O'Brien in "The Perfect Lover," which comes to this theatre in the near future. A big treat awaits you.



Eugene O'Brien in "The Perfect Lover," a Selznick picture

SUGGESTIONS

You don't need to employ ad stunts to put this feature over. You've got a big star—a star who has a tremendous popularity with the feminine portion of the film public, and you have him in a picture which carries a big box-office title. Why, it should sell itself. Still it is only fair that your patrons should know what is in store for them. So play up Eugene O'Brien's name to the limit. He has been identified as one of the most popular leading men on the screen and your patrons are all familiar with him. Pick up the "fan" magazines and you will find him the most interviewed actor in the film world. The women will flock to see him and so well the men. He is natural and sincere.

Let your audience know that he makes his debut as a star here. Make use of your local editor. You might induce him to run a "perfect lover" contest in the paper. And you can give an autographed picture of Gene O'Brien to the person writing the best theme on the requirements of "the perfect lover." Use catch lines and mail your invitations. You should pack them in if you play it up properly.

CATCH LINES

He was a handsome youth. And so the love-starved women petted and pampered him. But was he happy? You must find out for yourself when you see "The Perfect Lover" with Eugene O'Brien.

These society women worshipped him. They were love-starved. Their husbands were too busy to pay them attention. So they made an idol of the artist. Did he turn to clay? See "The Perfect Lover."

They called him the perfect lover. He gave them every attention. Gracious of manner, solicitous of their welfare, why they fairly worshipped him. He was so different from their plodding husbands! Then came a time when—See "The Perfect Lover."

Keeps You in Touch With the Films

(Continued from page 2470)

PICTURE BRAND STAR RELEASED PLAN BOOK

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30).....JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.
Exhibitor Comment—"Played this feature on the program with the Harold Lockwood feature "A Man of Honor" to extra big business for four days." "A piece of cheese, poor business."
Consensus—"Fair picture, average puller."

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22).....JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS (GOLDWYN) MABEL NORMAND (AUGUST 3)..... ....AUG. 30
"Amusing and ridiculously funny."—M. P. News.
Exhibitor Comment—"A good Normand picture. Big business."

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8).....JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.
Exhibitor Comment—"Very hot weather but splendid business on account of exploitation. Big business four days."

VALLEY OF THE GIANTS, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (AUGUST 31).....SEPT. 13
"Lumber camps drama not as big as title."—M. P. News.

VIRTUOUS SINNERS (PIONEER) NORMAN KERRY-WANDA HAWLEY (MAY 25).....MAY 24
"Story of the slums marred by poor photography."—M. P. News.

VOLCANO, THE (RAVER-HODKINSON) LEAH BAIRD (AUGUST 24)....AUG. 23
"Propaganda picture, fairly interesting."—M. P. News.

WAGON TRACKS (ARTCRAFT) WILLIAM S. HART (JULY 29).....AUG. 23
"A decidedly excellent Western drama."—M. P. News
Exhibitor Comment—"The usual type for the latter-day Hart admirers. Pleased his big local following. Big business three days."

WAY OF A WOMAN, THE (SELECT) NORMA TALMADGE (JULY 27)....AUG. 9
"Better than average society drama."—M. P. News.
Exhibitor Comment—"Fair picture, big business."

WESTERNERS, THE (B. B. HAMPTON-HODKINSON) SPECIAL CAST (AUGUST 18).....AUG. 16
"Western picture is absorbing and colorful."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business one day to big business two days."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1).....JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business." "Played 'Putting One Over,' with George Walsh on the bill with this one, to average business for three days."
Consensus—"Average picture; average puller."

WHERE BONDS ARE LOOSED (WALDORF PHOTO PLAYS) SPECIAL CAST (AUGUST 11).....AUG. 9
"Sex drama; may have average draw."—M. P. News.

WHITE HEATHER, THE (MAURICE TOURNEUR) SPECIAL CAST (MAY 18).....MAY 17
"Another artistic and unusual melodrama from Tourneur."—M. P. News.
Exhibitor Comment—"Poor business four days." "While very melodramatic it is nevertheless a good picture. The undersea stuff is especially good and really gets the picture over. Personally I do not like this class of picture and find they can only be put over at intervals. The photography and locations are good. The picture would have been very much better with a better cast. Average business seven days."
Consensus—"Good picture, average puller."

WHITE MAN'S CHANCE, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN (AUGUST 24).....AUG. 23
"Kerrigan is heroic in conventional picture."—M. P. News.
Exhibitor Comment—"A fair picture; average business two days." "Too much horse play. Picture not liked. Average business."
Consensus—"Fair picture, average puller."

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6).....JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.
Exhibitor Comment—"One of those snow pictures that pleased everyone. Big business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two." "A cracker-jack. Big business." "Excellent production. Mix sure does good work. Big business two days." "Did an extra big business with this feature for four days together with the Evelyn Nesbit film, 'My Little Sister.' "A good picture. Big business two days."
Consensus—"Good picture, big puller."

WOLF, THE (VITAGRAPH) EARLE WILLIAMS.....AUG. 16
"Adaptation of play is mildly interesting." M. P. News.

WOLVES OF THE NIGHT (FOX) WILLIAM FARNUM (AUGUST 10)....AUG. 9
"Farnum has heroic role in dramatic subject."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27).....AUG. 2
"Bessie Barriscale's latest is good entertainment."—M. P. News.
Exhibitor Comment—"Everybody voted it the best Barriscale picture. If dollars and cents count they were right. Extra big business."

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15).....JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a big business." "Doubled our run on this and it went big at advanced prices. Big business two days." "Average business five days." "Broke all summer records. Greatest of advertising possibilities. Spent a fortune; got it back. Extra big business." "Extra big business all week."
Consensus—"Excellent picture, big puller."

WOMAN UNDER COVER, THE (UNIVERSAL) FRITZI BRUNETTE (SEPT. 15).....SEPT. 13
"A very good drama that will register."—M. P. News.

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28
"High calibre drama of great merit."—M. P. News.
Exhibitor Comment—"A fine production with a good cast. Big business two days." "Fairly good acting would not put over a weak story as in the end the story shows the star had selfish motive in protecting herself while she was the real murderess instead of the boy. Poor business." "Good picture, poor photography. Their prints are usually in bad condition although we play them new. Big business." "Good picture to good business."
Consensus "Good picture, good puller."

WORDS AND MUSIC BY (FOX) ALBERT RAY (MAY 18).....MAY 31
"Good representation of small town ambition and talent."—M. P. News.
Exhibitor Comment—"Picture pleased, but that is all I can say. Average business." "Fair program picture but stars do not draw. Average business." "Better than average program picture. Average business." "Star didn't get us anything, but picture pleased. Poor business." "Average business."
Consensus—"Pleasing picture, average puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

WORLD AFLAME, THE (PATHE) FRANK KEENAN (AUGUST 7).....AUG. 9
"Keenan lends vitality to 'talky' subject."—M. P. News.

WORLD AND ITS WOMAN, THE (GOLDWYN) GERALDINE FARRAR (SEPT. 7).....SEPT. 13
"Heavy dramatic picture, well produced."—M. P. News.

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13).....JULY 12
"Mack Sennett branches out with success."—M. P. News.
Exhibitor Comment—"Big business seven days." "Same old war situations that we have been showing our patrons for two years, only presented at different angle. It did not make my patrons rave. Average business first day, second day fell to nothing."
Consensus—"Good picture, good puller."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8).....JUNE 28
"A breezy comedy bound to entertain."—M. P. News.
Exhibitor Comment—"Only fair picture to fair business." "Big business one day, average two days."
Consensus—"Average picture, average puller."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13).....JULY 12
"Stage story is mild and marshmallowy."—M. P. News.

"Flashbacks" of All Earlier Releases

"Tiger Lily" (American)—"Average business."
"Eye For Eye" (Nazimova-Metro)—"Repeat date average business."
"Her Inspiration" (Metro)—"Good picture, light business."
"The Marriage Price" (Artcraft)—"A very fair picture for Ferguson, but she has little following here and will never be a box office magnet. Fair business three days."
"The Veiled Adventure" (Select)—"One of Constance Talmadge's best. Big business and excellent satisfaction. Constance is a winner."
"When Doctors Disagree" (Goldwyn)—"Good picture. One of Normand's best."
"Home Town Girl" (Paramount)—"This is one of the cleanest pictures I have ever run. Pleased a good crowd."
"Lady of Red Butte" (Paramount)—"Poor picture, poor business."
"The Crimson Gardenia" (Goldwyn)—"Fine picture with extra good story. Big business."
"Something to Do" (Paramount)—"One of Washburn's best pictures. Pleased a good crowd."
"For Better, For Worse" (Paramount-Artcraft)—"Had all of the patrons talking and is a good picture. Above the average."
"The Sheriff's Son" (Paramount)—"Good picture and Ray is a good drawing card in all his pictures."
"Roaring Road" (Paramount)—"Wallace Reid has made good pictures but the cast helps him put his pictures over. Average business."
"Test of Honor" (Paramount)—"Photography bad and developing wasn't up to standard of Paramount."
"Putting It Over" (Paramount)—"Good picture, big business."
"Final Close-up" (Paramount)—"Very good picture. Average business."
"The Busher" (Paramount)—"Good baseball story to big business."
"The Third Kiss" (Paramount)—"Excellent. Vivian Martin is charming. Extra big business."
"Marie, Ltd." (Select)—"This is a very light story but star does well as usual."
"Daddy Longlegs" (First National)—"This was second run in my theatre and drew well first day but fell down second."
"The Zero Hour" (World)—"The thing I cannot understand is why a star will consent to go the paces of a dreadful poor story like this."
"Boston Blackie's Little Pal" (Metro)—"Pleased patrons very much. Average business."
"Come Out of the Kitchen" (Paramount)—"Big business seven days."
"The Third Degree" (Vitagraph)—"Extra big business seven days."
"Daddy Longlegs" (First National)—"Extra big business seven days."



Goldwyn heralds "The Cup of Fury," Rupert Hughes' Eminent Authors picture, as one of the best pictures put out

"THE FAITH OF THE STRONG"

(SELECT)

Pleasing Story of Canadian Northwest

HERE is Mitchell Lewis again in the heroic role of a Canuck and since he can play the picturesque figure a little better than anyone else, there is no reason why he should enlarge upon his characterization despite the fact that he chances the risk of being called a one-part actor. Naturally the stories which are his allotment are invariably similar in plot and treatment.

The same quotas of heart interest, pathos, conflict and romance are there in their accustomed places. And he still embraces the opportunity of arousing sympathy, because he is usually an outcast when sentiment is measured out. He may be a lawless fellow as in this instance, yet he is a diamond in the rough, because of his tender solicitude for the opposite sex. Thus he is the same outstanding figure as when he gave life to the Canuck of Rex Beach's "The Barrier."

A simple story is "The Faith of the Strong," and because of its simplicity it is real. The action is elemental, naturally, but it never overreaches the mark. The picture has a moral, too, which emphasizes its value. The Canuck finds faith in himself and restores it to a woman when she is on the brink of oblivion. Quite a pathetic scene, this latter one. "The Faith of the Strong" is a pleasing picture—one that can be featured on almost any program.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Paul La Rue ..... Mitchell Lewis
Ena ..... Gloria Payton
Babette ..... Patricia Palmer
Jean Follet ..... Frank Whitson
By Ethel Hall.
Directed by Robert North Bradbury.

PRESS NOTICE—STORY

"The Faith of the Strong," Mitchell Lewis' new Select picture, which comes to the ——— on ——— of ——— week, is a virile story of the Canadian Northwest, where men and women live according to their own code of morals, and to violate them is to die. Its chief character is Paul La Rue, a fearless and lawless member of the lumber camp of Louis Rey. The camp is divided into two factions—one, the lawless element ruled by La Rue; the other, the church-supporting population which lives under the kindly government of the community minister.

Yet beneath La Rue's rough exterior, his fearless disregard of life there lurks the utmost tender feeling for women. And so he rescues Babette, a girl of the woods, from Jean Follet. The latter burns the church and La Rue, who has experienced a change of heart toward the house of worship, plunges into the seething flames to rescue the bible. And when he is dying from his wounds the result of his rash act, he has occasion to bring a blessing to Ena, who has run away from her supposed husband, by offering to marry her and give her expected child a name. La Rue fights the battle against death. He wants to live in order to mete out punishment toward Follet. And when that opportunity presents itself Ena gives Jean by declaring that she loves him.

But the brute earns his just deserts for he is killed by a dog when attacking Babette again. Thus Paul wins his wife's friendship and love. Mr. Lewis makes La Rue an unforgettable character—a character that will live with his 'Poleon Doret. Other members of the cast include Gloria Payton, Patricia Palmer and Frank Whitson.

PROGRAM READER

Big of body, big of heart. Paul La Rue had a noble regard for women. He might be lawless and careless with men but where women were concerned he could be as gentle as a girl. And he had faith in mankind. How Paul had never regarded the church very highly but when it was set on fire he didn't hesitate to plunge into the flames to save the bible. And he received terrible wounds. But he prayed to live and make his enemy suffer. Then as he thought the end was near he offered to marry a woman, a stranger. She had run away from her supposed husband and her baby would have no name. So big, smiling Paul La Rue, helpless on his cot, graciously offered to marry her. He expected to die but the child would have a name. And so the woman's faith was restored.

How Paul lived and won the love of his wife is told in a stirring finale—a typical Mitchell Lewis finale. It is a BIG story, as "The Faith of the Strong." It presents a theme based upon faith and devotion. Come to this theatre next ———. You won't be disappointed.



Always cast in vital roles, Mitchell Lewis will be seen next in "Faith of the Strong," Select Pictures star series

SUGGESTIONS

Mitchell Lewis is the best actor on the screen when it comes to the interpretation of stories laid in the North country. And since he has made a big name for himself in "The Barrier," "Code of the Yukon," "Children of Banishment," and other vital pictures of the Northwest, you know pretty well how to exploit him. You might mention that the role he has here approaches the unforgettable 'Poleon Doret. And surely your patrons will remember that lovable character. He is supreme in playing the man of the woods.

Spread his name about and use stills of him in his picturesque garb. Bring out the theme and that it shows the power of faith. Mention that the hero goes through fire to establish faith in himself and that he offers a love with no hope of having it returned, merely because of his faith in humanity. Play it up as a stirring melodrama of action and suspense—a melodrama of heart throbs and pathos—a melodrama of sacrifice and conflict. You can dress your lobby in the atmosphere of the picture if you go in for sensational exploitation. But concentrate principally upon the name of the star.

CATCH LINES

He was a fearless, lawless trapper and he scoffed at the church. But he had a big tender heart which had only to be awakened to lead him in the right way. So he plunged into the flames to save the bible. What came of it? See Mitchell Lewis in "The Faith of the Strong."

Far up in the North country where nature rules and man obeys lived Paul La Rue. Big of body, big of heart, he showed a friendship, so beautiful, so strong, that no human power could destroy it.

"THE VIRTUOUS THIEF"

(INCE-PARAMOUNT)

Absorbing Story of a Woman's Sacrifice

C. GARDNER SULLIVAN has come to the front again with another of his absorbing melodramas of a woman's sacrifice and her fight for honor. He has woven his ingredients so compactly that the idea behind the story is made recognizably real. And nowhere does the plot and characterization falter. Indeed these prime essentials are incorporated for their full value which is to hold the attention through ever increasing suspense.

The story has been done before. But that is not important. The idea of a girl who gladly substitutes for her thieving brother in order to spare him the stigma of arrest is always an interesting one. So much so, that audiences will not quickly tire of it. And the story builds surely to its dramatic climax, unfolding on its way a breath of sentiment, a note of pathos, and a gripping conflict between the employer and his wholesome stenographer.

If there is any flaw in the structure it can be found in the finale which is arranged too quickly to be wholly consistent. A crime figures which supplies an element of mystery. Yet this is largely counteracted by the arbitrary conclusion. Still the picture is absorbing all the way. Enid Bennett makes a charming heroine. The others fitted.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Shirley Armitage ..... Enid Bennett
Bobbie Baker ..... Niles Welch
Dick Armitage ..... Lloyd Hughes
Major Armitage ..... Will Marks
Walter Haskell ..... William Conklin
Mrs. Haskell ..... Dorcas Matthews
Amie Renault ..... Lucille Young
Police Captain ..... Andrew Robson
By C. Gardner Sullivan.
Directed by Fred Niblo.
Photographed by George Barnes.

PRESS NOTICE—STORY

Enid Bennett in a picture of human frailties with the elements of action and suspense ever dominant will be seen at the ——— theatre on ——— of ——— week. "The Virtuous Thief" is the name of it and it bears the Ince-Paramount brand. Miss Bennett has been identified with a number of good things at the ———, but the management is of the opinion that her latest offering eclipses anything in which she has ever appeared. "The Virtuous Thief" was written by C. Gardner Sullivan, which is sufficient proof of its excellence. Indeed he is the acknowledged leader among screen authors and his latest contribution is good testimony of his ability. Fred Niblo was the director in charge and his work deserves the highest praise. He has kept alive the dramatic highlights and the moral of the theme with admirable appreciation.

Miss Bennett is seen as Shirley Armitage, a stenographer, who goes to work for a scoundrel to save the honor of her brother who in a moment of temptation robbed his employer. This man takes advantage of the power he holds to attempt the ruin of the girl. Her brother's written confession is in the safe and when she seeks to gain it the employer appears. And she is further compromised when Haskell's wife follows in order to gain evidence for divorce proceedings. Later in the evening Haskell is mysteriously murdered. Suspicion points to Shirley.

How she is able to establish her innocence and restore faith in her brother is a clever dramatic turn, one that will give a refreshing finish to the picture. Miss Bennett is charming in her role and she has been surrounded by an unusually strong cast including Niles Welch, Lloyd Hughes, William S. Conklin, Dorcas Matthews and others.

PROGRAM READER

Dick Armitage didn't mean to steal from his employer. And he thought by making a clean breast of the affair that the theft would be quickly forgotten. But he did not know Walter Haskell. Stern, vindictive, the latter warned him that he would be arrested if the money was not restored in three days. And the evidence was against him in the shape of a written confession. But Dick had a sister, Shirley, who gladly accepted the responsibility of saving the family honor. She would go to Haskell, become his stenographer, and thus repay her brother's theft. But she didn't reckon on his unholy love. Try as she might she could not obtain the confession until the "other woman" came. Then—

But you must see this absorbing drama of a woman's fight for the honor of the family. It presents one stirring episode after another.



Enid Bennett is presented by Thomas H. Ince in "The Virtuous Thief," a Paramount offering

SUGGESTIONS

There is a special apeal about this feature which should net you good box-office returns if you advertise it as a tale of a woman's sacrifice and love for her family. It should have an appeal for the business men of your audience—also the office girls—the girls who are employed in clerical capacities. Treat it in a dignified way as a story which presents a deal of truth of the pitfalls which an unsuspecting girl may find before her when she steps into the business world. Treat it as a mystery. Use your catch lines so that the plot is more or less hidden. And play up the title and the author. In fact your patrons should be well acquainted with the name of C. Gardner Sullivan by this time.

Feature the star and mention the other fine pictures she has had in the past. Bring special attention to that other admirable picture of hers—"The Haunted Bedroom."—Doubtless your patrons will recall it when you feature "The Virtuous Thief." Your advertising should suggest the character of the story. Concentrate upon its atmosphere and give a prize for the best definition of the title. Ask your patrons "can a thief be a thief and be virtuous at the same time?" Teasers in the shape of the above would be be a good advertising angle.

CATCH LINES

Her brother had dishonored himself. For his sake she must save him. But when her scheme was working well she found herself trapped. She too, was branded as a thief. But when the reckoning came! You'll be glad you saw "The Virtuous Thief."

She had opened the safe and the evidence was within her grasp. Suddenly she saw a hand on the knob of the door. Caught! She had spurned this man's unholy love but he had carefully laid his plans.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Aug. —Dangerous Nan McGrew....2
July —Shades of Shakespeare....2
June —Mary Moves In....2
May 12—Rowdy Ann....2
April 28—Sally's Blighted Career....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1
Love—In a Hurry....1
Lobster Dressing....1
Cupid's Hold-Up....1
A Cheerful Liar....1
There Goes the Groom....1
A Flirt Taere Was....1
He Who Hesitates....1
June 30—Anybody's Widow....1
June 23—Oh! My Dear....1
June 16—A Full House....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play....1
War Spruce....1
A Day and Night at Coney Island....1
Mar 24—The Passing of the Crow....1
Mar. 17—The Eagle and the Fawn....1
Mar. 3—The Washington Air Patrol....1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance....1
July 21—A Jungle Jumble....1
July 14—The Brown Derby....1
July 7—Perils of Paprika....1
June 30—Breath of a Nation....1
June 23—A Wee Bit o' Scotch....1
June 16—The Fatal Secret....1
June 9—The Tale of a Shirt....1
June 2—The Sawdust Trail....1

BRUCE SCENICS

18—Scenic Succotash....1
17—The Lonesome Pup....1
16—Frozen Thrills....1
15—Men Met in the Mountains....1
14—Nature—Hot and Cold....1
13—Horizon Hunters....1
12—Sundown....1
11—The Pale Pack Train....1
10—The Tides of Yesterday....1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Oct. —Maruja (H. B. Warner)....5
Oct. —The Prince and Betty (Wm. Desmond)....5
Oct. —The Dead Line (Beatriz Michelena)....5
Sept. —The Illustrious Prince (Sessue Hayakawa)....5
Sept. —For a Woman's Honor (H. B. Warner)....5
Sept. —Dangerous Waters (Wm. Desmond)....5
Sept. —The House of Intrigue (Haworth Special)....5
Aug. —Her Purchase Price (Bessie Barriscale)....5
Aug. —The Other Half (Brentwood)....5
Aug. —The Gray Horizon (Sessue Hayakawa)....5
Aug. —A Sage Brush Hamlet (Wm. Desmond)....5
Aug. —The Pagan God (H. B. Warner)....5
July —The Woman Michael Married (Bessie Barriscale)....5
July —Man's Desire (Lewis Stone)....5
July —A Man's Country (Alma Rubens)....5
July —The Man Beneath (Sesue Hayakawa)....5
June —Better Times (Brentwood Special)....5
June —Bare Fisted Gallagher (William Desmond)....5
June —Broken Threads (Bessie Barriscale)....5
June —The Man Who Turned White (Warner)....5
June —In Search of Arcady (Billie Rhodes)....5
May —His Debt (Sessue Hayakawa)....5
May —Just Squaw (Beatriz Michelena)....5

STRAND COMEDIES

Aug. 17—Meet the Wife....1
Aug. 10—Good Gracious Grace....1
Aug. 3—Betty and the Boys....1
July 27—Winning Him Back....1
July 20—Jimmie's Doggone Luck....1
July 13—Fancy Fooling Father....1
July 6—Oh, What a Jam!....1
June 29—Little Miss Pinkerton....1
June 22—'Twas Henry's Fault....1
June 15—Little Lucey's Lion....1
June 8—Betty's Bolsheviki....1

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage....1
Mar. 30—Glimpsing the Gondolas....1
Mar. 23—'Mid Sahara's Sands....1
Mar. 16—In Pyramid Land....1
Mar. 9—An Eyeful of Egypt....1
Mar. 2—Columbia Highway....1
Feb. 23—A Peek at Paradise....1
Feb. 16—Out Wyoming Way....1
Feb. 9—A Bit of God's Country....1
Feb. 2—Doing the Dells....1

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Sept. 28—Widow By Proxy (Marguerite Clark)....5
Sept. 28—Egg Crate Wallop (Charles Ray)....5
Sept. 21—Told in the Hills (Robert Warwick)....5
Sept. 21—Stepping Out (Enid Bennett)....5
Sept. 14—The Third Kiss (Vivian Martin)....5
Sept. 14—The Miracle Man (Meaghan-Compson)....7
Sept. 7—The Market of Souls (Dorothy Dalton)....5
Sept. 7—The Misleading Widow (Billie Burke)....5
Aug. 31—The Valley of the Giants (Wallace Reid)....5
Aug. 31—The Witness for the Defense (Elsie Ferguson)....5
Aug. 24—The Heart of Youth (Lila Lee)....5
Aug. 24—Out of Luck (Dorothy Gish)....5
Aug. 17—A Society Exile (Elsie Ferguson)....5
Aug. 17—Love Insurance (Bryant Washburn)....5
Aug. 10—The Virtuous Thief (Enid Bennett)....5
Aug. 10—Bill Henry (Charles Ray)....5
Aug. 3—The Dark Star (Special Cast)....5
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert)....5
July 27—A Sporting Chance (Ethel Clayton)....5
July 20—Wagon Tracks (Wm. S. Hart)....5
July 20—Rose of the River (Lila Lee)....5
July 20—Louisiana (Vivian Martin)....5
July 13—The Love Burglar (Wallace Reid)....5
July 13—The Career of Katherine Bush (Catherine Calvert)....5
July 13—Nugget Nell (Dorothy Gish)....5
July 6—The Firing Line (Irene Castle)....5
July 6—A Very Good Young Man (Bryant Washburn)....5
June 29—The White Heather (Maurice Tourneur's)....5
June 29—The Rose of Granada (Lina Cavalieri)....5
June 29—Girls (Marguerite Clark)....5
June 22—The Avalanche (Elsie Ferguson)....5
June 22—A Daughter of the Wolf (Lila Lee)....5
June 22—Hay Foot, Straw Foot (Charles Ray)....5
June 15—Secret Service (Robert Warwick)....5
June 15—Other Men's Wives (Dorothy Dalton)....5

SHORT SUBJECTS

Sept. 28—Paramount Magazine, Tire Builders, etc....1
Sept. 28—Post Nature Picture, When Nature Smiles....1
Sept. 28—Burton Holmes, Metropolis of Formosa....1
Sept. 28—Briggs, The Fotygraft Gallery....1
Sept. 28—Sennett Comedy, Up in Alf's Place....2
Sept. 21—Paramount Magazine, Afield with Dog and Gun....1
Sept. 21—Burton Holmes, The Doughnut That Did It....1
Sept. 21—Briggs, A Rainy Day....1
Sept. 14—Paramount Magazine, Forty Minutes to France....1
Sept. 14—Post Nature Picture, Voice of Gladness....1
Sept. 14—Burton Holmes, Up-to-Date Manila....1
Sept. 14—Briggs' S'prise Party N' Ever'thing....1
Sept. 14—Sennett Comedy, Back to the Kitchen....2
Sept. 7—Paramount Magazine, On With the Dance....1
Sept. 7—Burton Holmes, Paris the Magnificent....1
Sept. 7—Briggs, Skinny, School and Scandal....1
Sept. 7—Arbuckle Comedy, Back Stage....2
Aug. 31—Bray Pictograph, Chinook Salmon....1
Aug. 31—Post Nature Picture, Passing Night....1
Aug. 31—Burton Holmes, Ayudhya, Siamese....1
Aug. 31—Briggs, New Folks in Town....1
Aug. 31—Sennett Comedy, Uncle Tom Without Cabin....2
Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs)....1
Aug. 24—The Salvation Army on the Job (Holmes)....1
Aug. 24—A Sisterly Scheme (Drew)....2
Aug. 17—A Lady's Tailor (Sennett)....2
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs)....1
Aug. 17—In Siamese Society (Holmes)....1
Aug. 10—New York the Stupendous (Bray Pictographs)....1
Aug. 10—Oh! Judge How Could You (Paramount-Flagg)....2
Aug. 10—Going Down to Buenos Aires (Holmes)....1
Aug. 3—Respectable Criminals (Bray Pictographs)....1
Aug. 3—Bangkok (Holmes)....1
Aug. 3—Treating 'Em Rough (Sennett)....2
July 27—The Miracle of Montior (Holmes)....1
July 27—Little Known New York (Bray Pictographs)....1
July 27—The Immovable Guest (Flagg)....2
July 20—Among Those Present (Sennett)....2
July 20—American Women in France (Holmes)....1
July 20—Science and Your Camera (Bray Pictographs)....1
July 13—Bunkered (Drew)....2
July 13—The Cataract of Iguason (Holmes)....1
July 13—Salvaging Torpedoed Millions (Bray Pictographs)....1
July 6—Up the Upper Parana (Holmes)....1
July 6—Charting the Sky (Bray Pictographs)....1
July 6—Trying to Get Along (Sennett)....2
June 29—"Con" in Economy (J. Mont. Flagg)....2
June 29—Plant Growth (Bray Pictograph)....1
June 29—Chateau Thierry and Beyond (Holmes)....1
June 22—Hearts and Flowers (Mack Sennett's)....2
June 22—Mysteries of Snow (Bray Pictograph)....1
June 22—Frocks and Frills of the Filipinos (Holmes)....1
June 15—Beans (Bray Pictographs)....1

FILM MARKET, INC.

(At State Rights Exchanges)

The House Without Children....7
The City of Purple Dreams....6
Who Shall Take My Life?....7
Zongar, the Dare Devil of Romance....5
The Natural Law....6
The Grain ot Dust....6
The Lust of the Ages....6
Has a Man the Right to Kill?....5
Beware of Strangers....
Persuasive Peggy....
The Spoilers....
The Ne'er Do Well....
The Garden of Allah....
The Birth of Democracy....

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart)....
Sept. 8—A Temperamental Wife (Constance Talmadge)....
Sept. 1—The Hoodlum (Mary Pickford)....
Aug. 25—Burglar by Proxy (Jack Pickford)....
June 22—Bill Apperson's Boy (Jack Pickford)....
June 21—Sunnyside (Charlie Chaplin)....
Auction of Souls....
Daddy Long Legs (Mary Pickford)....
Mary Regan (Anita Stewart)....
Whom the Gods Would Destroy....

FLORIDA FILM CORPORATION

(At State Right Exchanges)

Aug. —His Conscience His Guide....
Aug. —Work and Win 'Em....
July —Hot Sands and Cold Feet....
July —Trial by Jury....
June —With the Moonshine on the Wabash....
June —His Concrete Dome....
May —Fred's Fictitious Foundlings....
May —Fabulous Fortune Fumblers....

FOX FILM EXCHANGES

BIG PRODUCTIONS

Oct. 12—Kathleen Mavourneen....
Sept. 21—Evangeline....
Aug. 31—Checkers....

WILLIAM FARNUM SERIES

Oct. 12—The Last of the Duanes....
Aug. 10—Wolves of the Night....

TOM MIX SERIES

Oct. 19—The Speed Maniac....
Aug. 24—Rough Riding Romance....

THEDA BARA SERIES

Sept. 21—La Belle Russe....

VICTORY PICTURES

Sept. 28—From Now On (George Walsh)....
Sept. 14—Broken Commandments (Gladys Brockwell)....
Sept. 7—The Winning Stroke (George Walsh)....
Aug. 3—The Seventh Person (George Walsh)....
July 27—The Sneak (Gladys Brockwell)....
July 6—The Wilderness Trail (Tom Mix)....
June 22—Putting One Over (George Walsh)....
May 25—The Divorce Trap (Gladys Brockwell)....
May 11—The Coming of the Law (Tom Mix)....
Apr. 17—Help! Help! Police! (George Walsh)....
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....

EXCEL PICTURES

Sept. 21—The Merry-Go-Round (Peggy Hyland)....
Sept. 14—The Splendid Sin (Madlaine Traverse)....
Aug. 17—Love Is Love (Ray and Fair)....
Aug. 3—Cheating Herself (Peggy Hyland)....
June 29—Be a Little Sport (Albert Ray)....
July 20—Rose of the West (Madlaine Traverse)....
June 15—Cowardice Court (Peggy Hyland)....
June 6—When Fate Decides (Madlaine Traverse)....

SUNSHINE AND TOM MIX COMEDIES

Sept. 28—His Naughty Wife....
Sept. 14—Dabbling in Society....
Aug. 31—Her First Kiss....
Aug. 24—Rough-Riding Romance (Tom Mix)....
July 6—The Merry Jailbirds....
June 15—Dabbling in Society....
May 25—Virtuous Husbands....
May 11—A Soft Tenderfoot (Tom Mix)....
Apr. 20—The House of Terrible Scandal....

MUTT AND JEFF CARTOONS

Sept. 28—In Spain....
Sept. 21—Everybody's Doing It....
Sept. 14—All That Glitters Is Not —....
Sept. 7—In Switzerland....
Aug. 31—Hard Lions....
Aug. 24—Sound Your "A"....
Aug. 17—Frozen North....

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil....
Little Miss Deputy....
Some Gal....
South of Santa Fe....
The Girl of Hell's Agony....
The She Wolf (Texas Guinan)....
Once to Every Man (Jack Sherrill)....

MACK SWAIN SERIES

Ambrose' Predicament....
Heroic Ambrose....
Ambrose' Day Off....
Daddy Ambrose....

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo

Yankee Doodle in Berlin....
Mickey....
Birth of a Race....
The Bargain (Wm. S. Hart)....

Releases continued on page 2476

"FOREST RIVALS"
(WORLD)

World Offers Romance in Canadian Wilds

ANY story which has for its background primitive love, set against the forest primeval, is certain to contain an appealing quality. Thus, while the subject matter of World's latest offering is cut from an ancient pattern, still it has its compensation through the primitve romance, and the atmosphere which is generated. There are times when the arbitrary arm of coincidence reaches out and robs the feature of its suspensive note. And at other times the story becomes unduly theatrical. Yet this condition is due principally to the idea which is not endowed with sufficient strength to carry over five reels.

The result is the director has been compelled to use repetitious scenes. The primitive spirit, however, has been excellently caught. A daughter of the woods breaks the bonds of her environment and marries outside and above her station. And to accomplish this a wealth of conflicts is given expression. A matter-of-fact story, but one which please after a modest fashion, because it takes the spectator back to nature.

Certain details might have been caught more accurately and some of the players might have appeared more lifelike. However, Arthur Ashley and Dorothy Green enacted the principal roles in a fitting manner.—Length, 5 reels.—Released September 15.—*Laurence Reid.*

THE CAST

Julie Lamont ..... Dorothy Green
Tom King ..... Arthur Ashley
Henri Lamont ..... Jack Drumier
Harry Reynolds ..... Kempton Greene
Jean Dubois ..... Clay Clement
Pierre Dubois ..... John Davidson
Andre ..... Frank Montgomery
Marie ..... Evelyn Axzel
Isabel King ..... Madge Lee
By Charles Sarver.
Directed by Hary O. Hoyt.

PRESS NOTICE—STORY

Dorothy Green and Arthur Ashley are the stars of the World Picture, "Forest Rivals," which comes to the ——— theatre beginning ———. This is a thrilling story laid in the wilds of Quebec. And so it presents primitive people who are involved in primitive passions. The primeval forests compose an ideal background for the characters. All of Miss Green's winsomeness and Mr. Ashley's charm of manner are called into play during this fast moving drama.

For former is seen as Julie Lamont whose father is engaged in illicit dealing in whiskey, while Arthur Ashley plays the part of an American engineer who is surveying territory in the woods. Inasmuch as Julie is the only white representative of her sex in the community naturally she is much sought after by the Dubois brothers who are whiskey smugglers. Julie abhors the suitors and will have nothing to do with them. And when each plans to carry her off a war between them follows. The girl makes her escape to the Haunted Rock where the American, Tom King, and his friend, Reynolds, find her. And because Tom is a strange type and comes from a different world, Julie falls in love with him. A love which is reciprocated. The jealous brothers attempt to kill King but he successfully outwits them and in the end is left unmolested to take care of his new-found love.

A pretty romance punctuated with thrilling action, the whole of which is laid in a charming setting of virgin forest. Such is "Forest Rivals," a story from the pen of Charles Sarver and directed by Harry O. Hoyt. The stars are surrounded by such competent players as Jack Drumier, Kempton Greene, Clay Clement, John Davidson and others.

SUGGESTIONS

The principal angle to emphasize in this feature is the nature of the story and its setting. As it is a tale of the North country it would be the best plan to bring out the atmosphere in every possible way. Make much of the scenery for there is a wealth of woodland uncovered. The title is attractive and can be advertised in the shape of catch lines and teasers. It suggest a story of the woods—a story of intense rivalry in love. Mention that the story concerns three men and a girl—two of whom are from her own environment.

Emphasize that it carries a gread deal of action and suspense and that the thrills fairly crowd each other to find expression. Tell that it concerns primitive love as found in primitive forests. And don't neglect the stars. Arthur Ashley has long been a World satellite, having appeared in a number of plays. And Dorothy Green has been featured a number of times. The other members of the cast might be mentioned for the benefit of your "fan" patronage. You should play up the picture with plenty of atmosphere.



Scene from "The Forest Rivals," a World offering with Dorothy Green and Arthur Ashley

PROGRAM READER

Julie Lamont was a product of the Quebec wilds and she longed to burst the bonds of her environment. All around her the men she knew were engaged in smuggling whiskey to the Indians. Especially vicious were Jean and Pierre Dubois and they were intensely jealous of one another. Now there happened to be an American engineer, one Tom King, who was surveying land in her vicinity. And he discovered her plight and fell in love with her. She was so different from the women of his environment—this untamed creature of the wilds. So Tom and the Dubois brothers became forest rivals. And they fought to the death for the hand of the girl.

Such is this story of the wilderness which comes to the ——— next ——— under the title of "Forest Rivals." It is crowded with a tense line of action which will thrill you through and through. Dorothy Green and Arthur Ashley are the stars. It is a World Picture. Come and see it. It is dramatic and picturesque.

CATCH LINES

Jean and Pierre Dubois were children of nature. They lived in the wilds of Quebec and both were jealous rivals for the heart of Julie Lamont. And in the depths of the forest they had another rival in an American. What happened? See "The Forest Rivals."

In which a daughter of the woods hears the call of civilization as uttered by an American. See Dorothy Green and Arthur Ashley in "Forest Rivals."

She had no place to seek refuge from her hated suitors. But into the wilds plunged an intrepid American and she found a haven of rest at his camp. Follow her adventures in "Foresst Rivals," a picture of primitive love enacted against primeval forests.

Quick as a flash she drew her gun and the bullet sped on its mission.

"THE SUNDOWN TRAIL"
(UNIVERSAL)

Salisbury Has Compelling Story Here

MANY have been the stories written around the gold-mad days of California, and Bret Harte and all his successors have been drawn upon time and again for the screen. It would seem as if nothing new could be told about this picturesque chapter of American pioneer life. Yet J. G. Hawks comes along and by elaborating certain details has contributed one of the most vital stories of that period which have ever graced the screen.

It is mostly a thing of characterization rather than drama, for it presents several unique studies of types. Still the conflict is there and grips you with its power. The author has utilized the idea of the marriage market. Which is novel to say the least. The lonely miners conceive the plan of bringing women to the camp in wholesale lots—respectable women who migrate from the East and South. And in their number is one who furnishes the keynote of the drama.

Stirring scenes punctuate the plot, one of which depicts man against man. Not a fight with fire arms but with bowie knives. Other truthful details are present in rich abundance. The atmosphere, the backgrounds, the quaint people are real. A theatrical note here and there will be easily forgotten. Monroe Salisbury portrays a heroic role that will live in the memory. Exhibitors can't go wrong here.—Length, 6 reels.—*Laurence Reid.*

THE CAST

"Quiet" Carter ..... Monroe Salisbury
Velvet Eddy ..... Clyde Fillmore
The Girl ..... Alice Elliot
Mexican Girl ..... Beatrice Dominguez
The Planter ..... Carl Stockdale
By J. G. Hawks.
Scenario by Waldemar Young.
Directed by Rollin Sturgeon.

PRESS NOTICE—STORY

Monroe Salisbury, the popular Universal star, will come to the ——— theatre beginning ——— in his latest photoplay entitled "The Sundown Trail." This is a story of the gold-mad days of California—a story which can be told in a thousand versions and still interest redblooded Americans. "The Sundown Trail" follows the river bank and in the camp of Spanish Bar lives its most respected citizen, "Quiet" Carter. The community doesn't boast any members of the feminine sex, so it is arranged to import several respectable women to drive loneliness from the hearts of the miners. The wagon train arrives and the lucky miners draw their selections and marry on the spot. "Quiet" Carter does not hold a lucky number and is content to remain a bachelor.

Now among the ladies is a girl who has a deeper mission than to become the wife of a stranger. She is after her child who has been kidnapped by Velvet Eddy, a notorious gambler. A quarrel ensues between him and Carter and the latter lives. The dying man's last request is that the child be taken care of. So "Quiet" assumes the responsibility. In the meantime the young mother has met with an accident which robs her of her memory. And Carter gladly offers her a home and protection. When the Vigilantes threaten to run her out of camp (they mistrust her to be a scarlet woman) her benefactor marries her. And her memory comes back when her villainous brother-in-law arrives and carries her back to Virginia.

Carter is nearly broken-hearted, but he discovers evidence which establishes her true identity. And his sorrow is turned to happiness when she believes in him. So they return along the Sundown trail. Mr. Salisbury contributes a lifelike portrayal of the Forty-niner and his support is entirely capable. Rollin Sturgeon directed the picture from a story by J. G. Hawks.

SUGGESTIONS

You can make up your mind to give this feature all the exploitation it can stand. It is one of the best things of its kind ever screened. So play it up to the limit. Stories of '49 are ever popular. There is a glamour about that period in American history which has endured and will continue to endure. Feature it as a romantic but stirring drama of the gold-mad days of California. The title would be a good leader for your catch lines. And you can get up some interesting copy about the courageous Argonauts who journeyed to California with no thought of the morrow—with no thought other than to make the earth give up its golden treasure.

Send out your circular letters here. Get in touch with the people who don't come very often. They will be your patrons after seeing this. Play up the star. He is always dependable. And you can bank on him and his popularity. Dress up your lobby in the atmosphere of the story. And have your music appropriate. Dress your ushers in crinolines. You can spend money here and it will be returned to you in box-office.



Monroe Salisbury, who appears in a costume picture titled "The Sundown Trail," released by Universal

PROGRAM READER

Don't you like to pick up a story of the days of '49 when that courageous band of Americans settled down in California to hunt for the golden treasure? Don't you like to see such a story picturized upon the screen? Doesn't it cast a spell over you and don't you live the spirit of that picturesque period? Aren't you thrilled with the atmosphere? Don't you wish you could have lived for a day at least in the pioneer West—to have experienced the sensation of finding gold?

You can live it for an hour—a thrilling, satisfying hour next ——— when Monroe Salisbury comes here in "The Sundown Trail." You will forget time and environment when you see this picture of the days of '49. One thing is certain, these strange explorers lived. Some were black of heart, others were clean. But they LIVED. They fought, they drank, they danced, they loved. And they did all these things with fierce abandon. The morrow? Why it might never come. So they LIVED. So live with them next ———.

CATCH LINES

A tale of the days of '49—a tale of the gold-mad days of California—a tale which is irresistible in its appeal. Such is "The Sundown Trail." Don't miss it.

They were lonely miners—these men of Spanish Bar. They had gone west in '49 and left the girls behind them. Now they were lonely. And they wanted wives. And the women came—a lovely group of women from the South. This is only one of the interesting incidents of "The Sundown Trail."

Would you be as adventurous as your grandmother? Would you go by wagon train to a strange country to marry men who are total strangers? Not likely. Yet these brave women of '49 did just that. And they were proud of it! See "The Sundown Trail."

Advance Information on All Film Releases

(Continued from page 2474)

The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day 5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander 5
Birth of Character.....5
(ister's Last Fight.....3
' e Real Roosevelt.....2
Satan on Earth.....2
e Hand of Vengeance (10 episode serial, Gaumont—reels each episode).....
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast.....
Series of 42 Fatty Arbuckle comedies, released one each week .....
Series of 29 Charlie Chaplin comedies, released one each week .....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week.....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week.....
Series of 24 Billy West two-reel comedies.....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week.....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week.. .....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week.....
Series of 15 Kay Bee Union two-reel Westerns, released one each week.....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
Aug. 3—Upstairs (Mabel Normand).....5
July 27—The Peace of Roaring River (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison).....5
Aug. 15—Hign Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
Jinx (Mabel Normand).....5
Bonds of Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx-Man 7
Social Ambition 7

CAPITOL COMEDIES

Nov. 2—His Own Medicene (Parsons).....2
Oct. 19—Why Divorce (Carter De Haven).....2
Oct. 5—Oh! Bill Behave (Parsons).....2
Sept. 21—Honeymooning (Carter De Haven).....2
Sept. 7—He Did and He Didn't (Parsons).....2
Aug. 24—Close to Nature (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2

LORD EDUCATIONAL WEEKLY

Sept. 14—Going South.....1
Sept. 7—The Anglers.....1
Aug. 31—Home Made.....1
Aug. 24—Days of Real Sport.....1
Aug. 17—Caught 1
Aug. 10—God's Handiwork.....1
Aug. 3—A Genuine Panama.....1
July 27—Sweetness 1
July 20—The Town of Up and Down.....1
July 13—School Days 1
July 6—The Fable of the Olive and the Orange.....1
June 29—At the Crossroads.....1

GOLDWYN-BRAY PICTOGRAPHS

Sept. 28—Uncrowned King of Brazil.....1
Sept. 21—Hello Mars.....1
Sept. 14—Meet Nick Carter.....1
Sept. 7—The Samoan Follies.....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers).....
The Wrath of the Gods .....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather.....
My Lady's Garter.....
Broken Butterfly .....
Romany Rye .....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Bandbox (Doris Kenyon).....6
The Blue Bonnett (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse).....5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....1
Snakeville Comedies 1
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5
When Arizona Won (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton).....5
Aug. 11—A Favor to a Friend (Emmy Wehlen).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen).....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 30—When It's Time to Retire.....1
Aug. 23—Where They Go Rubbering.....1
Aug. 16—The Hon. Mr. Jap Van Winkle.....1
Aug. 9—Coral and Onions.....1
Aug. 2—Fiddle s and Acrobats.....1
July 27—The Ghost Coast.....1
July 20—Mr. Outing Instructs.....1
July 13—Put Your Cares on Ice.....1
July 6—A Hair Raising Journey.....1
June 29—A Haitian Night's Tale.....1

PATHE EXCHANGES

Oct. 5—Impossible Catherine (Virginia Pearson).....5
Sept. 28—The Twin Pawns (May Murray).....5
Sept. 21—The False Code (Frank Keenan).....5
Sept. 14—The Virtuous Model (Dolores Cassinelli).....6
Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Love Cheat (Hale-Caprice).....5
Aug. 17—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale June Caprice).....6
June 15—The Little Diplomat (Marie Osborne).....5

THE GREAT GAMBLE (Serial)

Starring Anne Luther and Charles Hutchinson)

Sept. 28—Ninth, Through Iron Doors.....2
Sept. 21—Eighth, The Ring of Fire.....2
Sept. 14—Seventh, The Crawling Menace.....2
Sept. 7—Sixth, Out of the Clouds.....2
Aug. 31—Fifth, The Draught of Death.....2
Aug. 24—Fourth, In the Law's Grip.....2
Aug. 17—Third, Into the Chasm.....2
Aug. 10—Second, The Clock of Doom.....2
Aug. 3—First, The Great Gamble.....2

Releases continued on page 2478

"FLYING A" (SPECIALS (American)

Sept. 7—Six Feet Four (Wm. Russell).....5

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell).....5
July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter)....5

HODKINSON SERVICE

The Bandbox (Doris Kenyon).....6
The Blue Bonnet (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Oct. 5—Count the Votes (Lloyd, Pollard, Daniels)....1
Sept. 28—Soft Money (Lloyd, Pollard, Daniels).....1
Sept. 21—He Leads, Others Follow (Lloyd, Pollard, Daniels) 1
Sept. 14—The Rajah (Lloyd, Follard, Daniels).....1
Sept. 7—Be My Wife (Lloyd, Pollard, Daniels).....1
Aug. 31—Don't Shove (Lloyd, Pollard, Daniels).....1
Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels) 1
Aug 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighbors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1

TWO-REEL SPECIALS

Sept 7—Baby Marie's Roundup (Baby Marie Osborne)..2
May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr —The Veiled Adventurer (Cons. Talmadge).....5
Apr —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Everybody's Sweetheart (Elsie Janis).....5
The Country Cousin (Elaine Hammerstein).....5
The Sealed Heart (Eugene O'Brien).....5
Aug. —The Spite Bride (Olive Thomas).....5
Aug. —The Perfect Lover (Eugene O'Brien).....5

SPECIALS

The Undercurrent (Guy Empey).....7
Break the News to Mother (Special Cast).....6

Arthur F. Beck Is a Man of Many Activities

Quiet Personality Cloak That Covers Doings in Varied Companies; Successful Productions

A QUIET young man who has been known up and down Broadway these many moons as "having something to do with motion pictures," but whose leisurely and smiling habit may have suggested to certain of his friends that the "something" was more or less indirect and academic, was suddenly asked by an interviewer to state just what covered his sphere of activities.

Arthur F. Beck, the said quiet young man, revealed himself as president and treasurer of Artco Productions, Inc., now engaged in producing a series of six special productions starring Leah Baird in Broadway plays by Augustus Thomas—two have already been released on the world's markets, namely, "As a Man Thinks" and "The Volcano," just being released this week. In both of these, Leah Baird has done some of the finest work of her screen career. The Hodkinson Corporation is enthusiastic over the records of first-run exhibitors, who report phenomenal business on "As a Man Thinks." The third of the Artco series is just now in course of production—"The Capitol"—the company being this week in Washington, D. C., where most of the scenes are laid.

Mr. Beck is also president and treasurer of Arthur F. Beck Serial Productions, Inc., now in the eighth week of production on the fifteen-episode serial, "The Isle of Jewels," starring Stuart Holmes and Miss Frankie Mann and a big supporting cast headed by Wilfred Lytell. This is being produced for Pathe for release in October.

As executive in the new film of Deitrich-Beck, Inc., producing a series of four big specials per year for W. W. Hodkinson, distributed through Pathe, Mr. Beck has Doris Kenyon under his wing in stories by Louis Joseph Vance. The final week of production on "The Bandbox," the first of this series has convinced the entire Beck organization that this will be one of the season's big successes. Says Mr. Beck:

"Miss Baird's next Thomas play, "The Capitol," is one of the finest plays Thomas ever wrote and one which has a star role to which Miss Baird is admirably suited. I shall be ready in a few days to make a special announcement with regard to the plans for Miss Baird after the ensuing year.

"Doris Kenyon, who is known for very fine things in the way of emotional pictorial drama, has a play in the Louis Joseph Vance story, 'The Bandbox,' which suits her better than anything in which I have ever seen her. Miss Kenyon will be starred in several other plays already selected, the titles of which I wil lreveal later.

"We are already pretty well fixed for talent, among the well known names on the payroll being those of Leah Baird, Doris Kenyon, Stuart Holmes, Frankie Mann, Wilfred Lytell, John Webb Dillon, Alexander Gaden, Robert E. Haines, William Davidson, Billy Welch, Walter McEwan, Gretchen Hartman, Donald Hugh McBride and others.

"I have acquired the rights to plays by four other big authors in addition to Augustus Thomas, Louis Joseph Vance and Charles T. Dazey. Mr. Dazey wrote the serial, 'The Isle of Jewels,' which struck the Pathe organization as being one of the best bits of romantic pictorial drama in sustained form that they have ever run across.

"Our directorial staff so far includes Perry Vekroff, who directed Alice Joyce, Olga Petrova and many other famous picture stars; George Irving, who used to be one of Charlie Frohman's best and is now directing Miss Baird's plays, and R. William Neil, who after finishing the Paramount-Artcraft production, 'The Career of Katherine Bush,' took up the reins for 'The Bandbox' and with Miss Kenyon is enthusiastic over the possibilities of this mystery story.

"We are using in our present producing activities, the Biograph studio in the Bronx, the Pathe studios in Jersey City and the Crystal studios and laboratories, besides crowding the Erbograph Company with laboratory work All told, I may say that we are fairly busy and that we hope to be still busier, as next week will see the announcement of two more important acquisitions to be distributed during the coming year by one of the country's big distributors." We might add, the interesting fact that Arthur F. Beck is today the biggest individual producer in America. All of the Beck enterprises are under his personal supervision and few men in this focal center of picture activity have been busy to better purpose.

Indigestion Weakly Makes Its Bow

The first release of the Bulls-Eye news absurdity, "The Weakly Indigestion," has made its appearance. Eight current news items are cleverly burlesqued in from one to three scenes. According to Milton L. Cohen, president of the Bulls-Eye Film Corporation, which is behind the venture, "The Weakly Indigestion" is the most novel form of screen entertainment devised. Mr. Cohen states that the news items contained in the "Weakly" are all authentic and that the offering differ from the "regular" news weekly only in treatment. A large number of state rights buyers have already contracted for the novelty, which is released weekly in one reel.

Roof Garden Set in "Lombardi, Ltd."

A roof garden theatre, the stage of which has a proscenium opening of 36 feet and a proscenium height of only ten feet less, was designed by M. P. Staulcup and erected on one of the dark stages at the Metro studios in Hollywood, for "Lombardi, Ltd." the comedy drama by the Hattons in which Bert Lytell is starred for Screen Classics, Inc., under the personal supervision of Maxwell Karger, Director General.

New Bulls-Eye Home

On September 10 the studios of the Bulls-Eye Film Corporation will be removed to 5815 Santa Monica Boulevard. Hollywood, formerly occupied by the Clifford Photoplay Corporation. Milton L. Cohen, Bulls-Eye president, who returned to New. York recently from the coast, personally inspected and approved the new studios.

Aero Landing on Fox Studio

Plans Being Altered to Permit of a Landing to Hold at Least Two Planes

ANOTHER novel feature is contemplated for the new William Fox building—the biggest motion picture plant under one roof in the world—which is now well on its way to completion at Tenth avenue, 55th and 56th streets—two minutes from Broadway.

William Fox has taken up with his architects, William Dried and the firm of Carlson & Wiseman, the practicability of erecting on the roof of the new building the first airplane landing platform for passenger-carrying planes in New York City.

In accordance with Mr. Fox's suggestions, draftsmen are engaged upon alterations in the original plans to allow for the addition of this structure, permitting the landing of at least two regulation passenger planes, with hangars for even more.

The platform is to be made of an all-steel framework, and is to be so designed in relation to the roof proper that it will not interfere with the superb lighting facilities which are to be made the outstanding feature of the new studios.

Upon the completion of the upper story and roof of the building, it is planned to continue along with the erection of this platform, so that it will be completed within the time schedule on which the contractors are working—the building to be ready for formal opening ceremonies October 1st.

To accomplish this, the contractors will engage a special crew of workmen for the airplane platform alone, and work will be pushed with all speed, regardless of expense, to finish on time.

Work so far on this unique building has progressed finely, and it is declared by the Fox officials that they will have not only the most beautiful studio in the world, but the most complete plant for the production of photoplays from start to finish. Every facility known to modern science is being made a part in a genuine thing ot beauty. Brick and marble, offset by clean white concrete, steel and bronze, are the principal materials used in the construction, and the effect is said to be exceedingly artistic.

De Havens Finishing Up a Comedy

Mr. and Mrs. Carter De Haven of the National Studios have nearly completed the latest of their de luxe comedies entitled, "Boys Will Be Boys." William Seiter, who is responsible for the production of all of their recent successes, is directing. The story was written by him in collaboration with Bob McGowan.

Hutchinson Leaves the Western Photoplays

Charles Hutchinson, "stunt" player in a number of serials and latterly with Western Photoplays, Inc., for whom he made "The Great Gamble" serial, has severed his connection with that company through an arrangement mutually satisfactory.

More Trade Showings on "Six Feet Four"

American Film Company representatives in various key cities of the country are arranging to hold trade showings of "Six Feet Four," the big six-reel special feature of American life which has been in course of production at "Flying A" studios and laboratories for the past six months.

"Six Feet Four" was adapted by Stephen Fox from the popular novel by Jackson Gregory and was filmed under the direction of Henry King. William Russell plays the role of "Buck" Thornton, known as "Six Feet Four" by reason of his generous allotment of inches. In the supporting cast are Vola Vale, Harvey Clark, Charles K. French, Clarence Burton, Al Garcia, Jack Brammall, Jack Collins, John Gough, Calvert Carter, Perry Banks and Anne Schaffer.

The production is released by Pathe.

A Christie Comedienne

Lillian Biron, who was formerly connected with Mack Sennett comedies, has been engaged by Gaiety Comedies, Inc., to play leads with George Ovey, the featured comedian in the new series of Gaiety Comedies, the first of which is being produced in Los Angeles and which will be released through a chain of independent exchanges.

Metro's Cast Director

Melvin Ballerino, formerly connected with Motion Picture Service Bureau in Los Angeles, has been engaged to cast players for Screen Classics, Inc., and Nazimova Productions. Mr. Ballerino will be assisted by Joseph Whalen.

Advance Information on All Film Releases

(Continued from page 2476)

The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson).....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1

TRIANGLE EXCHANGES

Aug. 31—Three Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Domhey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Common Property (Anderson, Craig, Moore).....6
The Sundown Trail (Monroe Salisbury).....6
The Woman Under Cover.....6
The Trap (Olive Tell).....6
The Ace of the Saddle (Harry Carey).....6
Major Allen's Animal Hunt (Lion Trapping).....1
A Petal on the Current (Mary MacLaren).....6
The Man in the Moonlight (Monroe Salisbury).....6
The Heart Punch (Jess Willard).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6
The Weaker Vessel (Mary MacLaren).....6

JEWEL PRODUCTIONS, INC.

Sept. 1—Forbidden (Mildred Harris).....6
Sept. 1—Paid in Advance (Dorothy Phillips).....6
July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6
June 16—A Star Over Night (Belasco-S. W. W. R.)....2
June 2—Destiny (Dorothy Phillips).....6

L-KO COMEDIES

Sept. 10—A Roof Garden Rough House (Zip Monherg-Lois Nellson).....2
Sept. 8—Sinhad the Sailor (Special).....2
Aug. 20—Charlie the Hero (Charlie of the Orient).....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2
July 7—A Pair of Deuces (Charlie of the Orient—Alexander).....2
June 30—The Spotted Nag (Lois Nelson-Harry Keston) 2

CENTURY COMEDIES

Sept. 17—A Lion in the House (Featuring Lions).....2
Sept. 3—A Village Venus (Edith Roberts-Jimmy Adams) 2
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell).....2
July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2
May 28—Frisky Lions and Wicked Hushands.....2

STAR COMEDIES

Sept. 15—Oh, Oh, Nursie (Lyons-Moran).....1
Sept. 15—Heart Trouhle (Lyons-Moran).....1
Sept. 1—A Dog Gone Shame (Lyons and Moran).....1
Aug. 16—Penny Ante (Lyons and Moran).....1
Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1
June 23—A Model Hushand (Lyons and Moran).....1

OKEH KOMEDIES

Sept. 8—As You Were (Neal Burns).....1
Aug. 25—Billy's Hat (Ben Wilson, Neva Gerber).....1

EDDIE POLO SERIES

July 14—For Life.....2
July 7—Cyclone Smith's Partner.....2
June 30—Down But Not Out.....2
June 23—The Missing Bullet.....2
June 16—Cyclone Smith Plays Trump.....2
June 9—A Pistol Point Proposal.....2
June 2—Cyclone Smith's Come-hack.....2

STAGE WOMEN'S WAR RELIEF SERIES

(Twelve Two-Reelers Featuring Famous Stars)

Sept. 6—A Star Over Night.....2

WESTERN AND RAILROAD DRAMAS

Sept. 26—The Crowd (Gibson-Moore).....2
Sept. 20—The Best Bad Man (Morrison-Lane).....2
Sept. 13—The Jack of Hearts (Jack Perrin).....2
Sept. 6—The Fighting Sheriff (Pete Morrison-Magda Lane).....2
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill).....2
Aug. 23—The Hidden Badge (Pete Morrison).....2
Aug. 16—The Fighting Heart (Pete Morrison).....2
Aug. 4—A Western Wooing (Pete Morrison).....2
July 26—Gun Magic (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2
July 19—The Jaws of Justice (Pete Morrison).....2
July 11—To the Tune of Bullets (Morrison-Lane).....2

THE MIDNIGHT MAN (Serial)

Eighteen Two-Reel Episodes starring James Corbett)

Sept. 22—Fourth, At Bay.....2
Sept. 15—Third, Ten Thousand Dollars Reward.....2
Sept. 8—Second, Deadly Enemies.....2
Sept. 1—First, Cast Adrift.....2

ELMO THE MIGHTY (Serial)

(Fifteen Two-Reel Episodes Starring Elmo Lincoln)

Sept. 22—Fifteenth, Crashing to Earth.....2
Sept. 15—Fourteenth, The Human Bridge.....2
Sept. 8—Thirteenth, Into the Chasm.....2
Sept. 1—Twelfth, Lashed to the Rocks.....2
Aug. 25—Eleventh, The Burning Den.....2
Aug. 16—Tenth, Victims of the Sea.....2
Aug. 11—Ninth, The House of a Thousand Tortures....2
Aug. 4—Eighth, The Flaming Pit.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Climbers (Corinne Griffith).....5
The Winchester Woman (Alice Joyce).....5
The Gray Towers Mystery (Gladys Leslie).....5
The Wreck (Anita Stewart).....5
The Wolt (Earl Williams).....
Over the Garden Wall (Bessie Love).....5
The Gamhlers (Harry T. Morey).....
The Bramhle Bush (Corinne Griffith).....5
Daring Hearts (Bushman-Bayne).....6
Belinda Puts Her Hair Up (Gladys Leslie).....5
Shadows of the Past (Anita Stewart).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5

BIG V SPECIAL COMEDIES

Mates and Models (James Auhrey).....2
Vamps and Variety (Montgomery and Rock).....2
Yaps and Yokels (James Aubrey).....2
Zip and Zest (Montgomery and Rock).....2
Flips and Flops (James Aubrey).....2

LARRY SEMON COMEDIES

Dull Care.....2
The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

O. HENRY (TWO REELERS)

The Guardian of the Accolade (Agnes Ayers).....2
A Ghost of a Chance (Earle-Ayers).....2
Shocks of Doom (Earle-Ayers).....2
The Buried Treasure (Earle-Ayers).....2
Sept. 22—Bill's Finish (Ben Wilson).....1

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2
Toad Allen's Elopement (Nell Shipman).....2
The Canyon Hold-Up (Al. Jennings).....2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan)

Fifteenth, The Human Chain.....2
Fourteenth, Trapped Like Rats.....2
Thirteenth, The Deadfall.....2
Twelfth, Explosive Bullets.....2
Eleventh, The Den of Deviltry.....2
Tenth, Overpowered.....2
Ninth, The Dynamite Tree.....2
Eighth, The Murder Car.....2
Seventh, The Fatal Flight.....2
Sixth, Downward to Doom.....2
Fifth, The Living Grave.....2
Fourth, The Deed of a Devil.....2
Third, The Tree Hut of Torture.....2
Second, The Plunge of Death.....2
First, The Test of Courage.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2

WARREN, EDWARD, PROD., INC.

(At State Right Exchanges)

Weavers of Life.....
Souls Redeemed.....

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mahel Normand).....

WORLD FILM EXCHANGES

Oct. 27—Arizona Catclaw (Edythe Sterling).....5
Oct. 20—The Black Circle (Creighton Hale).....5
Oct. 13—Woman of Lies (June Elvidge).....5
Oct. 6—The Oakdale Affair (Evelyn Greeley).....5
Sept. 29—Miss Crusoe (Virginia Hammond).....5
Sept. 22—Where Bonds are Loosed (Dixie Lee).....5
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Sept. 1—The Battler (Metcalf-Hammond).....5
Aug. 25—The Clouded Name (John Lowell).....5
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Aug. 11—The Praise Agent (Ashley-Green).....5
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In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

FOUR feature productions are in course of being staged at Universal City. Of these, the most elaborate is said to be "His Greatest Success," which is being prepared by Eric Von Stroheim from a story written by Baroness de Meyer. The production will have an all star cast, including Sam de Grasse, Una Trevelyn, Clyde Fillmore, Maude George, Leo White and May Bush.

Mary MacLaren's current starring vehicle, "No Experience Required," is being directed by Eddie Kull under the supervision of Tod Browning. The story was written by Frank R. Adams and Violet Clark prepared the screen version. The supporting cast includes David Butler, Johnnie Cook, Carl Stockdale, Lydia Knott and Charlotte Woods.

Henry McRae is prepared to take a company to Japan where oriental scenes will be made for the new serial starring Marie Walcamp and titled "Petals of Lao Tze." Harlan Tucker plays opposite Miss Walcamp, and initial scenes have been made. The story was written by J. Allen Dunn and the continuity by George Hively.

Director Douglas Gerrard is preparing for the cast of the Monroe Salisbury vehicle, "Buried Alive," a story written by F. McGrew Willis.

"The Story of the Tiger Hunt," written and produced by Major Jack Allen has been completed at the Universal.

Director Reeves Eason is filming a two-reel western melodrama, "The Fighting Line," written by Karl Coolidge and scenario by Jack Jevne. Art Acord and Mildred Moore are playing the principal roles, and the supporting cast includes George Fields, Chris Enriquez and Charles Newton.

Florence Turner is directing and playing the leading role in "The Village Blacksmith," a one-reel comedy. Gwendolyn Logan is author of the story.



Tom Moore, now appearing in Goldwyn's "Lord and Lady Algy"



The signing of a contract for world rights on "The Confession," Henry Walthall's latest. Left to right, Bertram Bracken, director; Arthur Bernstein, promotion manager for George H. Davis, who is signing, and on the right Isidore Bernstein, producer

Director Norman Dawn is taking the finishing scenes for "Lasca," the six-reel special feature starring Frank Mayo and Edith Roberts. The story was adapted for the screen by Percy Heath from the poem written by Frank Duprez.

At the Ince Plant

TWO new subjects have been begun and two are well under way toward completion at the Thomas H. Ince studio at Culver City. Of the new productions, Charles Ray, in a comedy being directed by Jerome Storm under the working title of "He Who Hesitates," finds himself in another role specially fitted to his unique skill at characterizations. The story is by Agnes C. Johnston, the leading woman is Millicent Fisher, while others in the cast are George Webb, Thomas Guise and Andrew Robson.

Production of the third of the comedy dramas being made by Thomas H. Ince, with Douglas MacLean and Doris May co-starred, has been begun with material adapted from the stage success, "Mary's Ankle." The continuity was written by Luther E. Reed.

"Americanism vs. Bolshevism," the big Ince special, has nearly been completed and director Fred Niblo has succeeded in putting in film most of the large spectacular scenes, in some of which an army of one thousand Bolsheviks was employed. The special is said to be one of the strongest presentations of the sociological situation in the United States that has been screened. In it Lloyd Hughes plays one of the principal roles, supported by an all-star cast.

Hobart Bosworth, his director, Irvin Willat, and their company have returned to the studio from San Francisco where many scenes were made of the Pacific battle fleet at the harbor there, for the special Ince production starring the noted actor.

Paramount-Artcraft

CHANGES in executive forces resulting from a preliminary announcement several weeks ago, developed the week of September 1st, when Charles Eyton became general manager of the Famous Players-Lasky forces on the west coast, succeeding Milton E. Hoffman, who has left for the east for special duties at the eastern plant after which he will go to London to assume charge of Famous Players-Lasky British Productions, Ltd. Under the general management of Mr. Eyton, Fred Kley becomes studio manager at the Lasky studio, while Frank E. Garbutt will have the management of the Morosco plant. Preparation for the additional productive activities at the coming season being made at the Morosco studio include the construction of a new glass stage which it is said will be one of the largest on the coast.

Cecil B. de Mille began production this week of "Why Change Your Wife," the companion piece to "Don't Change Your Husband." Tom Meighan and Gloria Swanson will have the leading roles with Alvin Wyckoff at the camera.

Having completed the latest production for his diminutive star on the west coast, Walter Edwards left for New York on September 15th, where he will resume direction of Marguerite Clark in the first of her new series to be produced in the east for which the working title has been chosen "Easy To Get." Fred Robinson, Director Edwards' assistant, accompanied him.

Bryant Washburn, Donald Crisp, his director, and several of the company have left for Chicago where scenes will be made in the business district for the latest Washburn picture "It Pays To Advertise." It is expected they will be in the eastern city only for a few days.

Productions of "The Tree of Knowledge" is progressing rapidly under the direction of W. C. de Mille with Major Robert Warwick and Wanda Hawley in the leading roles while Kathleen Williams has the principal heavy part.

Concluding scenes will be made within a week of the latest Wallace Reid picture, "Hawthorne of the U. S. A.", which James Cruze is directing and in which Lila Lee plays opposite the star.

Ethel Clayton is working at the Morosco studio in "More Deadly Than The Male." Robert G. Vignola is directing.

The arrival is expected daily of Harry Houdini from New York to begin production of his next Paramount-Artcraft feature. Reports to the studio indicate that Houdini's latest production, "The Grim Game," made before he went east to fulfill stage engagements is creating a sensation among exhibitors.

About Metro Players

CHANGES in production are noted at the Metro studio, three pictures having been completed and two new ones in course of preparation for staging.

After two months of intensive screen work, in the course of which many elaborate stage settings and unusual detailed care with secondary items were employed, "Lombardi, Ltd.", the striking screen version of the stage success, with Bert Lytell playing the stellar part, has been completed. Final scenes were made the week of September first of a score of "ponies" and show girls, who took part in a theatre scene.

"Fair and Warmer," the farce in which May Allison was starred, also has been completed. After an extended period of production work, final scenes have been made this week of a cabaret scene with the employment of an unusually large number of dancing girls.

"Please Get Married," in which



Charles Parrott, director in chief of Bull's-Eye comedies

Viola Dana stars, is the third to be finished so far as the camera work is concerned. The three are now being cut and titled and are to be the first of Metro's new Screen Classics. Director-General Maxwell Karger has arranged for an all-star production of a story based on "Tess of the D'Urbervilles," the play by Thomas Hardy. Alice Lake has been engaged for the leading feminine role.

Newest of the Screen Classics to be filmed is "Old Lady Thirty-One," the Rachel Crothers stage success. The cast for this is now in process of selection.

Vitagraph News Bits

UNDER the direction of Chester Bennett, Earle Williams began work the week of September first on the leading role in an English romance with a Japanese setting called "The Far East." The story was written especially by H. H. Van Loan.

Because the location of his preceding picture, "Vampire Alley," was so rich in material, Noel Smith has begun another two-reel comedy with a New York East Side tenement district setting. In it Jimmy Aubrey Dick Smith and Babe Hardy are featured and unusual action, it is said, is obtained in the back yards of the tenement teeming with humorous incidents in the lives of Bowery denizens.

After rehearsal of a week with fifty girls with whom he was staging several dancing numbers, Larry Semon has begun production of his two-reel comedy laid principally in a metropolitan cabaret city depicting the cafe scenes, which is the largest ever built at the West Coast Vitagraph studio, and is said to be complete in every detail even to having a negro jazz band.

The final action has been begun of Montgomery and Rock's production of life in prehistoric sporting days under the direction of Gilbert Pratt. The comedy is said to be replete with amusing side lights on the "stone age stuff."

Fox Studio Doings

WITH a story of an artist's life in Greenwich Village of New York City for a vehicle, Peggy Hyland has begun work in a new feature under the direction of Howard M. Mitchell. Although this noted English actress has been shown principally in stories of a comedy angle, this latest subject, called "A Girl in Bohemia," is said to be straight drama. Included in her support are Joseph Swickard, Elsie Shumway, Edward Cecil and Betty Schade.

Production is well under way of the latest Gladys Brockwell feature, "The Devil's Riddle," under the direction of Frank R. Beall. William Scott has the leading role opposite the star.

Scenes of life among the Boers form part of the South African setting of "The Heritage of Eden," the latest Madlaine Traverse feature being directed by Edmund Lawrence. The company, which began work this week, has spent much of its time on location in Cahuenga Canyon. George McDaniels has been engaged to play opposite Miss Traverse.



Views of a few of the branches of Ruffell's Imperial Bioscope Syndicate, Ltd., of England, through which Vitagraph will send its films broadcast through the British Isles

The Scott Dunlap Company with Albert Ray and Elinor Fair as stars, is in San Francisco obtaining exterior scenes of crowds for Dunlap's latest picture, "A Little Prayer for Rain."

Four comedy companies are at work, under the supervision of Hampton Del Ruth, making William Fox Sunshine comedies, while five other comedies have been completed and are being cut and edited.

Director Eddie Cline, with Mme. Le Varnie and Slim Summerville as his principal players, has taken his company to Balboa Beach, where they are staging several bathing scenes.

Roy Del Ruth has "Kewpie" Moran, Blanche Payson and "Tiny" Warde at work in a short comedy regarding which there is much secrecy, as it is said that Del Ruth has succeeded in obtaining the much sought original twist in his productions.

Frank Griffin is directing Marvel Ray, Ethel Teare and Slim Summerville in still a third comedy, while Bill Franey and twenty-four bathing girls are furnishing the action for director Jack Blystone's latest fun-maker.

Here and There

PRODUCTION has been begun by the Robert Brunton organization, with Ernest C. Warde directing, of a forthcoming J. Warren Kerrigan subject, "Live Sparks," a story of the Texas oil fields. Fritzi Brunette plays opposite the star, while in support are Zelma Maga, Clyde Benson, Joseph J. Dowling, John Stepling, Roy Laidlaw and Mary Talbot.

Most of the latest Gale Henry comedies, now being made under the direction of Herman C. Raymaker, will be staged in the air, at an aviation field at Long Beach, California. Miss Henry will be filmed operating a plane at an altitude of 2,500 feet, while Director Raymaker and the cameraman will follow close by in another plane.

First of the new Gaiety Comedies featuring George Ovey is under production, with Craig Hutchinson directing, and Lillian Biron playing the principal feminine role. The material for the story was written by Hutchinson.

Francis Ford has completed his double activities of directing and playing the principal part in "The Mystery of 13," the fifteen episode serial which has just been completed at the studio of the Francis Ford Productions. The film is now in the process of cutting and editing and the first releases are being prepared for the Eastern market.

Production by Louis Burston of "The Hawk's Trail," the fifteen episode serial starring King Baggot, with Rhea Mitchell and Grace Darmond in the principal feminine roles, is well under way at the Burston studios, under the direction of William Van Dyke. The serial is said to be one of a different type, in which Baggot plays what amounts to a Protean role, appearing as an entirely distinct character in each episode.

Hank Mann has resumed work as the principal comedian in a series of short comedies being produced by Morris R. Schlank, following the comedian's discharge from the United States Service. The pictures are in one reel with Madge Kirby playing opposite the comedian, and direction is by Robert Kerr.

Production units for three of the forthcoming features under Goldwyn's new policy of screening "fewer and better pictures," have begun work and the week of September first found each off to a flying start.

Under the direction of Wallace Worsley, the third Eminent Authors' Production, Basil King's "The Street Called Straight," is well under way with the author acting in collaboration with the director. An especially strong cast, it is said, has been chosen in staging the picture, which has Milton Sills and Naomi Childers in the leading roles. Included in the support are Irene Rich, Charles Clary, Alec B. Francis, Jane Sterling and Lydia Yeamans Titus.

Victor Schertzinger is author of his latest production starring Mabel Normand which he has just begun. The story as yet has not been titled and grew out of his association with the vivacious comedienne. Cullen Landis again is the star's leading man, while the long cast includes George Nichols, Edward Jobson, William Elmer, Andrew Arbuckle, George Kunkel, Milton Brown, John Burton, Joseph H. Hazelton and Manuel R. Ojeda.

Pauline Frederick has begun playing the principal part in her newest production, under the direction of William Parke, the title of which has not been chosen. Her preceding feature, "Letty," from the story by Sir Arthur Wing Pinero, is being prepared for prereviews, and final editing of the subject is being supervised by its director, Frank Lloyd.

Clarence Badger, Will Rogers and their supporting players have returned from Randsburg, California.

Geraldine Farrar began work the week of September first on the third of her series of special Goldwyn productions, playing the stellar role in a Spanish story by an author whose name for the present is being withheld. Reginald Barker is directing and Lou Tellegen is the noted actress' leading man.



An appealing photograph of Gladys Brockwell taken during her latest Fox production, "Broken Commandments"

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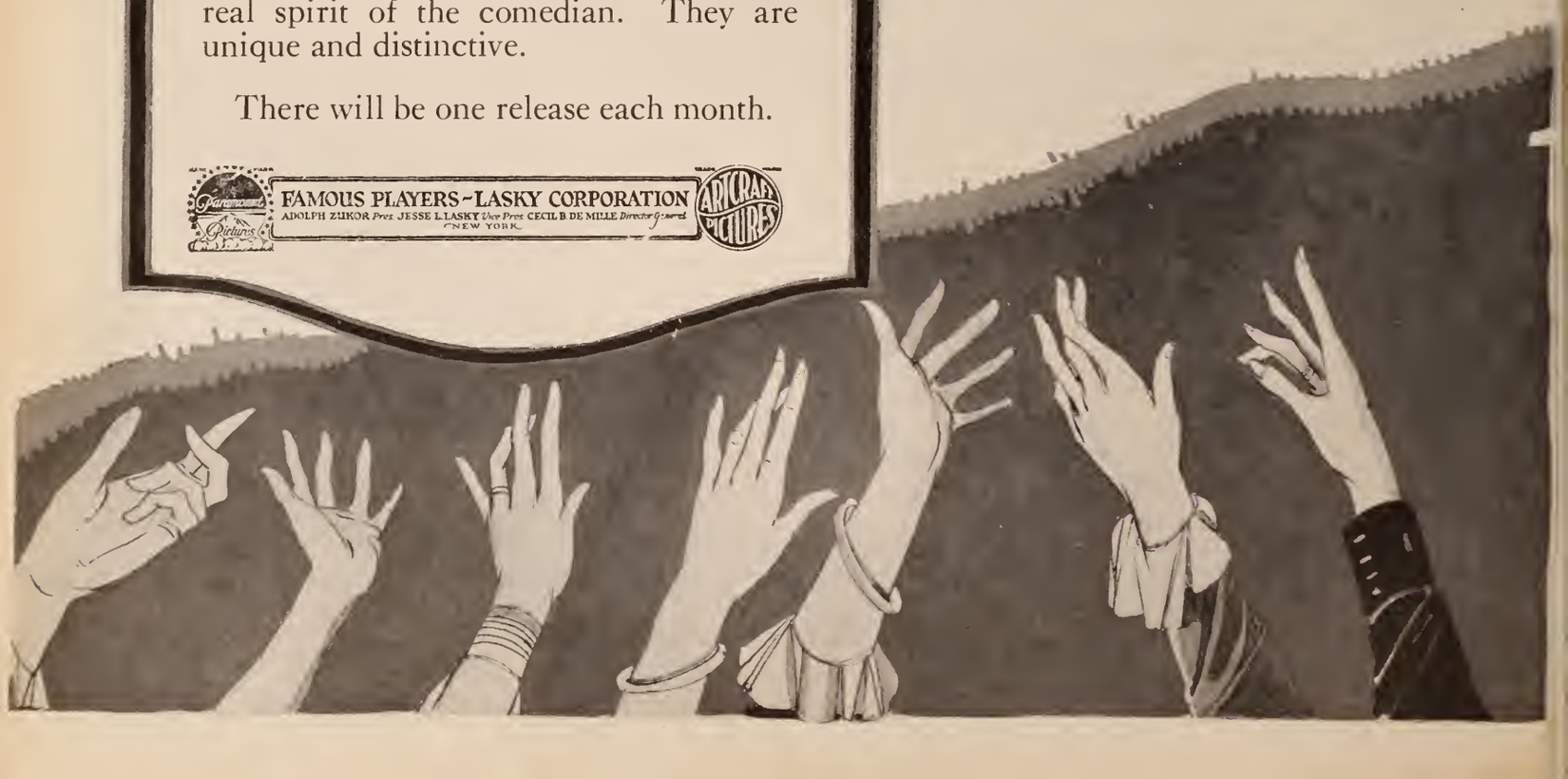
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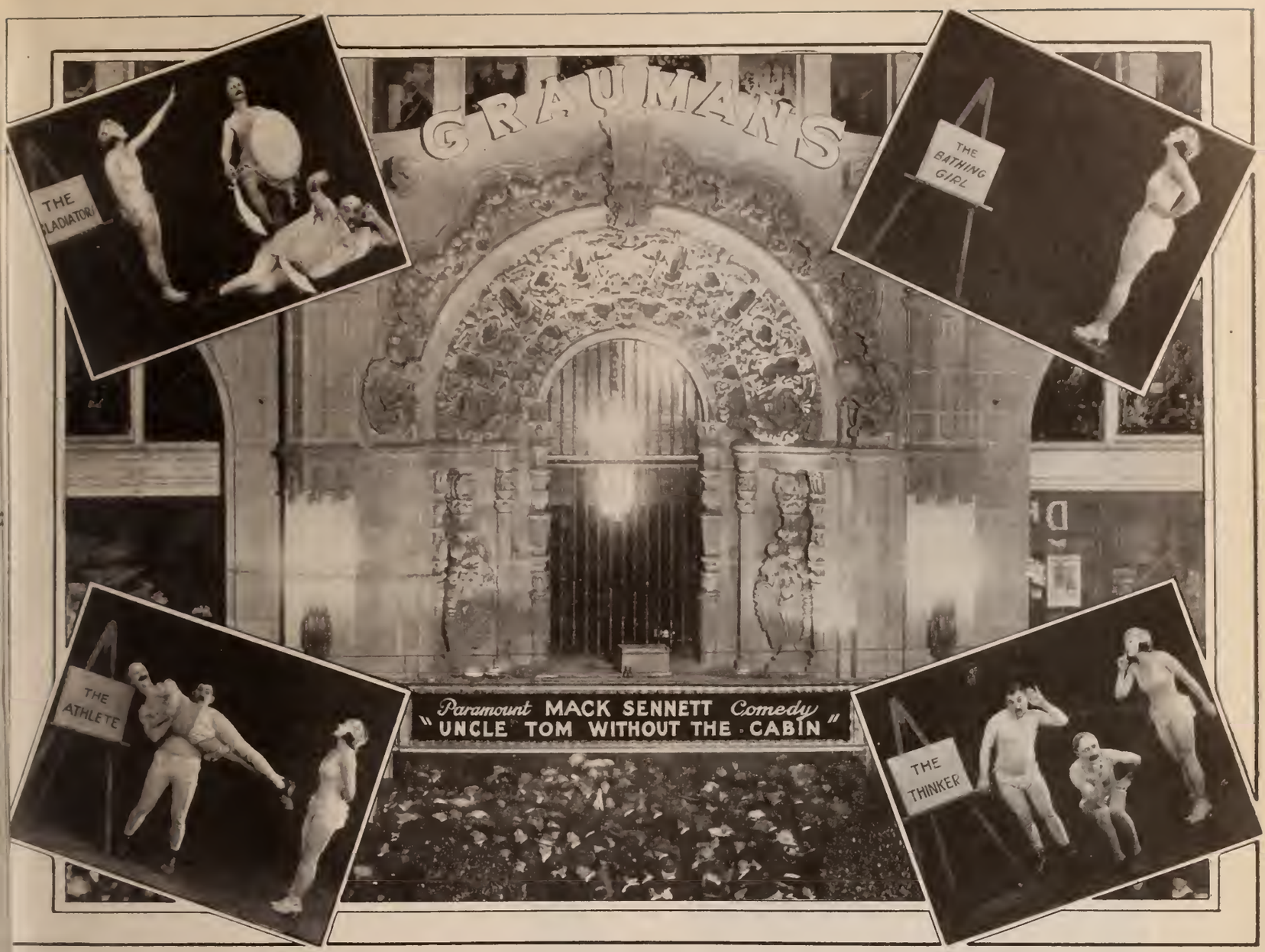
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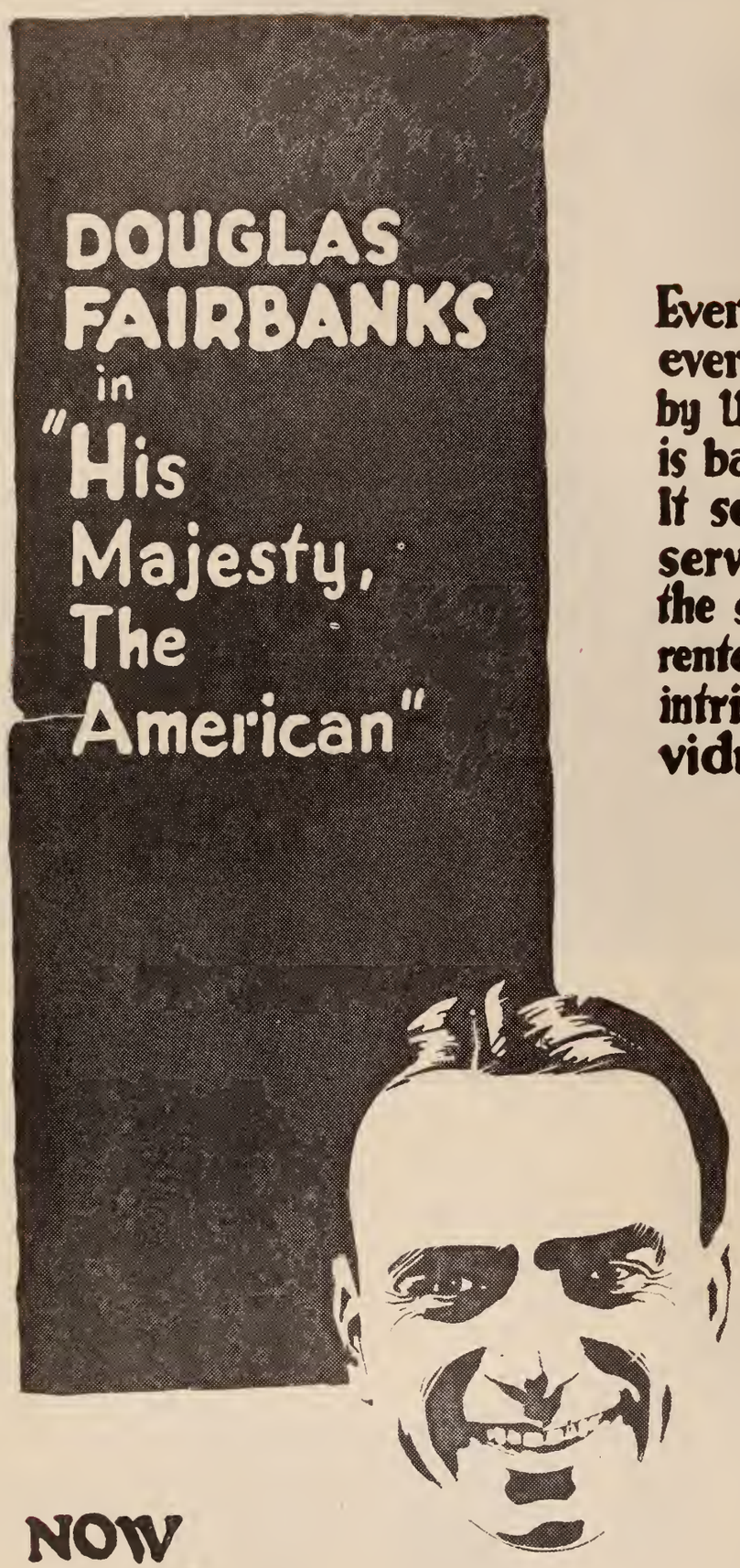
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a sweet, homely, happy story of a little Pennsylvania Dutch girl who rises from virtual slavery to the rank of an American queen. The play comes from HELEN R. MARTIN'S famous novel, "BARNABETTA," adapted for pictures by KATHRYNE STUART and made under the direction of JOHN S. ROBERTSON.

Success as book and stage play is but incidental history—CONSTANCE BINNEY in this role of a modern Cinderella will win the hearts of audiences everywhere as she already has captivated supercritical Broadway.

The stage is set for another great advent in stardom. All that are needed now are cashiers. Will you volunteer?

REALART PICTURES



PRESS OF THOS. B. BROOKS, N. Y.



State Rights On The HELEN GIBSON

Super Short Railroad Features

Sold Faster Than 20th Century Limited Ever Thought Of Going

Sorry If You Were Too Late!

WATCH FOR THE NEW ONES!

PRODUCERS OF

AL. JENNINGS % NEAL HART

SPECIAL ADDED ATTRACTIONS

CAPITAL FILM CO.

EXECUTIVE OFFICES CONSUMERS BLDG. CHICAGO

BEN WILSON,



as
CARTER HOLMES,
THE MASTER CRIMINOLOGIST,
IN THE SERIAL OF A THOUSAND
THRILLS!

"WHO IS

PRODUCED
UNDER THE
PERSONAL
SUPERVISION
OF BEN WILSON



THE GOAT HOOF

THE MARK
OF DEATH

The of the







HALLMARK PICTURES
CORPORATION

ONSIEUR X ?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE, SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

NEVA GERBER,



as
RUTH STANHOPE,
DOOMED BY THE SACRED TWELVE
IN THE SERIAL OF A
THOUSAND THRILLS'

SCENARIO BY
GRUBB ALEXANDER

"Trail of the Octopus"

15 SMASHING EPISODES





HALLMARK PICTURES CORPORATION

DISTRIBUTED THRU
HALLMARK EXCHANGES
(Formerly Film Clearing House)
AND
ENTERPRISE DISTRIBUTING CORP.
(Successors to Southern Triangle Pictures Co.)

FOREIGN RIGHTS CONTROLLED BY DAVID P. HOWELLS

LOS ANGELES EVENING HERALD

KINEMA

There is something about a Salvation Army lassie's blue bonnet that starts a flow of admiration. Particularly is this true since the great war. No other product of the store counter or modiste's shop appeals more strongly to the finer senses of man—or woman. To the wearers of it who risked that which is most sacred to lend a helping hand to distressed mankind we owe a debt of gratitude which we cannot pay, even though we try from now to eternity.

When you are sitting comfortably at the Kinema, this week, in a seat made for your comfort, you will grasp what I mean. The newspapers and magazines have devoted columns and pages to the glorification of the Salvation Army lass and her doughnuts, but in the film, "The Blue Bonnet," you see enacted some of the hardships which were these lassies' lot in France, and then you wonder that you hadn't had greater respect for the wearers of the blue and red before.

The photoplay, splendidly done by the National Film Co., in the making of which President Parsons spared no expense, is the latest vehicle for Miss Billie Rhodes, who, after this picture, is to be known as "The Sunshine Girl." If ever a screen personality spread gladness, certainly little Billie does. Her face radiates wholesomeness, gobs of joy flow with every "ism" of her cunning mannerisms. Watching her dance gayly upon the silver sheet is like dreaming about fairies. Her every action is real and sincere. I can picture but one other actress portraying the sweet, tender-hearted Capt. Ruth, and that is a girl named Mary, whose work before the camera is too well known to require further identification. Billie is simply irresistible.

"The Blue Bonnet" is a "war play" only in the sense of atmosphere. The theme is one that tugs at the heart-strings, swells your throat with pathos and sinks soul-deep the doctrine of tenderness. The battle scenes are realistic enough, especially the "prop" snow, which does not look manufactured at all, and the acting is superb on the part of everybody concerned. This is conspicuously apparent in the case of the interpreter of the pawnshop keeper, whose name I regret to say I cannot recall. The photographer, too, has supplied some excellent scenes of New York life and Director Chaudet was right on the job when the troop-carrying leviathans steamed past the Statue of Liberty. The latter's direction of the photodrama would be flawless were it not for an occasional interruption of plot due to the story making too long jumps. But then the cutter may have been to blame, who knows?

Billie Rhodes had a "prettier" role in her first feature play, "Hoopla, the Circus Girl," but in "The Blue Bonnet" she has more opportunities for real acting. And she takes advantage of them, crowning herself with not only the reviewers' praise but with the fans' plaudits. There are only a few who really cause hard-boiled critics to choke with emotion or sentiment or whatever it is that brings the lump to your throat, and Billie Rhodes is one of them. I suppose she hits thousands of others the same way.



William Parsons
presents

BILLIE RHODES
in
The Blue Bonnet

By E. Magnus Ingleton *Directed by Louis Wm. Chaudet*

Prints of "The Blue Bonnet" are in all branch offices and Hodkinson managers can give you immediate play-dates.

Wid's says: "The Blue Bonnet" has good, elementary kicks in it and is undeniably popular. It will satisfy as a "special."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

THE TIVOLI, SAN FRANCISCO

Entire Parkway Chain, Baltimore

HORATER'S PANTHEON, TOLEDO

In every theatre where "The Westerners" has played this production has done a conclusively larger business than the exhibitor expected when he booked it at high prices in keeping with its values. Exhibitors now know Stewart Edward White's big hold on the public.

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:
ROY STEWART
MILDRED MANNING ROBERT McKIM WILFRED LUCAS
FRANKIE LEE MARY JANE IRVING GRAHAM PETTIE



W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J Frank Brockliss, Inc 729-7th Ave

MARK'S STRAND, WORCESTER

William Fox's Brooklyn Circuit

MAJESTIC, GRAND RAPIDS

A PROTEST TO THE TRADE

I am the man who wrote and directed, and acted the leading part in " The Pinnacle," which, I understand, Mr. Carl Laemmle intends to release as a Universal-Jewel Production de Luxe.

" The Pinnacle " is the *only* picture that I ever directed, or wrote, or acted the leading part in and for that reason, I suppose, I may be accounted " green "—as green as grass—but, just the same, I have my own ideas as to certain practices in the moving picture business, and I am paying for this space to tell you what I think. And I *know* I am right.

I refer to the growing tendency on the part of company officials to change the *titles* of pictures without consulting the Author or Director. I say that this action is often ill-advised and almost-without-exception a direct slap at the feelings of the Author—or Director. Specifically, I would refer to " The Pinnacle."

When I went to Mr. Laemmle and sold him this story I sold him more than a mere story—I sold this gentleman part of *myself*. " The Pinnacle " was the child of my brain—and heart. I had created it—I loved it. I doubt if any author ever put in more time and care—more honest hard work, in building a story than I put into " The Pinnacle." It was written, I might say, with my heart's blood.

And the *title* was just as much a part of the picture as any scene in it. I had thought of it always as " The Pinnacle "—the name exactly and precisely fitted the picture. It was the *only* title for it—of that I am sure.

But now Mr. Laemmle—without consulting me—is about to change the title.

He is going to change it to " Blind Husbands."

" *Blind Husbands!* " Can you imagine it to yourself?

A beautiful title, a meaningful title, a title that meant everything to the man who created it, a title that represented months and years of creative effort in producing this picture—all this tossed away in a moment for a name which is the absolute *essence of commercialism*. A name in which there is no beauty—no sense of the artistic. A name which I would have rejected in disgust had it been submitted to me. I would, in fact, have been ashamed of myself had I ever thought of it.

Mr. Laemmle says he changed " The Pinnacle "—*my creation*—to " Blind Husbands," because " Blind Husbands " would draw more people for the theatre. He expressed it as his belief that there were more blind husbands in the world than pinnacles, and that therefore more people would come—and bring their husbands. He said he changed it because he wanted to make sure of its success.

I know the kind of success Mr. Laemmle had reference to.

He meant " commercial success." He did not think of " artistic success." To be sure—the last is already assured him. " The Pinnacle " cannot escape being an artistic success. But I wanted to make " The Pinnacle " (" Blind Husbands," *Ugh!*) complete in every way. *Now*—gentlemen—*that can not be done*. You will have to take a perfect picture with an imperfect title. That is just how strongly I feel about it.

I do not think he did right in changing the title of my picture. And I think that the trade will agree with me that authors have more rights than producers think. I think we should assert them more frequently.

" *Blind Husbands* " will draw crowds—yes—but already its new name is making its Creator—and Director—and Leading Man *very, very* sick.

(Signed) ERICH STROHEIM.

A HALLMARK PICTURE

"STAMPED WITH THE HALL-MARK OF QUALITY"







Burton King presents FLORENCE BILLINGS in "WIT WINS"

SHE STAKED HER LIFE, LOVE, AND HONOR, IN A BATTLE OF WITS

AN EXCEPTIONALLY POWERFUL MYSTERY-DRAMA IN WHICH THE AUDIENCE IS AS INTENSELY INTERESTED AS THE DETECTIVES IN THE BIG SURPRISE CLIMAX





HALLMARK PICTURES CORPORATION

RIGHTS CONTROLLED BY BRITISH-AMERICAN PICTURES FINANCE CORP.

Jules Burnstein

presents

BROKEN BARRIERS



Featuring

ALICE HASTINGS

Directed by :: CHAS. E. DAVENPORT

Produced by :: :: ZION FILMS, Inc.

NOW BOOKING

MAGNET FILM EXCHANGE

World and State Rights

Jules Burnstein

Seven twenty nine Seventh Avenue

New York

Adapted from

the story of

"KHAVAH"

by

Sholom

Aleichem

ROBERTSON-COLE PRODUCTIONS



Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS



"The DRAGON PAINTER"

THE ultimate in art, in acting, in production has been reached in the latest Hayakawa offering. It towers above them all, as an artistic triumph.

Purely as an exhibition of the veritable last word in splendor and beauty it would be acclaimed. On the merit of Mr. Hayakawa's acting alone it would be extraordinary.

But both of these qualities have been fortified by a plot of rare originality and dramatic sympathy and tension. The wondrously woven picture of art, drama, and skill of performance is a real masterpiece.

This is one the exhibitor will hear old patrons rave over and see new patrons clamor at his doors to see.

Produced by
HAWORTH

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

JESSE D. HAMPTON
Presents

H B WARNER



in

For a Woman's Honor

SUPERIOR PICTURE

NOT SMASHING—
NOT SHOCKING—

BUT the deepest, tenderest depth of sentiment runs through this new Warner offering. The grief of a strong man when his silence costs him sweetheart and friends is so ably pictured by Mr. Warner that he is simply irresistible to the photoplay patron.

He is supported by a cast of unusual excellence and the production is another triumph.

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS



Because there is a detective in it this might be called a detective play.

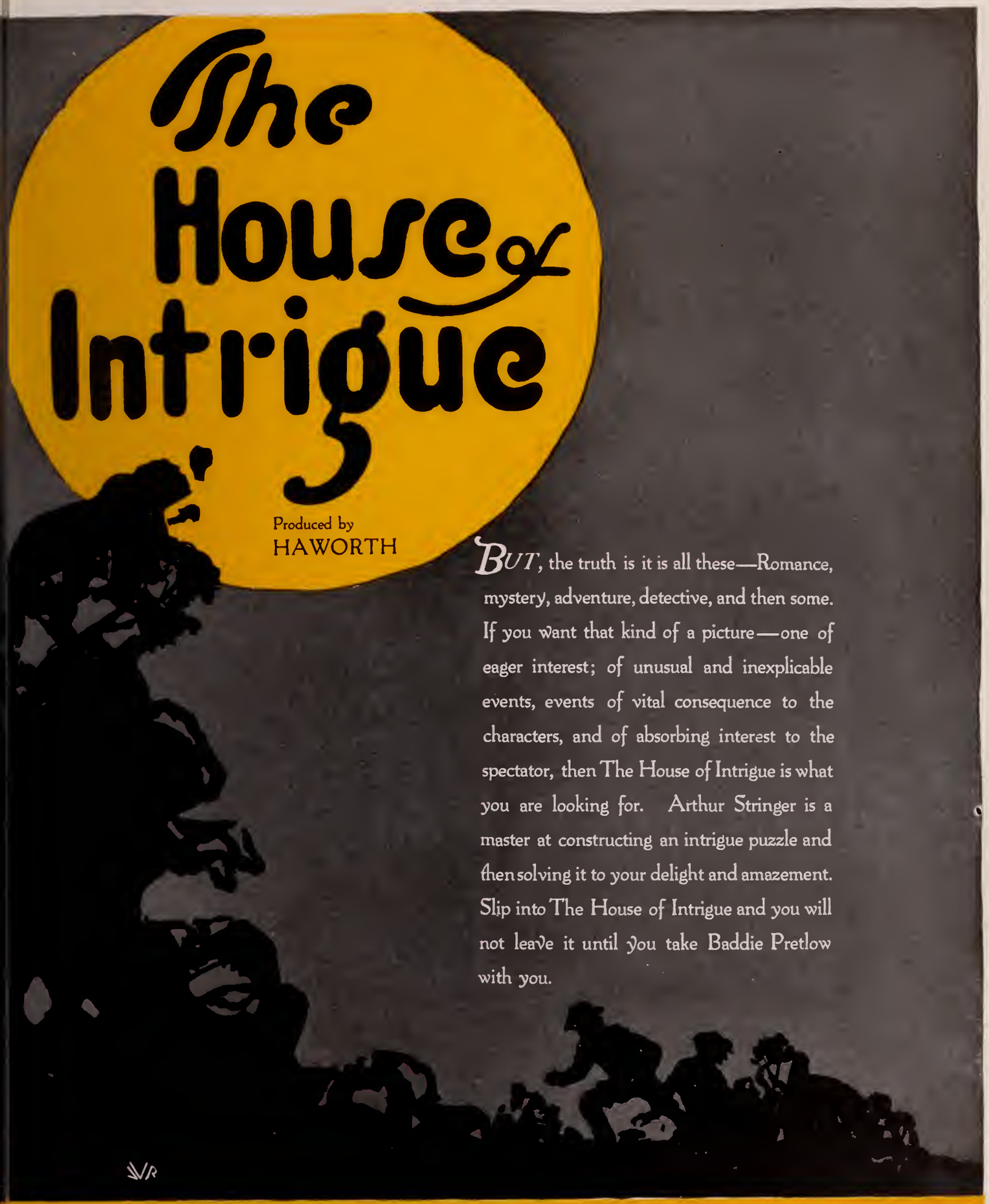
Because there are many thrilling adventures it might pass as a thriller.

Because there is mystery every moment it would not be unreasonable to set it down as a picture of mystery.

Because there are love and sentiment, touches of humor and bits of delicious background it might pass the censor as a romance.

The House of Intrigue

Produced by
HAWORTH



BUT, the truth is it is all these—Romance, mystery, adventure, detective, and then some. If you want that kind of a picture—one of eager interest; of unusual and inexplicable events, events of vital consequence to the characters, and of absorbing interest to the spectator, then The House of Intrigue is what you are looking for. Arthur Stringer is a master at constructing an intrigue puzzle and then solving it to your delight and amazement. Slip into The House of Intrigue and you will not leave it until you take Baddie Pretlow with you.

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS



The Other Half

SUPERIOR PICTURE

THIS PICTURE SHOULD DRAW HEAVILY
—Tom Hamlin, Motion Picture News

ANOTHER KING VIDOR SUCCESS
—Charles E. Wagner, Exhibitor's Trade Review

SINCERITY AND GENUINE APPEAL
—Agnes Smith, N. Y. Morning Telegraph

WILL INCREASE THE RESPECT OF YOUR PATRONS FOR YOU —Harrison's Reports

A Brentwood Picture
Directed by King W. Vidor
Creator of
"The Turn in the Road"

Distributed by
EXHIBITORS MUTUAL

WISDOM

Odin, the greatest of the Norse gods, knew more than any other being—yet he wanted his knowledge to be absolute. So he sought the giant, Ymer, guardian of the well of wisdom. Ymer put Odin to a test of wits that would have baffled any lesser being, and then exacted an exchange of one of the god's eyes for a single draft of the recondite waters that revealed to him alone all truths of ages past or yet to come.

How much more fortunte than Odin is the up-to-date foreign buyer of film! —For though wisdom is as rare today as it was before the Ragnarok, he may read the answer to all his problems by merely directing his intelligent eye to this:—

In 1917, when the war was at its height, we visited every open Capital in Europe, studying critically the motion picture needs of each community. Twice a year since then we have studied the varying and changing conditions on the ground, and all during this time we have been acquiring rights to the finest and most representative of America's film productions, with a special view to their value and appropriateness in Europe.

In other words, we have specialized for you, and made ourselves your experts. We offer standard films of extraordinary value; serials, comedies, scenics, specials and star series, all brand new. The quantities in which we buy for vast territories enable us to sell at figures below the market price. Naturally the demand is great. Scan this brilliant partial list and get in touch with us at once:—

Sessue Hayakawa (8), Bessie Barriscale (9), H. B. Warner (8), Sheldon Lewis (3), Billie Rhodes Dramas (10), Warren Kerrigan (9), H. B. Walthall (3), Wm. Desmond (8), Grace Darmond, Alma Rubens, John Barrymore, Elaine Hammerstein, Robert Warwick, Mollie King, Charlotte Walker, Ann Murdock, Shirley Mason, Broncho Billy, The Masked Rider (serial), Billy Parsons Comedies, Billy West Comedies, Billie Rhodes Comedies, Jester Comedies, Post Travels, etc., etc., etc.



CHESTER BEECROFT

501 Fifth Avenue N.Y.

SCANDINAVIAN FILM AGENCY LTD.

Copenhagen

organ Bryan



REX BEACH'S

Great Drama of the North

The Girl from Outside

Directed by Reginald Barker





"The most charming and refreshing story Rex Beach has put out in many a day. A lot of fresh twists worth going anywhere to see."

—*Los Angeles Times.*

"Clever surprises—very unusual—delightfully real."

—*Philadelphia Record.*

"People who like a picture to have 'action'—people who like a picture to have 'atmosphere'—people who like a picture to have 'logic' will be satisfied by 'The Girl from Outside.'"

—*Atlanta Journal.*

Distributed by GOLDWYN

"Audience Laughed, Cried and Applauded Like they Were in Regular Opera" ~~~

It was Bill Rice, theatre man of Texas, who said it to Will Rogers:

"YOU'VE OFTEN MADE ME LAUGH BUT NEVER CRY. YOU DID BOTH IN "ALMOST A HUSBAND." BUSINESS VERY BIG HERE TODAY WITH YOUR PICTURE AND VERY WELL LIKED BY AUDIENCE WHO LAUGHED, CRIED AND APPLAUDED LIKE THEY WERE IN REGULAR OPERA."



Samuel Goldwyn *Presents*

WILL ROGERS
IN
ALMOST A HUSBAND

By Opie Read
Directed by Clarence G. Badger

Here's a comedian and a comedy with more than just humor slammed all over the screen . . . Here's humor which gets deeper because it's the sunnyside of a real street that also has its shadows!

You can use Will Rogers and this picture with a different idea in mind. Not only can you pack your house but with this kind of entertainment you can pack your house for all time. It is the Goldwyn idea not merely to sell you a single picture but the wherewithal to keep you supplied with a standard of entertainment all through. (Yet you may see each Goldwyn picture before you book it—you're the judge, don't contract unless you wish to).

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*



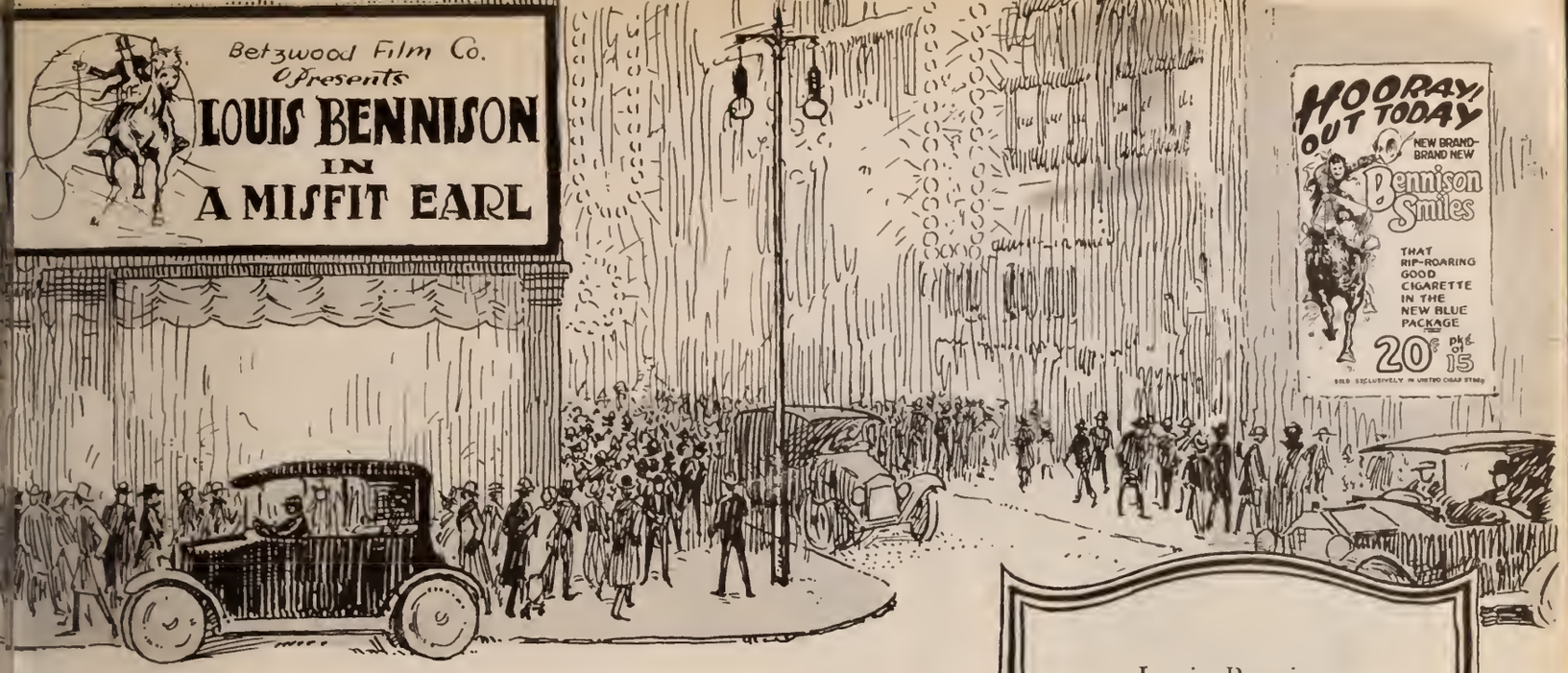
First gentleman:
"Have a Bennison smile."
Second gentleman:
"Which—movie, or cigarette?"

UNITED CIGAR STORES GIVE BENNISON NATION WIDE PUBLICITY

Wherever there is a United Cigar store, the big feature of the moment is Bennison Smiles, a new cigarette.

To make this cigarette the nation's favorite, a vast advertising campaign in billboards, window displays, etc., is now in operation.

Bennison's picture, his smile, his name, his reputation, will be given tremendous new values.



Louis Bennison
in
"OH, JOHNNY!"
Louis Bennison
in
"SANDY BURKE OF THE U-BAR-U"
Louis Bennison
in
"SPEEDY MEADE"
Louis Bennison
in
"THE ROAD CALLED STRAIGHT"
Louis Bennison
in
"HIGH POCKETS"
Coming Release, Oct. 1st.
Louis Bennison
in
"THE MISFIT EARL"

It must necessarily affect every motion picture theatre where there is a United Cigar store in town.

Now it is up to the exhibitor to link up the store, the star, the billboards, the package, with the theatre.

Look carefully at the pictures in this advertisement. How can you make every man who smokes Bennison Smiles, or even who passes the United Cigar store and its posters, come into your theatre? Get in touch at once with the press and service man in your territory. He will give you some valuable suggestions.

Wherever there is a United Cigar store in town, Bennison Motion Pictures will have new values—*and there are* 1500 *United Cigar stores in the United States.*



GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*



It's backed by Goldwyn—
It is a Goldwyn-Capito
Comedy—don't forget it.

"SMILING BILL" PARSONS
in
OH BILL, BEHAVE!
A Capitol Comedy

It's all very well to tell Bill to be good and behave. But could you if you were placed in Bill's place?

Get the laugh speedometers ready—Bill registers laughs so fast this time you can't keep count.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*







First Animated Cartoon Fantasy

Think of the difference in popularity between conventional drawings that express nothing, and the GREAT IMAGINATIVE CREATIONS of the true artist.

Then you have the whole selling story of the new, exclusive, cartoon fanasty of the Goldwyn BRAY Pictograph.

The cartoon fantasy is a dream come true in the

Goldwyn Bray Pictograph

The Bray studios were the first to make animated cartoons and the first to make an animated fantasy.

The early releases will bring the novelty without added cost to all theatres showing the *best animated weekly magazines.* It is a *living* magazine of travel, humor, scientific and educational interest.

It is doing a big work in developing the mentality and vision of American citizens—without boring them, but really delighting them.

Produced by

BRAY PICTURES CORPORATION

RELEASED THROUGH

GOLDWYN





Abraham S. Schomer

Author and Director of

"The Sacred Flame"

Starring

Emily Stevens

Presented by Schomer-Ross Prod Inc.

E. S. Manheimer, Sales Representative, 126 W 46th St.,
New York City



Sure to be a favorite with the public—

Katherine MacDonald

"The American Beauty"

IS NOW—

THE NEW FIRST NATIONAL STAR★

Katherine MacDonald

"The American Beauty," has signed with the First National Exhibitors' Circuit, Inc., to make a series of high grade attractions. You know her from her recent tremendous success, "The Woman Thou Gavest Me."

HER INITIAL
FIRST NATIONAL PICTURE
THE THUNDERBOLT

(Released Oct. 6)

IS NOW READY

A Powerful Domestic Drama

COMING

"THE BEAUTY MARKET"

A Society Play

FIRST NATIONAL EXHIBITORS CIRCUIT

DON'T Get shut out:-
Get
the first
look in
with



Jane
and
Katherine

Lou Rogers
presents

Jane & Katherine Lee

In a series of
Two-reel
Comedy Playlets

Directed by Tefft Johnson.



They'll make even the cat laugh.

Release announcement shortly.

ROGERS FILM CORPORATION

2 Reels CAPITOL THEATRE BLDG. NEW YORK 2 Reels

LOU ROGERS, Pres.





Not What We Say, But What An Exhibitor Says About "BACK TO GOD'S COUNTRY"

"LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE
MOREOALL REALTY CORPORATION - OWNER
MESSMORE KENOALL, PRESIDENT EDWARD J BOWES VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRAOEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENOALL

September
Ninth
1919

First National Exchange,
509 Fifth Avenue,
New York, N.Y.

Gentlemen:

I am enclosing herewith duly signed in triplicate, contract for your picture "BACK TO GOD'S COUNTRY", together with check for advance payment as provided therein.

I congratulate your brilliant Star and everybody who is concerned in the production of this picture. The appeal is universal.

The lover of drama, the lover of nature, the lover of Natural History and the great outdoors and those who care for all that is clean and interesting in life, cannot fail to get intense enjoyment out of this picture.

I count our theatre lucky in being able to present it.

This letter is a voluntary expression of my gratification.

Sincerely,

E J Bowes

Vice President & Managing Director
CAPITOL THEATRE

EJB:R



A First National

FIRST NATIONAL EXHIBITORS CIRCUIT

Special Attraction





FOLLOW THE TRAIL

To The Nearest Exchange

"Back To God's

By JAMES OLIVER CURWOOD

The Curwood-Carver Productions, Inc.

present

a most remarkable and unusual picture

in

"Back to God's Country"

Adapted from the story, Wapi, the Walrus, in Good Housekeeping Magazine.

DIRECTED BY DAVID M. HARTFORD

LOOK at this picture; it will be worth your while. Examine the advertising possibilities. They are tremendous. If you use the teaser ads and the stencils as shown in the press sheet you will fill your theatre. And what is better, we know and you will know when you have seen the film, that everyone who comes to your theatre will be intensely fascinated. The story has a big punch, is intensely dramatic and at the same time is simple and natural. It will appeal alike to grown-ups and kiddies.



SLAIN FROM AMBUSH



LOVE'S MESSAGE

WAITING FOR THE FOE

A "FIRST NATIONAL"

SPECIAL ATTRACTION

OF WAPI, THE KILLER

For The Wonderful Film

"Country"

Presenting NELL SHIPMAN



THE BAITING OF SHAN TUNG



HER DEFENDER



FRIENDS OF THE WILD

Never a Film Like this One

Story of Dolores, the swimming girl of the Canadian Wilds, whose love of animals makes them her friends and protectors from men of prey more heartless than the beasts.

A Tale of Love and Villainy

Winter scenes and Wapi's great battle with an entire dog team for Dolores' life actually photographed away up in the

ARCTIC CIRCLE

(North of 56 degrees)

16 Varieties of Wild Animals

They are shown in "Back to God's Country" in their natural roles in their forest homes and on the ice fields of the far north, not just as animals, but beasts whose actions co-ordinate with a story of intense drama and strong human interest.



DECEMBER MORN





Gigantic Newspaper Advertising Campaign on "BACK TO GOD'S COUNTRY"

TWENTY-FIVE million persons will be waiting for this picture. Millions already are reading the "Back to God's Country" stories, written by James Oliver Curwood, and appearing in Cosmopolitan and Good Housekeeping.

These magazines have scheduled full page advertisements, followed by half and quarter pages in 45 of the largest dailies in the country. They have a combined circulation of 9,000,000 and reach a reading public of 25,000,000.

Every one of these readers will want to see presented on the screen the remarkable animal and human characters which appear in the stories.

Can you imagine the interest this will create in the picture?

Some of the features in the picture are so extraordinary as almost to pass belief. Ernest Shipman, the man responsible for the picture, has sworn to an affidavit that everything in the picture is accurate and every line written about it is so. Following is the affidavit:

County of New York
State of New York

Personally before me, a notary public in and for the above state and county appeared Ernest Shipman, who, upon being duly sworn, deposes and says, to wit, that all statements, comments, facts and notices that he may publish or cause to be published at any time or from time to time, in connection with the picture, "Back to God's Country," by James Oliver Curwood, and produced by the Curwood-Carver Company, and to be released by the First National Exhibitors' Circuit, Inc., are in every form, shape and manner the absolute, authentic and positive statements, comments, facts and notices, and are in no form, shape and manner exaggerated or overdrawn.

(Signed) ERNEST SHIPMAN

Sworn and subscribed before me this 26th day of August, 1919

(Signed) GEORGE R. GRANT
Notary Public



A First National



Special Attraction



Coming!



With
48 Costumes To
Bewilder Feminine
Eyes!

CORINNE GRIFFITH

in

"THE CLIMBERS"

CLYDE FITCH'S Famous Play

A bigger and better version of a Broadway play that had a generation of success. It puts the light on the petty and hypocritical element of the upper crust of society.

It is the story of a charming and beautiful daughter of the newly rich. Unseeing his selfish motives, she marries the wrong man. His caddish caliber is revealed when a financial crash comes.

Repudiated she realizes she has made a mistake. A true blue blood who honestly admires her proves a real friend. Then comes a smashing climax as the lives are straightened out.

Directed by TOM TERRISS

VITAGRAPH

ALBERT E. SMITH, *President*



WILLIAM DUNCAN IN "SMASHING BARRIERS"

HIS LATEST AND BEST SERIAL

TO EXHIBITORS:-

SEE "SMASHING BARRIERS" AT YOUR EXCHANGE

IT IS FULL OF TENSE DRAMATIC SITUATIONS, THRILLS AND COMEDY.



EDITH JOHNSON

SUPPORTING

WILLIAM DUNCAN





IN

"SMASHING BARRIERS"

GRAUMANS
MILLION DOLLAR THEATRE

Broadway at Third

MACK SENNETT PRESENTS
The Screen's Handsomest Man



BEN TURPIN
AS "LITTLE EVA"



BEN TURPIN

WHOSE SOULFUL MYSTIC EYES HAVE STOLEN COUNTLESS HEARTS"

AS

Little Eva, Uncle Tom and George Harris

IN Uncle Tom Without The Cabin

– A MACK SENNETT SUPER COMEDY –



BEN TURPIN
AS UNCLE TOM

This 4 column ad printed in the Los Angeles daily papers shows what Sid Grauman, the foremost exhibitor in the West, thinks of Paramount–Mack Sennett Comedies

He did record business for the week against tremendous competition

See Ben Turpin cross his eyes as Eliza crosses the Ice.

See Ben Turpin pose as "The Thinker" by Rodin.

See Charlie Conklin: the most horrible Simon Legree you ever beheld.

See Ben Turpin as Uncle Tom astride the great white horse, "Black Beauty"

See The Mysterious Dramatic Critic!

See Ford Sterling as the naughty audience.



FRANK KEENAN PRODUCTIONS
presents

FRANK KEENAN

in

"The False Code"



One day rich, powerful and respected; the next broke and in jail; and all because of a "frame-up" engineered by those whom he thought his friends.

A powerful story of a Vengeance achieved not through Justice but by a successful bluff!

PRODUCED AT ROBERT BRUNTON STUDIOS

DIRECTED BY ERNEST WARDE

Pathé distributors


Albert Capellani
Productions
presents
Dolores
Cassinelli
the ravishing, in the
adaptation of Pierre
Wolff's famous play,
"The Gutter"
The Virtuous
Model
Pathé
Distributors



The Virtuous Model

If titles are half the battle, here's one with a title equal to two-thirds,—simply sure to get them in.

Miss Cassinelli is coming along fast; beautiful in face and figure, and with a magnetic talent that is certain to send them away satisfied.

See her in "The Virtuous Model," then book it.

Picturized and directed by Albert Capellani

Pathé
Distributors

Not a new picture for it's several months old; but it's a whole lot better than the average, and that's why we bring it to your attention again.

The trade paper reviews were excellent; the reports from exhibitors are excellent. You can't go wrong with a picture that has made good!



EXTRA SELECTED
FANNIE WARD
PHOTOPLAY

Fannie Ward

in the extra selected feature

The Cry of the Weak

Produced by Astra Directed by George Fitzmaurice
Written by Ouida Bergere

Pathé
Distributors

Is Your Box-Office Insured?

Play These Tried and Tested Attractions!

8 PRODUCTIONS
starring
WILLIAM RUSSELL

"This Hero Stuff"
"A Sporting Chance"
"Some Liar"
"Brass Buttons"
"Where the West Begins"
"When a Man Rides Alone"
"All the World to Nothing"
"Hobbs in a Hurry"

7 PRODUCTIONS
starring
MARY MILES MINTER

"Yvonne from Paris"
"The Amazing Impostor"
"A Bachelor's Wife"
"Wives and Other Wives"
"The Intrusion of Isabel"
"Rosemary Climbs the Heights"
"The Eyes of Julia Deep"

8 PRODUCTIONS
starring
MARGARITA FISHER

"The Tiger Lily"
"Trixie from Broadway"
"Charge It to Me"
"Put Up Your Hands"
"The Mantle of Charity"
"Molly of the Follies"
"Fair Enough"
"Money Isn't Everything"

Read What the Critics of the Trade Journals Said of Them:

Rosemary Climbs the Heights, with Mary Miles Minter:—"Good dramatic story which will give splendid satisfaction."
Motion Picture News

Brass Buttons, with William Russell:—"Box office value: Splendid. Entertainment value: Worth-while. Dramatic interest: Unusual. Acting: Clever."
Dramatic Mirror

Charge It To Me, with Margarita Fisher:—"A delightfully entertaining farce comedy. Suitable for any theatre. Audiences will enjoy it hugely."
Motion Picture News

The Amazing Impostor, with Mary Miles Minter:—"Diverting offering. Capably produced. Plenty of movement and action."
Wid's Daily

A Sporting Chance, with William Russell:—"A picture which looks like an oasis in a desert of mediocre comedies. A mystery farce skillfully treated. Good entertainment for any taste."
Motion Picture News

The Mantle of Charity, with Margarita Fisher:—"A comedy-drama of the highest order. Replete with humor. Acting convincing. Some of the best train scenes ever recorded by the camera."
Exhibitor's Herald

Yvonne From Paris, with Mary Miles Minter:—"Delicacy and charm. Contains many delightful humorous touches. Better than the average production in presentation."
Moving Picture World

Hobbs in a Hurry, with William Russell:—"Full of ginger. The public will find it distinctly to its liking."
N. Y. Morning Telegraph

Trixie from Broadway, with Margarita Fisher:—"The scenes of a musical comedy in full swing will delight any audience, as will the 'back stage' and dressing room scenes. Undeniably a feature attraction."
Exhibitor's Trade Review



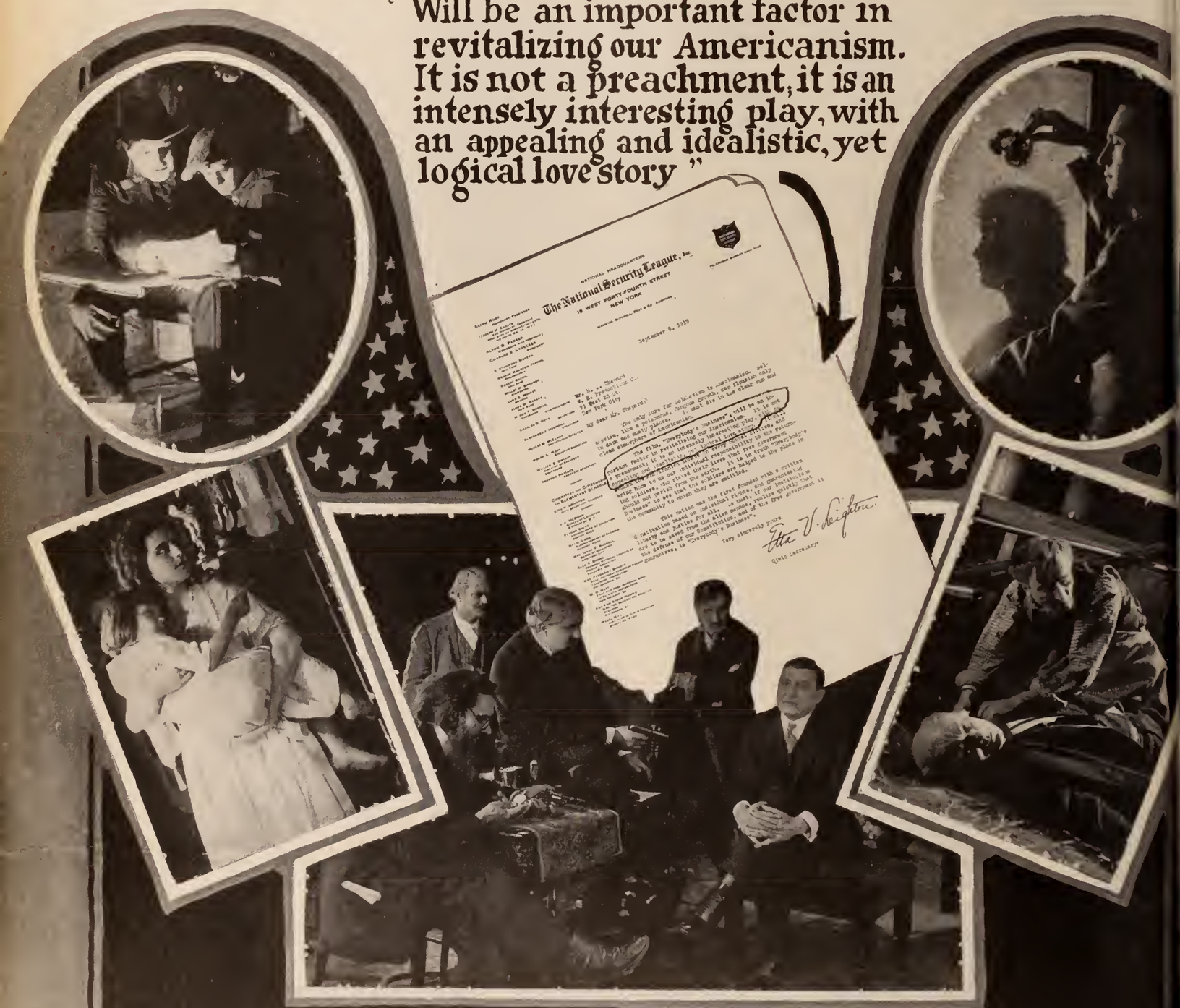
These proven box-office successes are now available at your nearest Pathe Exchange. You simply *can't* go wrong in booking any or all of them. You're taking no chances. Are sure in advance that you have a sure-fire attraction—one that will please and satisfy your patrons. For bookings see the American Film Company representative at your nearest Pathe Exchange.

Produced by
AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, President

Distributed by
PATHE

"Everybody's Business!"

Will be an important factor in revitalizing our Americanism. It is not a preachment, it is an intensely interesting play, with an appealing and idealistic, yet logical love story"



STATE RIGHTS NOW BEING SOLD-ADDRESS ALL REQUESTS TO

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71 West 23rd. St. New York

BASEBALL ★★★★★

The Evening Telegram

10TH EDITION EXTRA

THE WEATHER—FAIR TODAY AND MONDAY, WITH MODERATE TEMPERATURE.

VOL. LIII. NO. 27,910. NEW YORK, SUNDAY, SEPTEMBER 14, 1919.—TWENTY-FOUR PAGES. PRICE FIVE CENTS



"Go To Hell!"

Lieut. Col. Chas. W. Whittlesey's FAMOUS ANSWER to the Germans

The Romance, Pathos, Humor, and Thrills in the
MOST REMARKABLE and DRAMATIC PAGE IN HISTORY
is Authentically Picturized in

The Lost Battalion

Re-enacted by the Gallant Survivors

This stupendous Photo-play Production will
Stir the Blood of Every Soldier, Sailor,
Mother, Father, Brother and Sister.

A PICTURE OF DRAMATIC COURAGE THAT WILL
ROCK THE WORLD AND MAKE ITS MILLIONS GASP!

"CITED" HEROES APPEAR PERSONALLY AT EACH PERFORMANCE

NOW PLAYING AT

GEO. M. COHAN
THEATRE
B'way at 43rd St.
Twice Daily 2.30 & 8.30

ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO.
71 West 23rd St. New York

Again the critics

Ev. Sun · American Sun Telegram

"The Last of the Duanes," a gripping photomelodrama, began a two weeks' run at the Central Theatre yesterday. It is a William Fox picture and William Farnum is very much the star. As the hero of this Zane Grey story Mr. Farnum does enough "stunts" to satisfy a half dozen ordinary stars. *Buck Duane* is an outlaw down in Texas in the days when the Rangers were beginning to bring law and order into that State. But he is a good sort and spends most of his time and the greater part of his energy in fighting other outlaws, the real "bad men" of that part of the country. Finally, by capturing the two worst men in all Texas *Duane* wins a pardon from the Governor and returns home in triumph. Louise Lovely plays the heroine. The photography is excellent. The thrills provided by Mr. Farnum must be seen to be appreciated, and even jaded movie fans will enjoy this supermelodrama of the screen. A Mutt and Jeff picture and a Sunshine comedy round out the two hour entertainment.

At the Central Theatre William Farnum appears in a film transcription of Zane Grey's novel, "The Last of the Duanes," covering himself with desert dust in a good cause. Word has been quietly slipped to Broadway that this is "the greatest Western melodrama ever screened," and it certainly makes a noble try at that record. Mr. Farnum performed the prodigies of a hero whose curly hair has given him the strength of a Samson.

AT THE CENTRAL.

At the Central Theatre there is a new programme headed by William Farnum in a Fox picture, "The Last of the Duanes." It is a thrilling story of the West, with Mr. Farnum in a role that gives excellent scope to his powers. Fine photography and a good cast augment a consistent and well-directed story. While the feats of horse riding and the rugged, picturesque background make the picture exciting. Louise Lovely is the heroine. On the programme there is also a Sunshine comedy that gets many laughs. The musical accompaniment is another feature.

William Farnum is the puissant hero of a lively motion picture thriller at the Central Theatre this week, where Zane Grey's novel "The Last of the Duanes" is shown in film form.

It is a story of Texas and the Texas Rangers—a story full of action and with plenty of sentiment.



WILLIAM FOX *presents*

William

Early playing dates mean immediate profits

FOX ENTERTAINMENTS

unite in praise!

Tribune World Herald Morn- Telegraph Ev- Journal

"The Last of the Duanes" a Vigorous Screen Story—Other New Feature Films.

A vigorous and virile story of the West is told in "The Last of the Duanes," with William Farnum in the star role, which was screened at the Central Theatre yesterday There are enough thrilling stunts and beautiful scenery to tickle the palate of even those who may think they are "fed up" on Western stuff.

The scenario, taken from Zane Grey's novel of the same name, pictures the work of the Texas Rangers. The caption writer, however, must have had his fill of the wild and movie West, for he ended the picture with these facetious words:

"He (the hero) recovers. They are married, live happy ever after and

At the Central Theatre William Farnum is being presented by William Fox in a screen adaptation of Zane Grey's "The Last of the Duanes."

There is a wonderful chase across the mountains and the foothills and an escape via a waterfall that looks to us as high as Niagara. But he does escape and after being hunted for a long time is pardoned, and, as the final title says, succinctly, "This is the end. He recovered. They were married and lived happy ever after and raised a large family of children." We liked that title. Most directors do it by showing the orange blossoms and the baby's cap and their little Cedric playing with a collie at the age of three. But J. Gordon Edwards directed it. That is the answer—or perhaps the credit should go to the title writer.

In the cast are Lonise Lovely, the girl; Frankie Raymond as H. [illegible], vampire.

FARNUM TOPS THE BILL AT CENTRAL

Appears in Various Heroic Attitudes in Screen Melodrama, "Last of the Duanes."

AIDED BY CAPABLE CAST

Play Abounds in Thrilling Situations, and of Course There's a Girl to Be Rescued.

There are some exceptional stretches of scenery with effective scenes [illegible] rocky, picturesque foothills. William Farnum as a horseman has few equals and the riding up the almost impassable hillsides was one of the best thrills of the picture.

[illegible] who follow the Farnum [illegible] from the number of [illegible] al yesterday afternoon and for those who like melodramatic type [illegible] of the Duanes" will [illegible] vor. Although it [illegible] the Southwest, it [illegible] the West one meets [illegible] it under this classification [illegible] drama.

[illegible] in the cast who [illegible] in his support are [illegible] Johnston; Harry [illegible] ankie Raymond, Edward [illegible] aymond Nye, Edward [illegible] rick Herzog and Gene [illegible]

The novel manner [illegible] tion—the Lone Star [illegible] hhn redemption for [illegible] bring to justice the [illegible] —is a welcome change [illegible] manner of having [illegible] save the day. The [illegible] is only [illegible] mestre [illegible] or, J. [illegible] by [illegible] m[illegible] r [illegible] chi[illegible]

Mr. Farnum as a Ranger.

William Farnum in "The Last of the Duanes" supplied an interesting photo-drama presented by the William Fox Company in the Central Theatre. Miss Louise Lovely shared the stellar honors in this romance of the famous Texas rangers. Mr. Farnum was resplendent as the ranger, who risked his life daily for the good of Texans and love of Jennie Lee, whose parents were killed by outlaws. The views of the mountains and valleys of Texas are important features.

The picture is adapted from Zane Grey's novel of the same name, and in Buck Duane Mr. Farnum has one of the best roles in his repertoire.

FARNUM'S NEW PHOTO-PLAY THRILLING

"The Last of the Duanes," at Central Theatre, an Immediate Hit.

"The Last of the Duanes," a thrilling picture story woven about the exciting life of the Texas Rangers, is scoring a tremendous hit at the Central Theatre, where it opened Sunday, with William Farnum in the leading role.

The scenario for the play was taken from the novel of the same name by Zane Grey. The production is even more thrilling than the book, because of the manner in which the scenes and dramatic incidents have been picturized.

In addition to the interesting and dramatic episodes in "The Last of the Duanes" the action of the play is speeded up with several spectacular stunts which grip the audience.

William Farnum is unusually well cast in the play, and appears to great advantage in the Southwestern romance, with its picturesque background.

The scenic effects, photographed in the mountains and on the plains, are exceptionally clear and beautiful, and soon made the audience feel that they were actually living the dramatic story as it was unfolded before them on the screen.

Farnum

in Zane Grey's mightiest novel of intense life.

The Last of the Duanes

Staged by J. Gordon Edwards

COMING!
WILLIAM FARNUM *in*
WINGS OF THE MORNING

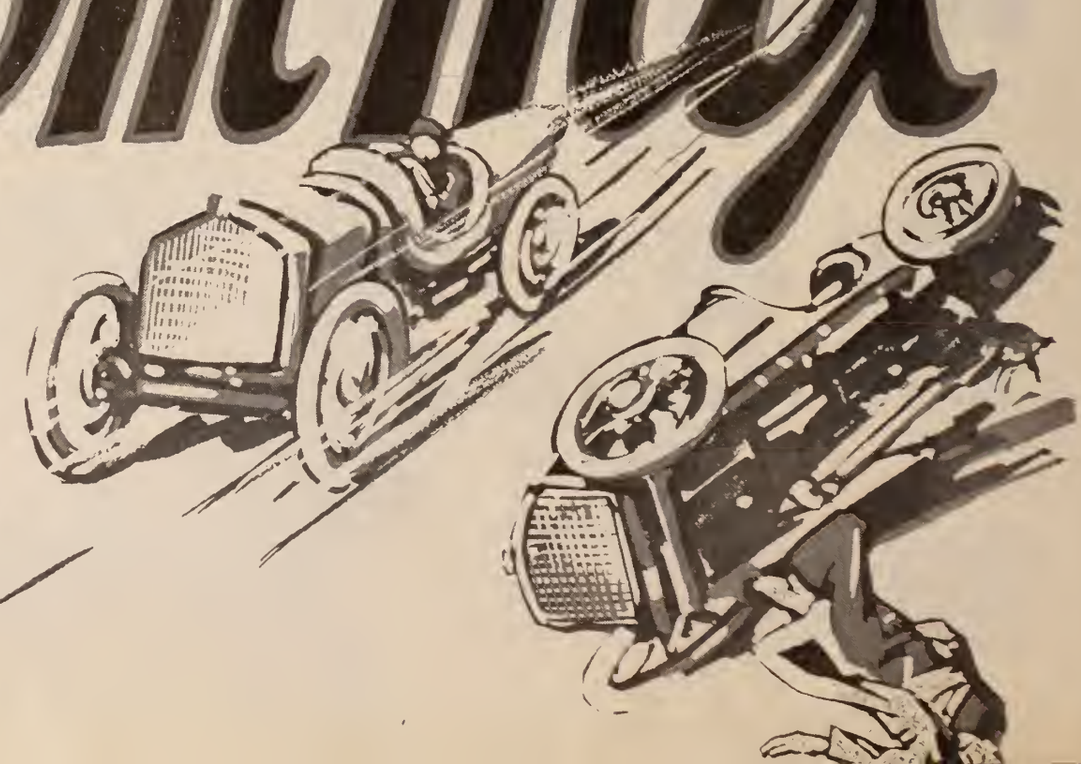
NOW PLAYING
AT THE CENTRAL THEATRE
NEW YORK

WILLIAM FOX
presents



Tom Mix

Early
playing dates
mean
immediate
profits



A series of breathless performances and with a heart story that palpitates.



in The SPEED MANIAC

A Mix Special of love, stunts and thrills.
By H.H. Van Loan · Staged by Edward J. Le Saint.

FOX ENTERTAINMENTS

COMING!
Tom Mix
in
THE DAREDEVIL

A VICTORY PICTURE



WILLIAM FOX
presents

WILLIAM RUSSELL

in

SACRED SILENCE

Directed by Harry Millarde.
Adapted by Roy Summerville from the famous stage success "The Deserter".

FOX ENTERTAINMENTS


A supreme sacrifice for a woman's honor.
Early playing dates mean immediate profits
COMING!
WILLIAM RUSSELL

The fascinations of Parisian life as the background of compelling drama.

WILLIAM FOX
presents

MADLAINE *in* Snares

Early playing dates mean immediate profits



AN EXCEL PICTURE

TRAVERSE of Paris

A triumph for the empress of stormy emotion.

Directed by
Howard Mitchell



COMING

MADLAINE TRAVERSE *in* LOST MONEY

FOX
ENTERTAINMENTS


Green Money in bundles follows the supreme triumph
Early playing dates mean immediate profits
WILLIAM FOX presents
THEDA BARA
in
Kathleen Mavourneen
Directed by Charles J. Brabin
A Super Theda Bara Production
The sweetest Irish story ever told
FOX ENTERTAINMENTS



WILLIAM FOX
presents

Mutt & Jeff



in Capt. Bud Fisher's carefree comicalities that pack theatres throughout the world.

COMING!

IN SPAIN
HONEST BOOK AGENTS
THE NOOSE REEL
NEW YORK NIGHT LIFE
IN THE MOVIES
WINDOW CLEANERS
CONFESSIONS OF A TELEPHONE GIRL
THE PLUMBERS
THE BEAUTY DOCTORS



FOX ENTERTAIN NTS


FOX
Sunshine
They rock the peoples of the earth with laughter and transform silent audiences into uproarious happy gatherings
FOX
ENTER


Comedies
Early
playing dates
mean
immediate
profits
TAINMENTS

THE WHITE HOUSE
WASHINGTON

1 September, 1919.

I am very much interested and deeply gratified to learn that the Fox Film Company is intending to devote its News Weekly to the promotion of universal and lasting peace. It can render the greatest service in this direction. The Moving Picture News Weekly as an educator and a power for good can be made of the greatest service to the nation and to observant people everywhere throughout the world, and I congratulate the Company upon its public-spirited plans.

Cordially and sincerely,

Woodrow Wilson



Shortly

Florence Reed

-in-

Her Game

In which the stakes are Love, Wealth and Honor.

by John k. Holbrook.
Directed by Frank H. Crane.

J.A. Berst, pres.

United Picture



Announces that it has secured

CUCKOO

PRODUCED BY **MARK M**



THE first three of the Comedies are now completed.

"Starting Out in Life"

"All Out of Luck"

"Ball-Bearing But Hard Running"

One Every Month
First Release Shortly

"EVERY ONE'S A BIRD"

THEATRES of AMERICA INC.

for its exhibitor-members the series of

COMEDIES

DINTENFASS

TWO-REEL features replete with clean, wholesome, hilarious fun, with

BOBBY BURNS

and

star cast.





"EVERY ONE'S A BIRD"



Exhibitors Say:--

"We considered this picture so good that we increased its run."
—Turner & Dahnken, San Francisco.

"Nothing but praise from our patrons. Biggest Labor Day opening ever at the Strand."
—J. Knapp, San Bernardino.

"Wonderful production and business was tremendous. 'A Man's Fight' is by far the biggest thing Dustin Farnum has thus far done."
—Springer Opera House, Columbus, Ga.

"'A Man's Fight' is of the class and calibre that is bound to give box office results. Exhibitors could not ask for a better picture"
—Kahn & Greenfield, San Francisco.

Dustin Farnum

in his latest feature drama triumph

A Man's Fight



UNITED Pictures are

YOUR Pictures


Who?
Why?
Edmund Breese
Gail Kane
Ready
For Immediate Release
Someone Must Pay
in six acts
by
Ivan Abramson.
The Photo-dramatic Triumph of the Season!
This is the feature that will get you big money and prestige. This is the photo-play that will carry over the balance of your program. Additional advertising stunt is the new song hit "Someone Must Pay."
WIRE
GRAPHIC FILM CORPORATION
729 Seventh Ave.
New York
Hugh Thomson
Jackie Saunders
What?
When?


He Married
'Twas alimony day! So he winged his way toward Mexico — but his ex-wife and the Judge had a faster plane
A CHRISTIE Special in two reels
A FEATURE FARCE OF THE KIND WHICH MADE CHRISTIE COMEDIES A STANDARD
The husband called her biscuits "hand grenades" —Judge Dockett was more of a diplomat
EDITH
with NEAL BURNS


His Wife
He thought she thought he was dead—but the poor boob might have known he couldn't fool a woman who was once his wife.
DIRECTED by Al E. Christie
RELEASED IN SEPTEMBER thru FOREMOST INDEPENDENT EXCHANGES
ROBERTS
and EDDIE BARRY
CHRISTIE FILM CO. Inc.
LOS ANGELES, CAL.
KLEIN

WORLD-PICTURES

On World Program



DIXIE LEE
and
ARTHUR BEHRENS
in
"Where bonds are loosed"

From the novel by the famous English author
E·L·GRANT WATSON
adapted and directed by
DAVID G. FISCHER

VIRGINIA HAMMOND
in
"Miss Crusoe"

by ROY S. SENSABAUGH
Scenario by
J. CLARKSON MILLER
Directed by FRANK CRANE



current release —

DOROTHY GREEN and ARTHUR ASHLEY
in "FOREST RIVALS"

Five Thousand Dollars

spent in picture trade paper advertising and scattered over all the real and near publications soliciting advertising will not carry a company very far. In fact, the copy wouldn't be big enough, or appear frequently enough in any one place to get out of the "piker class."

BUT

Five Thousand Dollars

spent in picture trade paper advertising and concentrated in the paper that "Dominates the Field" will allow the consistent, week in and week out, use of good sized copy, steadily and surely driving home your message, selling an atmosphere of security and solidity. It has been done. May we show you the proof?

FIRST IN EVERY TEST

Motion Picture News

FIRST BY EVERY TEST

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Chicago Representative, W. M. Hight, 220 So. State St. 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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20,390,173 *adults*
8,293,144 *children*
28,683,317 *patrons*

Twenty-eight million Red Cross members—a ready-made audience of interested patrons waiting to see

"Red Cross Travelogues"

—the new productions of the Bureau of Pictures of the American Red Cross—

Travel pictures of unusual merit and permanent interest—photographed by cameramen who were first in European countries, and who enjoyed extraordinary privileges. Read what these critics say about the first release—"Belgium, the Broken Kingdom."

Wid's

** very interesting, and can be termed a highly entertaining film article on King Albert's country. Human interest is not lacking, as is attested to by views of deported children being safely returned to their parents, where the camera has caught real pathos**

Trade Review

The first of a series shows striking views of Belgium and includes glimpses of the grave of the martyred Edith Cavell. Exiled children returning after months in a detention camp are of particular interest

Motion Picture News

** a highly interesting subject. A joyous note is felt when deported children are returned**the picture carries its pathetic quality, too**

First of a Series—To Be Released Twice a Month
Now Booking—First Runs—at Eighteen Exchanges

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.



LOUISE HUFF

IN

"THE STORMY PETREL"

SUPPORTED BY

ROBERT AMES
VAN DYKE BROOKE
HOWARD TRUESDELL
CLARA BEYERS
BETTY BROWNE
EUGENIE WOODWARD
HOWARD KYLE

Direction GEORGE ARCHAINBAUD

DAINTY LOUISE HUFF in the first of a series of photoplays of exceptional merit

PRODUCED BY

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

220 WEST 42d STREET, NEW YORK

Motion Picture News

VOLUME XX
NUMBER 14

SEPTEMBER 27
1 9 1 9

Handle With Care!

Statistics presented by Motion Picture News some three years ago first gave birth to "The Eighty Per Center" when they proved that this percentage of the country's motion picture theaters seated less than six hundred and fifty each, and the average admission price was 10½ cents.

The figures served then as a warning to the industry—in its first roseate flush at the discovery of "Big Money and Big Pictures"—and apt to forget all too quickly the "Eighty Per Center" and his problems.

The years intervening have seen travail for the "Eighty Per Center" through war taxes, draft-swept communities, higher rentals, etc. But on the other hand they have seen in many instances an increase and improvement in methods of aiding the "Eighty Per Center" to better exploitation and increased revenue.

Motion Picture News has at present under way a country-wide canvas intended to bring these statistics up-to-date.

Even as compiled to date they prompt no end of interesting calculations. For one thing, they cause us to ask—"Where is the 'Eighty Per Center' of yesteryear?"

Here are the conclusions presented by three hundred and thirty-four theaters in a list of widely scattered cities, towns and villages having an approximate population of three-and-a-half million.

The seating capacity averages at seven hundred and eighty six seats. Two years ago a canvas of the entire country placed it at the five hundred mark.

The admission prices over this list average at 17 cents—including the war tax. Two years ago it clung to the ten cent neighborhood.

Figuring that these theaters fill to their seating capacity one and a half times each day—thus reaching a compromise between the large city theater which assuredly fills over two times a day and the small country theater which opens its doors only that often in a week—we reach the estimate that these theaters are showing to approximately thirteen per cent of their communities population.

Dexteriously reading the law of averages we find that thirteen per cent of 110,000 gives us 14,300,000 as the daily attendance at photoplays in the United States.

Fourteen odd million at an average of seventeen cents a seat and we find that the picture industry has a gross income at the box office of over a million dollars a day!

Three hundred and sixty-five millions a year! Passed over box office slabs in payment for entertainment paid by Mr. and Mrs. Public.

Surely no warning need be repeated that Mr. and Mrs. Public must not be forgotten—even in this year of internal industrial antagonisms and feverish sales activity.

Mr. and Mrs. Public are paying a goodly price for their entertainment. In the year that is coming we are going to ask for more.

Have we given dollar for dollar value in the past? Are we prepared to give dollar for dollar value in the future?

Three hundred and sixty-five millions is a lot of money!

Handle it with care.



[Some one says: "The fly-by-night stock-jobbers will use such figures as you quoted above and flaunt you as authority. We say: "Nay, nay. The wily sucker-hunter won't mention 'Motion Picture News' in his ad. For when the prospective victim learns that there is a trade paper in this field, he writes for information on the proposition and farewell stock jobber."]

Speaking Editorially

Wentworth Tucker

Wentworth Tucker, Assistant-Treasurer and a Director of MOTION PICTURE NEWS, Inc., died of pneumonia at Hahnemann Hospital, New York City, Saturday afternoon, September 13th.

Mr. Tucker, whose residence was at 139 East 66th Street, was a prominent insurance man with offices at 1 Liberty Street. He was born at Albany, New York, in 1878, the son of Luther H. Tucker and Cornelia Strong Tucker. His grandfather was the founder and his father the editor and publisher of *The Country Gentleman*.

He was educated at St. Mark's School and at Union College. He had his business training in the Commercial Bank at Albany and later engaged in business enterprises in Gadsden, Ala.; Baltimore, Md., and Dubuque, Iowa. In New York City, where he returned in 1906, he was Vice-President of the Staten Island Beach Land Improvement Company and Secretary of the New Virginia Syndicate. He was Secretary and Treasurer of *Exhibitors' Times, Inc.*, which was founded in 1913, and later became MOTION PICTURE NEWS, Inc.

Mr. Tucker was commissioned a Captain in the 12th Regiment, N. G. N. Y. He was a member of the Alpha Delta Phi, Army and Navy and Great Neck Golf Clubs. He is survived by a widow, Marion Miller Tucker, and by his brothers, Carl Tucker, of New York, and Luther H. Tucker, of Albany.

Why Not Percentage Booking?

WITH film rentals—especially the first-run figures—increasing at a pace that seems to imply no limit, the question of percentage booking is going to come more and more to the fore during the coming year.

At present there is a natural and wide difference of opinion on the subject among both exhibitors and exchange men. For one thing, no standard basis of reckoning has yet been developed, each individual picture presents its own necessities.

Motion Picture News is anxious to hear from exhibitor and exchange readers on this question. Even more than opinions it is seeking suggestions towards concrete figures. Is it possible to apply the same percentage figures to all productions? On an average, what percentage of the gross receipts constitutes a fair return to the producer? Should there be any considerations in the nature of guarantees—either for the producer on the cost of his picture, or the exhibitor on his overhead and advertising?

Only suggestions from the field on this subject are worth a tinker's dam. A well sharpened pencil, backed by a mathematical brain, can figure out fifty-seven varieties of percentage schemes in New York. But it will be rare if one of the fifty-seven survives contact with a real box-office.

Those Exploitation Men

WE have just received a breezy confidential letter from one of our correspondents in a city somewhere between fifty and a thousand miles distant from New York.

"This city," he writes, "has just had its first experience with the new fangled 'exploitation' and it is one fine farce. Such and Such a Company sent an exploitation 'expert' here to put over—. Would you believe it—there was not a single feature or human interest story in any of the papers prior to its run? Of course, there were a few one sheets placed around town. But why engage an 'expert' to put up one sheets? Manager Smithjones, who put the picture on in cooperation with Such and Such a Company, got out some very attractive ads, arranged a special stage setting, and planned a ministers' meeting to see the picture. The exploitation man looked on."

There's only one moral to this story.

The successful motion picture exhibitor is not entirely a child in arms. And the personal exploitation representatives who presume to aid them must be armed with something more than Broadway reputations.

Welcome to "Contact"

HERE'S a cheery word of welcome for "Contact" the latest entrant in the film house organ field. "Contact's" subtitles describe it as "Sparks from Live Wires. The Between Conventions Meeting Place for First National Boosters."

"Contact" is a real, honest-to-goodness house organ—intended solely for "inside the organization" consumption. It has no message or interest for the exhibitor—First National being satisfied to place its reliance for that function on the established medium, the picture trade paper.

Both for attractiveness of make-up and value of contents we are prepared to award the honors to "Contact." In the handy Printer's Ink size—but, with due reverence, more snappy in appearance—its pages contain a frank exchange of ideas on many important organization subjects. A few of the chapter heads include, "How Louisville Solves the 'One Man Town' Problem," "Time and Money Saving Systems for the Bookers," "Granting Reductions—How, When, Where and Why," "Few Contracts at Big Prices versus Volume at Less Rental," "A Record that Follows Up Contracts for Play Dates."

The President and the News Weekly

"I AM very much interested and deeply gratified to learn that the Fox Film Company is intending to devote its News Weekly to the promotion of universal and lasting peace. It can render the greatest service in this direction. The Moving Picture News Weekly as an educator and a power for good can be made of the greatest service to the nation and to observant people everywhere throughout the world, and I congratulate the Company upon its public-spirited plans."

Such is the text of a letter signed—"Cordially and sincerely, Woodrow Wilson."

Surely an infant News Weekly could hope for no more auspicious christening than a word of benediction from the nation's President; especially when, to that specific word of praise, there is added a general tribute to the screen and its New Weeklies that the entire industry can well cherish.

Almost a Page in History

THE entry of the Hudson Bay Company into the motion picture field through its association with the Educational Films Corporation, as chronicled in the news pages of this issue, marks an event that is almost historic.

Back to our schoolboy days go our recollections of the mystic power of the name "Hudson Bay," of the visions of hardy pioneers and sturdy explorers who carried civilization into the wilderness under its banner.

And now—"Hudson Bay" has joined hands with a picture company.

Surely there is reason for congratulation on both sides. To Earl Hammons and his associates in Educational for the work so well done as to have merited the attention of an organization of "Hudson Bay's" calibre; and to "Hudson Bay" for its well exercised choice in selecting the means of its motion picture debut.

Film Salesmen and the Trade Paper

This Exhibitor Battled Up-Hill to Success, But After Discovering MOTION PICTURE NEWS *He Wonders Why Some Salesman Did Not "Put Him Wise" Long Ago*

A LETTER FROM W. H. WAGNER

Manager, Carthage Opera House, Carthage, New York

WE are new subscribers to MOTION PICTURE NEWS and what few numbers we have received to date lead us to believe that we've been losing a lot of money by not having subscribed before. Fact is, we accepted your first invitation and you won't have to extend it again.

In a previous letter you asked that we let you know what our policy was and what conditions existed here. I believe that it might prove of interest to some of the small town exhibitors to hear what we have done here.

This house was built about eleven years ago by a local fraternal lodge at a cost of over $50,000, and is one of the best equipped theatres in northern New York. It was financed originally by a bond issue, most of the bonds being circulated among the members of this lodge. Through gross mismanagement the theatre (managed by a committee of six lodge members) went on the rocks and upon failure to pay the interest on the bonds it was sold at a bankruptcy sale for $10,500 and not one of these lodge members ever received a dollar on their investment.

Naturally, every one of them was sore and a natural born knocker for the house. I believe that there was also an agreement that none of them would ever patronize the house or in any way aid in its success. For a period of eleven years it was opened and closed with great regularity by numerous managers, several of whom now are filling pretty big jobs in the film world.

We came in as strangers and after a careful analysis came to the conclusion that the reason for most of these failures was due to the fact that they were licked before they started, in that, knowing the reputation of the house, they were afraid to invest any great sum, and started in buying the very cheapest service. Then they waited to see what would happen—and it usually happened.

On the first of last January we opened with a modest statement that we were going to give the public the best that money could buy, and we gave it to them. From the first day until the present time we have not had to invest another cent, the house has been self-supporting. We broke down the lodge boycott by giving a series of benefits and if a boycott ever existed there is no evidence of it now.

We catered to the classes, the better element, and the masses followed along, as they always do. Our competition, with a main-street location and larger seating capacity, stood the gaff for about three months and then quit cold. (Our house is on a side street and every person who comes in has to be dragged down.)

We buy the best program pictures obtainable and such specials as we can secure and present at a reasonable admission. We care nothing about the age of a picture if it is clean on the town and in good shape.

We only allow an exchange to sting us once. If they tell us it's a special and we find it only a fair program picture, that particular exchange is out of luck; we never give them another opportunity to trim us.

We find most of the exchanges and their representatives to be on the level and considerable credit is due them for the assistance and advice given us and which was in no small measure responsible for our success. The big deals and double crosses do not concern us, we send in our little service check each week and get value received and for the amount of capital invested I believe that we are showing as good returns as many of the big town houses.

The point I want to bring out is that after eleven years of failure, with a strong local prejudice, an off location and about every draw-back that a house could have, we were able to register a success by simply giving the public the best at a price they could afford to pay. We have talked with a number of our fellow exhibitors in the surrounding territory and they tell us that they slip over a cheap feature once or twice a week. *We don't.* We give the same quality every day in the week and the result is that it has become a slogan here, "Always a good show at the Opera House," which I believe is mighty good advertising.

The News is going to make a better showman out of us and it will enable us to know what we are buying and what it is worth. It occurs to me that every film representative on the road should be a booster for you, for in helping you and making a subscriber out of the exhibitor he is helping himself and the exchange he represents. We've been going along blind for the past eight months and I don't recall that any film representative ever suggested that a trade journal would be of any assistance, and I can see where some of them could have secured a contract if I had known that what they said was backed up with something besides their own house publications.

Another thing—our patrons belong to us, have confidence in us and believe what we tell them because we never exploit anything until we know it is worthy of exploitation. We have many opportunities to book percentage pictures where the admission could be raised to our financial benefit. Unless it is out of the ordinary and worth the increased admission we pass it up. We don't propose to allow any state right men or hop-scotchers to play horse with our patrons after it has cost us no little sum to secure their confidence.

¶ "The Fiction Mart"

¶ according to

¶ Gilson Willetts, manager of Pathe's Scenario Department,

¶ "is sure to be of great help in the scenario departments of all companies. I wish you great success."

¶ "The Fiction Mart" will be found on Pages 2593 and 2594.

Arthur James on Press Sheets

The "Hectic Mr. Briggs," Brings a Heated Response from Fox Publicity Department

DEAR MR. JOHNSTON:

JUST as I read all your leading articles I have this week read, prominently displayed, a story entitled "More about the press books we see," from the hectic pen of Mr. George N. Briggs.

It would be perfectly easy to start a campaign or a controversy or a yell symposium about most any subject that you see and permit your writers—staff men—or contributors—who assume full knowledge of conditions all over the country, and from that assumed position to sweepingly attack any given subject, policy, plan, system or thing.

The difficulty with such a controversy is that one hesitates to indulge in it because it would seem any answer would be a confession, and the trouble with such a controversy is that it gives the impression to exhibitors that all press books, no matter from what source or from what company, are thoroughly bad and not to be considered for use under any circumstances.

It has taken a long campaign of editors and good editors to get them to make use of press books although the more enterprising of them have made use of them, as the pages of the Motion Picture News eloquently show, by reproducing material taken directly from press books and successfully used in newspapers throughout the country. My scrap books reveal a large number of these, and while there may be bad press books and inefficient press representatives, there are also some who have moderate ability and who have been credited with being directly responsible for a big share in the success of many pictures.

It is unpleasant to engage in a controversy with a man who uses such phrases as "wholly unfit," "trash" and "rubbish" on the one hand, and "poorly written," "de-

(*Continued on page 2571*)

Press Sheets By the Boys Who Use Them

Introducing a Symposium of Over Three Hundred Exhibitor Opinions—Theatre Men Lavish in Praise and Constructive in Criticism

By C. L. Yearsley

Advertising Manager, First National Exhibitors' Circuit, Inc.

WHEN is a press sheet?

A detailed answer is, I believe, beyond the ability of any one ad and publicity man to give. Nor is it, in the light of a national exhibitor response to a query for facts, an answer that can be given accurately and definitely by the manager of advertising and publicity for any circuit of theatres, or by an individual theatre owner who is his own promotion and exploitation counsel.

Reviewing the statements in the several hundred exhibitor letters on press sheets and general advertising accessories, which Motion Picture News proposes to publish for the benefit and edification of the entire industry, it seems that the broad answer to the question—When Is A Press Sheet?—is:

When its contents of ad copy, press stories, cuts, exploitation suggestions and general information suits exactly or approximately the peculiar and distinctively local conditions of the exhibitor who receives it.

Failing to provide this happy facility for local adjustment, it becomes a thing of scorn, ridicule and an object for criticism. Theatre clienteles present a solidification of numerous individual likes and dislikes, blended into a unit popularly known as patronage because, in a broad sense, they have many points of agreement in their preferences for amusement. To the exhibitor who offers them the quality and kind of entertainment they desire, they give their patronage. Hence, the advertising appeal must be gauged to the points of greatest susceptibility manifested by the majority patronage for a given theatre. Character analysts, in their segregation of types, have found hundreds of variations in the likes, dislikes, abilities, preferences, temperaments and natures of individuals. These individualities assert themselves in people when amusement is sought just as they do when congenial employment or agreeable friendships are foremost in consideration.

For five years I was manager of advertising and publicity for a chain of more than forty theatres. These houses ranged from two thousand and three thousand seats in transient and exclusive sections of cities with more than a half million population, down to five hundred seats capacity in much smaller towns. During those rather strenuous years of effort, with the box office as the final proof of my success, I learned a great deal. Most valuable of all, to me, was the realization that there are many ways to put over a show, and that there are thousands of money making theatres scattered over the world that were doing phenomenally well without my assistance.

Advertising is not an exact science. It is a business—profession if you like—in which there are no experts. The only fair standard by which it may be gauged is results. There is a decided tendency to criticise the other fellow's advertising purely on its physical appearance. We instantly say: "That's a great ad," or "That one is very bad," without knowing anything about the conditions which it was designed to fit. Looking at the newspaper advertisements by two exhibitors, on the same production, both of equal size but differing in text, arrangement and illustration, we declare an immediate preference for one of the two, or, perhaps, we condemn both of them as amateurish, hopeless! It would be almost as reasonable to pass judgment on two bottles of medicine, prescribed by different physicians for the same patient, without knowing the nature of the patient's ailment or condition.

An advertisement or piece of publicity copy is designed, planned or formulated—supply your own term—to affect the minds of its readers in a certain way. If it accomplishes the ambition of its author it is good advertising, no matter what its physical appearance may be. The thought to be put over is the backbone of any advertisement.

There has been some criticism in the trade journals of the press sheets and other advertising aids furnished by the publicity departments of the producers and distributors. To criticise is never a difficulty. To criticise constructively is another and very different matter.

There are critics who have denounced *all* press sheets as impossible. Several of them have been courteously requested by New York publicity departments to submit specimens of their own work—material they have prepared for newspaper publication in behalf of the theatre interests which employ them. For some reason they apparently prefer not to do this, thereby ignoring opportunities for making constructive comments or for tendering anything tangible as evidence of their right to criticise.

In contrast are the criticisms and comments of several hundred exhibitors who have generously responded to First National's request for opinions that would help to direct its publicity department along practical and helpful lines. The amazing feature of the remarkably constructive answers these exhibitors have made is that they take cognizance of good qualities as well as bad. Some of them hammer the publicity men without mercy, but *they provide sensible alternatives for the practices which they condemn.* Certainly, criticism of this kind is very helpful. Many of them honestly admit that they are benefiting from the efforts of New York publicity departments. This is refreshing, not for its flattering flavor, but because it is evidence of fairness and a sense of justice.

Looking over these letters I find that every company receives its share of criticism and commendation. First National's publicity department has faults that are pointed out. Paramount is taken to task by some, and lauded by others. Goldwyn has certain arrangements and contents in its press sheets which are criticised and praised. Fox, Metro, Select, Pathe, Universal, Exhibitors' Mutual, World Film, every one, is included.

Publication of these letters of opinion, criticism and advice by the men best qualified to pass judgment should help to clarify the atmosphere of doubt, pessimism and destructive effort which has been allowed by the adverse sentiments of the few to becloud at least a small number of virtues.

The Exhibitors Speak

Short Stuff "the Big Need"

By Harry Sudekum

Knickerbocker and Princess Theatres, Nashville, Tennessee

MANY of the press sheets that come to my office are very good, while others are rotten, pure and simple. They look fairly good on the outside at first glance, but when you start to wade through them to try and dig out some printable matter for the papers it is not there. Most of the space is taken up in some old rehash of somebody else's and is quite useless for general service.

As for the lobby card suggestions, I find these to be among the most beneficial of the press sheet matter. I do a great deal of my decorating work personally, or either exercise personal supervision over it, and I appreciate the value of a flock of nifty "teasers" on the advance matter. I put out a number of cards on the streets, and use a varied assortment of catch lines which are as a rule printed in several colors.

In Nashville there are "danger zone" and traffic signs of various kinds on the uptown streets. To these signs I have for several years had attached a place for display cards, by special arrangement with the city officials and the police department. In such cases as this I employ a dozen or more different cards, reading "So and So" in "Such and Such a Picture at the Knickerbocker next week," followed by a catch line of a dozen words or so in type sufficiently large to be read from passing vehicles and by people on the sidewalks.

I have had quite a bit of trouble in the past in getting mats and cuts of pictures in advance of their showing. Where pictures are printed in the press sheets in regulation newspaper style the papers do not object to having screen cuts made of the printed matter and used in the paper the same as the mats or prepared cuts.

The average run of posters being put out by the moving picture companies today is quite artistic. I have been judging theatrical posters and other advertising matter for the past fifteen years or more, and to my mind the highly colored stuff is giving away to the dark toned material. Dark greens, grays and browns of a subdued hue and shaded at the edges in my opinion form the most artistic possible grade of photoplay poster, as the wild streaks of red and yellow remind one too much of a circus to compare it with a modern photoplay. There should be more of a touch of general refinement to keep them out of the class of patent medicine and tobacco ads.

Short matter which can be cut out and handed to the newspapers in ready prepared style is quite important to the successful exploitation of a picture. This applies particularly to advance reading matter, such as "here next week" stuff. Papers will print such things as this, whereas they are loathe to clutter up their columns with a wild rambling of facts and details which have no bearing on the general theme of the story but which merely wastes time and energy. The value of short items cannot be too nighly estimated.

(*Continued on next page*)

Ask More Attention For Houses Unable to Use Newspapers

(Continued from preceding page)

Prepared ads have in the past been a great help to me. Most of my ads have to be drawn either by myself or by an artist in order to get them to suit my fancy, but the prepared ads offer suggestions which can be conveyed to a more attractive style when drawn in a single cut. The small ads which can be clipped bodily from the press sheets, with the name of the theatre left blank on the top or the bottom, are quite helpful.

Personally, I like sheets printed on one side only.

Give Me Pep and Punch

By Ellis Bostick

Merrill and Strand Theatres, Milwaukee, Wis,

I can unhesitatingly say the Fox Film Co., gets out the best publicity matter of any company in the market! An exhibitor can look through a Fox press book and get some idea of the story of the play, and the points to advertise. Whoever their press man may be he is a humdinger, and his ideas are all right. In drawing up an ad for a Fox picture, I can get more ideas than I can use from the publicity matter. It is my policy to take the publicity book issued for the pictures that I intend to show and go through it carefully checking the ideas that I can use in my ads, the photographs, stills and catch lines. The worst trouble of Fox is that when I go through the books to check up the marked items, I find so many that I have to weed them again.

Let's take Fox's press book on "My Little Sister," the picture I showed at the Strand recently, and another one that I'm going to use at the Merrill, and compare the two. I won't mention the Merrill picture, for the company is a friend of mine, and I woudn't like to have them know I think so little of their publicity matter. Oh, yes, I've told them privately, but I don't like to give my unfavorable opinions publicly.

The first appearance of their books gives you the first difference. The Fox Company has a booklet, with a cover bearing a picture that strikes one instantly. I don't want to be facetious when I say it is gripping, because it is a fist clutching a girl, but I mean it. The other company has a double spread, the front page of which means absolutely nothing. The first thing in the booklet is the story and cast, which is good. The story and cast is given in the double spread, too, but the story is condensed too much. The next thing in the Fox booklet is the line, "Here is a good stunt!" Then it goes ahead to tell of a publicity stunt that can be used. This double spread has nothing like that. Then the Fox booklet has "catchlines," that *are* catchlines, not just mild quotations from the story, as we find in the other publicity matter. Another paragraph in the booklet gives us "stirring moments of the play." Those are the things the successful advertiser wants to know when he starts to advertise a feature.

Then in the sample ads that are given, notice the difference! In the double spread we have a three column eight inch ad, bearing a big cut of the star, and the words, "Hiram Hasbeen In a Five-Act Comedy Drama," and the name of the theatre. Would that draw a nickel? Not in Milwaukee! The star is familiar enough so that everyone in the city knows what he looks like. If a star is big enough to get into downtown houses, everyone knows what his features are. If he is not so big, the theatre is probably playing up the story and can not use the star's picture, any way. In the case of this particular star, practically every picture in which he has appeared is a five act comedy-drama. Each of the three sample ads given has his photograph posed with his best clothes on, and not a line about the play nor an inkling of the character part he would assume in this production. Take the Fox ads, and see how they bring out the idea of the picture. Here is the picture of a girl standing before a police officer with an agonized expression on her face as she inquires, "Where is my Little Sister?" That is a picture with a punch. It doesn't need to be sensational, it is merely coincident that I'm using a more or less sensational picture as an illustration, but it can be any big scene from the play.

I want a press book with cuts and paragraphs that I can use in my ads—publicity with a punch, not merely patter that fills space. Fox is good, and Universal is forging to the front; this other one which I am comparing with Fox is bad, and others are a darned sight worse. Fox pictures are a comparatively small end of my program, so I have no particular reason to boost their publicity work; but it is a pleasure to draw up an ad from Fox publicity sheets, and a misery to try certain others.

Need Window Card Material

By W. C. Bulow

Manhattan Theatre, Cleveland, Ohio

We use window cards more than any other form of advertising in putting our pictures over. We find a great many stores which object to putting posters in their windows are glad to use window cards for us. Consequently we always scan the press sheets eagerly for material for window cards.

I believe a great many other small exhibitors feel the same way about this that I do. Consequently any material in the press sheet that will enable the exhibitor to get away from the ordinary shop-worn standard type of window card is of great value.

I think the press sheet ought to contain several samples of different styles of window cards.

The sets of stills gotten out for lobby displays are also of great value. We have several frames for them in our lobbies and I notice people always stop to look at them.

Hand colored photos are especially attractive in these frames. I think more of them would be appreciated by exhibitors.

Orpheum Theatre, Nashville, Tenn.

THE average press sheet being put out by the higher class moving picture companies today, is quite helpful to the exhibitor. The prepared ads are hardly ever used, although parts of them, including especially the catch lines of from 25 to 50 words, are practically always embodied in my weekly or daily exploitation. The Orpheum, being a combination vaudeville and moving picture house, cannot well afford to devote as much space in its ad to the moving picture end of the program as the average picture house. Thus our motion picture ads must be more appealing than the average.

One of the principal objections which I find to a number of press sheets in use at the present time, is the fact that they are printed on both sides. For instance, in Nashville there are two principal papers which get the majority of my advertising, and in cases of this kind I often get but one press sheet and have to divide the copy equally between two papers. In many instances I have been handicapped through the fact that the sheets are printed double and by cutting a story out of one side a good story on the other side may be ruined. Not only the stories, but in many instances special cuts which can be reproduced for the newspapers are often mutilated to such an extent that they cannot be used.

A number of companies, of which I believe Paramount is one, uses a single page system. Stories can be torn out and given to the papers without hurting the material on the opposite side, which is blank. In my opinion it would be a big improvement to use a booklet form of press sheet of this kind instead of the big poster printed on both sides in the manner of a newspaper.

Another thing which should be done in order to get more publicity printed by the moving picture editors of the papers, is to put headlines on the press stories. In some press sheets the news matter is crowded together with small dashes, and no headlines at all and the busy editor, in his haste to make up his weekly Sunday section or perchance to get up his daily budget, consigns a large part of it to the waste basket. On the other hand a catchy headlines will hold his attention long enough for the shears to work across it and as a result it gets into print whereas the decapitated squib would go by unnoticed.

Many a synopsis in the press sheets is entirely too long: I have operated houses in Nashville, Atlanta, Columbus and other southern cities and have found without exception that the papers will print a synopsis of the entire play in the Sunday editions if it is not too long. Where they have gone over the limit I have known them to be sawed off near the middle or in some vital part which breaks the meaning of the story and as a result it loses its interest to the general reader who scans the news columns for an interesting play. A short synopsis, written in a concise and vivid manner, will do the work where the others fail.

Likes All the Press Sheets

By W. B. Fisher

Empress Theatre, Grand Island, Neb.

NEW suggestions for the use of film makers, producers, exchanges and others engaged in getting up publicity matter for motion pictures are few and far between, it seems to me. Some of the keenest and most active brains in the country are devoting all their attention to getting up new stunts and improving old methods. Yet it is rarely that I find anything particularly new and at the same time beneficial cropping out among exhibitors. It is something like the dear old jokes. They tell us there were seven of them created along with Adam and no new ones have been born since, to my knowledge.

It seems to me that all of the press sheets I get are worth while. There is something of value in all of them I always go through them. They help even the old advertiser, the man who has been in the game for many years, as suggestions contained in them keep in line with the advance in scenario writing.

I like heralds but think too much of them to use them except once in a while. I prefer them when I have something extra good on hand. They are good publicity but I don't approve of their use on every show I have. As it is, when I make use of heralds my patrons know I have something out of the ordinary to show them.

Lobby photos are essential to the exhibitor, in my estimation. I use other forms of advertisement to bring people to my theatre. Then the lobby photos serve to get them inside the house.

My preference in the poster line is one-sheets and three-sheets for the lobby and in front of the house. I do not use larger sizes for this purpose.

Ideal Story 200 Words

By L. D. Joel

Casino Theatre, Jacksonville, Fla.

WRITERS for big magazines often make valuable suggestions to exhibitors. But the best ideas we get which aid us in increasing our box office receipts, usually come from some successful exhibitor, who has placed his ideas before other exhibitors through the medium of a good trade paper.

Not that the special writers in the trade papers do not help a great deal, but that they do not come into daily contact with the exhibitor problems. I base my success in operating three large motion picture theatres, on hard-earned experience and the daily reading of the public's pulse.

The ideal press story is one of about two hundred words of graphic narration that abruptly ends at the physchological moment and leaves the outcome in doubt, and the reader in eager suspense. It must give him a general idea of what he will see without giving him a complete, cut-and-dried synopsis.

Exhibitors Making Extensive Use of Press Sheets

The prospective patron wants to know the nature of the picture, and if the ad does not give him this information, the well written press story should. *Personal interest stories of the star or characters are worthless as advertising.*

The standard of the present day poster is low from an advertising standpoint. There are too many flashy, blood-and-thunder specimens and too many inate, lifeless specie that discourage rather than invite the beholder. The picture of a dramatic scene—one that really appears in the picture—is the best material for the poster. Colored photos, judiciously chosen, are the best in that line. Original lobby displays that attract attention and soon become the talk of the town are invaluable. I find it extremely profitable to keep my lobby displays up to a high standard and to mention them in my advertising. I might add that the day of the old circus display advertising is gone. The public are fed up on untrue posters, and those showing actual scenes get far better results.

As to newspaper advertising illustrations—clear, definite cuts of tense or unusual scenes are the best illustrations for attracting the public through the newspapers. I find that those without borders are the most attractive to the readers. Advertising copy that is not blatant, boastful, nor extravagant makes the best impression. Many exhibitors under-estimate the intelligence of the fan and proceed to crowd their ads with all that they can think of or get up about the picture. The average man likes to guess at the outcome of a mystery and the surest way to attract him is to arouse his curiosity by leaving something to his imagination.

"Be sure you don't miss the letter from C. E. Hansing, of the Nokomis, Minneapolis, on this page:

"It discusses in constructive style the press sheet needs of one important class of exhibitors—the suburban theatre men.

"They are the "in-betweeners." Mr. Hansing's letter tells you how to help them.

Don't Forget Surburban Houses

By C. E. Hansing

Nokomis Theatre, Minneapolis, Minn.

PEP ideas for the exploitation of moving pictures at an insignificant cost rather than expensive advertising layouts are the greatest needs of the day for the average exhibitor.

While a few press sheets are "coming across with the goods," many others are lacking in pep ideas. By supplying the demands for ingenious and inexpensive publicity stunts they can be made to serve the best interests of the moving picture game.

Publicity departments of film distributing companies in getting out press sheets, advertising matter, posters, heralds and slides are doing their work well as far as the big first run houses and country theatres are concerned. But they seem to be overlooking a very important factor in the industry—the suburban or neighborhood house.

The conditions facing the suburban exhibitor are peculiarly different from those confronting the downtown exhibitor or the small-town moving picture man.

The downtown exhibitor can afford to advertise extensively in the newspapers because he is getting first run business and is drawing patrons from all sections of the city. The small town exhibitor can also advertise because he can charge a higher admission than the suburban exhibitor, and the advertising rates in a small town are not as high as in the larger city. But the newspaper rates in a city like Minneapolis are excessive, and the suburban exhibitor does not feel like buying valuable space when he knows that his patronage is limited to a certain residential area of the community. This is the reason that the neighborhood-house exhibitors of Minneapolis are not using newspaper advertising, and consequently have absolutely no need for the press sheet material prepared for newspaper use.

Another reason for the failure of the suburban exhibitor to advertise in the newspapers is the fact that they get the full benefit of the accumulated advertising that has been done in behalf of pictures by the first run houses when those same pictures were shown in downtown houses. The people of the neighborhood have either all read or heard about the picture in question, and if they have not already seen it they will often take advantage of their opportunity when it comes to the suburban house.

But the press sheets could be made invaluable to the suburban exhibitor. What he needs is stunt ideas and unique and inexpensive publicity suggestions. The average suburban exhibitor, unless he has been a real student of the business, doesn't get the remotest idea of what he should do to put his picture over when he buys a picture from many exchanges.

However, I have notices that some of the press sheets are coming across with this kind of material, and it is certainly welcome for the majority of the neighborhood houses. I think that the best press sheets are gotten out today by Pathe, Universal and First National. They have a lot of good tips in them, and the arrangement of the stories and press matter for both the small town and first run exhibitor is splendid. The basic material is there, and it is an easy matter for the exhibitor or the editor to inject a little local color or news into it if it is available. The posters, heralds, slides and lobby posters are for the most part good. There are times, however, when we get a great flaring poster with exaggerated wording to back up a miserable picture. But that kind of advertising, I believe, is fast dying out, and we are entering upon a new and better era.

The fact that the advertising men of the film industry are welcoming constructive criticism is indication enough of their desire to serve the exhibitor. But again, I repeat, give us more pep ideas. We have had to rely upon our own originality; and some of us unfortunately, are not possessed of originality.

In the absence of some suitable stunt suggestion from the press sheets, I have framed several myself, and each has been accompanied with success. One of the ideas has been adopted by Hodkinson for nationwide use. It was simply this:

I had booked "The Turn of a Card" for a showing at the Nokomis. I bought about six dozen decks of cards. On each card I had printed across the center, "See J. Warren Kerrigan in "The Turn of a Card" at the Nokomis. I had these cards dropped on porches, scattered on sidewalks and left in stores in the neighborhood. The cards, of course, attracted much curiosity and proved a strong lure to the Nokomis. They had been distributed within an area of one hundred square blocks. They certainly did the trick.

At another time I was showing George Larkin in the serial, "The Terror of the Range."

I looked through the press dope in the hope of getting some good idea. But nothing doing! so I had to think up somtching original. I had been reading the newspapers and recalled seeing the day previous a notice offering a reward for the capture of a certain robber. Like a flash, the idea came to me. The identity of the "Terror of the Range" did not become known until late in the serial, so I decided to offer a reward of $5 in gold to the patron who could guess his identity. I had dodgers printed with the notice of this reward circulated in the neighborhood and flashed the same offer on the screen. Interest was immediately aroused, my theatre was well patronized, and I got hundreds of answers on the coupons which were attached to the dodgers for that purpose. During the sixth episode, I announced the winner of the reward. The third answer I received was the correct one, but I withheld my announcement to prolong the interest.

Recently I showed Marie Walcamp in "The Red Glove," and all the patrons in the neighborhood were searching ash cans, backyards, vacant lots and every nook and corner of the district for a plain cotton glove which bore the name of the Nokomis Theatre and which will entitle the finder to a reward of $5.

My only investment in this unique publicity stunt, which had every youngster in the neighborhood on his toes, was the price of a dozen plain cotton gloves, the cost of having them dyed red, and the $5 gold piece that stood as a reward.

I personally hid these gloves in the neighborhood, under sidewalks, in vacant lots and behind shrubbery, and every night for a week at least one youngster would come running breathlessly to the theatre with a red glove, but thus far the one that bears the name of the Nokomis in the inside has not come to light.

To accelerate interest and to aid in the ultimate recovery of the hidden glove, each night of the serial I gave a hint as to a location by flashing a slide on the screen. For instance one night the slide read: "The Red Glove is hidden within 100 yards of the Nokomis Theatre and less than 50 yards from Elliot avenue." And thus the hunt waxed warm and the interest in the serial still warmer. Every child that found a red glove without the name of the theatre is admitted to the show free of charge, and the child was usually accompanied by its parents or relatives who paid the admission.

Nearly a year ago I got out 1,000 birthday cards and distributed them throughout the neighborhood with the announcement that every child under 12 years of age would be admitted free of charge to the Nokomis Theatre on his birthday if he would present one of these cards filled out and signed by a parent. The announcement further stated that the child's name would be flashed on the screen. These slides would read something like this: "We have with us Johnny Jones, who is 11 years old today." Johnny and the whole family would usually be there to see this wonderful announcement.

Although it's nearly a year ago since I started this stunt every once in a while some youngster will come running to the theatre with one of these cards and the exclamation, "It's my birthday today."

I am extremely anxious to satisfy my patrons and next week I plan to circulate a handbill announcing a coming attraction with a coupon attached, urging patrons to fill out the coupon stating what stars and plays they like best at the Nokomis Theatre.

Many suburban exhibitors need ideas. I may run out of my stock some day, and if I do I hope that I will be able to find them in all of the press sheets that come into my hands. Thank heaven, some of the film companies are already beginning to see the light.

The baby contest staged by H. M. Thomas, manager Rialto Theatre, Omaha, as described in the First National's press sheet for "Human Desire," is ideal as a big promotion stunt for "Human Desire." The plan is simple, inexpensive and a veritable knockout for results—play up babies—make the lobby a nursery—use infant departments in local stores—it is a great chance for clever showmanship to get astounding results at the box office.

That is a bully suggestion and is the most perfect form of exploitation service a press sheet can give to exhibitors. I read of Mr. Thomas' stunt and know that Manager Hays of the St. Paul, New Garrick, copies the idea to good advantage. If more press sheets of that kind were gotten out it would save exhibitors a whole lot of bother and increase their profits.

Talking It Over With City Editor

This One Thought He Could Help the Picture So Much It Would Turn Ingrate and Follow the Footsteps of Baseball as a Non-Advertiser

By Charles B. Taylor

Photoplay Editor, Buffalo Evening News; Publicity Director, Strand, Victoria, Regent

AN interesting angle on the proposition to have the motion picture and its varied activities take the place of baseball as regards the amount of space given in the press came up during a discussion between the writer and the city editor of one of the country's largest dailies. It is an argumentive angle without any basis of truth, but it shows what sort of propaganda is going on in some backward cities against the extension of space given to fifth estate.

Said the City Editor:

"The motion picture industry today is one of the largest advertisers in the press. The press in return is devoting more and more space to news about the movies. Will not those who direct the advertising policies of the various companies, seeing that they can get all the copy they want in the papers free, cut down on their advertising and eventually eliminate it. This is the situation in baseball news. The promoters get whole pages of publicity free and give no advertising in return. On an entire page devoted to sport, most of which is baseball, we find only one small ad announcing where the game will be played. Will not time bring about a similar situation as regards the motion picture? I believe it is a situation that newspapers should guard against."

This is the kind of argument that men whose work it is to promote motion picture publicity face when going after more space.

As for the motion picture industry eventually eliminating advertising in the columns of the newspapers, we find that after a decade there is no visible tendency toward such a step. "Au contraire," newspapers are now getting more advertising from producers and exhibitors than at any time in the history of the silent drama and in the future, if present signs indicate anything. there will be an augmentation of publicity a large percentage of which will go into the columns of the daily press.

In baseball there is usually but one place where the game is played and everyone knows where this place is. There is no competition. Consequently why advertise. The motion picture, however, is presented in as many as 150 theatres in some cities. Competition is at white heat at all times. Advertising is a necessity. It is increasing with the coming of each season. Larger theatres are being built in all our principal cities. These "de luxe" motion picture palaces are going to give the newspaper real money in advertising and there is every indication that in the coming years it will be one of the most fertile fields for revenue.

If, as the city editor argues, producers and managers see that they can get all the publicity they want gratis and cut down on their advertising, why has not this held true in the legitimate field. Here we find that after almost a century and in spite of entire sections devoted to news of plays and players, there is no tendency to eliminate advertising. Legitimate producers still place just as large ads as ever and in cities like New York, Chicago, Cleveland, Detroit and others, we find page after page devoted to news about the so-called legitimate theatre.

The motion picture today interests more persons than any other single thing. Its fascination reaches out and touches every member of the family. Every item about the activities of the stars is read with avidity. The monthly magazines devoted to the motion picture industry and its human interest side are found in every home. The picture is of more interest to newspaper readers than baseball ever was or ever will be. In fact baseball is on the skids and its popularity is waning.

From a circulation standpoint there is no doubt but that the paper that devotes a half page, page or several columns to news about the movies can increase its subscription list. If this were not true, live dailies in the large cities would not be giving valuable white space to picture news.

Whenever there is a baseball game, we find a reporter on the job to cover it and a desk man in the office to handle the copy. At the ball park this past summer in Buffalo there were not enough persons in the grandstand at any game to make it interesting. On the other hand the picture theatres were attracting capacity audiences at every performance. In the evening the entire city seems to rush to the motion picture theatre. Yet we find no reporters covering this national pastime. In Buffalo there is only one film house that is covered regularly by a reporter and only one newspaper does this.

However there will come a time when the fifth estate will not have to argue for space from the fourth estate. The common or garden variety of American is adopting the motion picture and it is taking its place as the national pastime. Newspapers that fight against space extension on the subject are only setting themselves down as back numbers, has beens and never weres.

Millions of dollars are being spent this season by producers in national advertising campaigns and the newspapers are getting a large slice of these appropriations. Page ads are not unusual. Did the baseball game ever bring a page ad or a half page ad to the advertising window?

The writer personally believes that it would be wise to devote the space given to baseball to motion pictures and that in the end the newspaper owner would find it a much more profitable move.

¶John C. Bronnell of the Universal Scenario Department writes:

¶"I am much interested in your new department, 'The Fiction Mart.'

¶"This strikes me as a splendid idea and characteristic of the progressive spirit of Motion Picture News.

¶"We will follow this department with interest from week to week and have no doubt it will be of benefit to both producers and publishers.

"Sincerely yours,

"(Signed) JOHN C. BRONNELL,
"Scenario Department."

Arthur James on Press Sheets

The "Hectic Mr. Briggs," Brings a Heated Response from Fox Publicity Department

(*Continued from page 2567*)

void of ideas," "cheat," "uninforming twaddle" on the other hand.

While Mr. Briggs gives a sop to the publicity departments by putting the blame on the producers, he then proceeds to slam the press representatives eternally using certain extracts, carefully selected from some unimposing publicity material. Just as the article by Mr. Briggs is filled with bad taste, abuse and very little that is instructive, so most any other set of ideas produced under such conditions might easily be criticized if we were to use a magnifying glass or had the ego to tackle the job.

The best answer to Mr. Briggs' loosely constructed article would seem to be press books themselves, and I, therefore, enclose herewith three samples, picked at random and dealing with our newer releases, which I would like to have some of your staff of experts analyze.

If the presentation of our suggestions and the suggestions themselves, together with the advertising material presented, does not meet with your approval or that of your experts, I should like to know wherein we fail. On the other hand if they do meet with your approval, I would like to have them say so in as large a space as Mr. Briggs has consumed and as large a type in order that justice and not nonsense may prevail.

I do not care to have them submitted to Mr. Briggs because I do not judge him a competent critic. Perhaps he would thoroughly enjoy his subject by working a hardship upon those who are not entitled to be harshly spoken to, but you have men on your staff who have done some very good things, and I am willing to rest my case and the case of others who also have put in some very hard hours in publicity endeavor with them.

I have the honor to be

Very truly yours,

Arthur James,
Supervisor Advertising & Publicity
Fox Film Corporation.

Hammons Closes Educational Merger

Hudson Bay Company Behind Holding Company Organized to Operate Enlarged Educational Organization on World Wide Basis

WITH the capital, prestige and power of the Hudsons' Bay Company, of London, England, as a dominant lever, and with more powerful foreign and domestic relations established by the merger of three existing organizations, the Educational Films Corporation of America has steered its course to become the predominate producer and distributor of short-length subjects in. the industry.

The amalgamation of interests centers in the organization of a new holding company, to be called the Alliance Film Securities Corporation. Vice-President E. W. Hammons of the Educational Films Corporation is president of the new organization, which will operate the three companies involved under the name of the Educational Films Corporation. The capital is said to be more than two million dollars.

Outgrowth of Hammons' Trip

The organizations included in the merger consist of the Educational Films Corporation of America, the Far East Film Company, which has been handling the export business of the Educational products, and the Coronet Film Corporation, which also operates in the short-subject field. The Far East Corporation is a power in the foreign market, selling to eighteen countries abroad, and distributing single reel features in every corner of the globe.

While Mr. Hammons would neither affirm nor deny certain points with regard to the new amalgamation, reliable information indicates the scope of the transaction. Since the return of Mr. Hammons from Europe last summer, it has been known that he was in consultation with great financial interests, and his return brought forth the announcement that big things would soon be announced. The merger with the backing of the Hudson's Bay Company, which for 250 years has occupied a position in the commercial world as solid as the rock of Gibraltar, is the result.

H. Holford Bottomly, C. B. E. and A. J. Davidson, of the Hudsons' Bay Company, have been in New York for the past month, completing the transaction which Mr. Hammons arranged in Europe in July. It is understood that they will return to England shortly to put into effect the plans of the enlarged Educational organization in the United Kingdom.

The Hudsons' Bay Company, founded in 1670, is one of the greatest powers in the financial world. The scope of its activities is world wide. The name itself is familiar to everyone, every schoolboy from his earliest delving in textbooks finds the name of Hudsons' Bay synonymous with great commercial strength.

The prestige of its name and the power of its capital assures the carrying out of the most extensive plans by the Educational executives, and will mean a great advance for the entire motion picture industry. President Hammons, in welding together the new holding corporation, has succeeded in combining the oldest financial power in the world with the production and distribution of motion pictures.



Earl W. Hammons

Grauman of Los Angeles Visits New York

Sid Grauman, manager of Grauman's Million Dollar Theatre, of Los Angeles, is in New York on his first visit in twelve years. He was accompanied East by Niel McCarthy, Los Angeles counsel of the Famous Players-Lasky Corporation, and will remain in the city for several weeks.

Mr. Grauman, who with his father owns the big picture palace which he manages, is one of the foremost exhibitors in the United States.

Yesterday, os the guest of Adolph Zukor, Mr. Grauman visited the Fifty-sixth street studio of the Famous Players-Lasky Corporation and met several of the stars of the organization.

Providence House Open with Reserved Seats

The Victory, formerly Keith's theatre, opened in Providence, Sept. 1, as a moving picture house, under the management of E. F. Albee. The new Victory, so named in commemoration of the victory of the Allies, will carry only first class photoplays and will introduce musical and novelty features.

The building has been closed the greater part of the summer, during a thorough renovation. A new ventilation system has been installed.

COAST STUDIO STRIKE; CAPITALIST BEHIND D. W. GRIFFITH

LOS ANGELES studios are up against a strike of technical directors, carpenters, property men, electricians and members of the International Alliance of Stage Employees and Motion Picture Operators who struck on September 15. Production at the large plants was halted for a brief period pending negotiations by the Motion Picture Producers' Association, which arranged a compromise pending a final agreement.

The producers assert the strike is the result of a conflict between the stage employees' alliance and the local Building Trade Council for supremacy of organizations, and contend they have the whip hand, in as much as the rival unions cannot get concerted action.

D. W. Griffith announces he has financial backing by E. E. Smathers of New York city for the production of a big subject to be made at the estate of the late Henry M. Flagler, purchased by Smathers and title of which is transferred to Griffith. Smathers, it is said, will also erect a Griffith theatre in New York.

Berst Trip Presages Action

President of United Goes to Coast; Acquisition of New Stars Imminent

Out on the Coast events of importance to members of United Picture Theatres Inc. and exhibitors in general are foreshadowed by the departure of J. A. Berst, president of United, for Los Angeles this week. While the recently consummated business deal whereby United's feature pictures made on the Coast are to be supervised by Louis Gasnier at the Astra studios is declared to be one of the principal objects of the United's executive's present journey, together with personal supervision of Dustin Farnum's forthcoming picture which is heralded as by far the most massive and spectacular offering thus far provided for that star, rumor is busy in connection with the prospective signing up of certain prominent stars shortly expected to be seen under United's banner. Mr. Berst will also take opportunity, it is said, on his return trip to visit the principal United exchanges and inspect the activities of the district representatives and managers on the local ground.

"The plans we have formed in consultation with United's advisory board," Mr. Berst said in a statement just prior to leaving for Los Angeles, "for a series of offerings of special magnitude and importance, commencing with Dustin Farnum's vehicle now being put in hand, are to be carried out on a scale of massiveness in accord with the high standard of story material we have recently acquired for United stars. In order that the many details of the Farnum production, difficult to arrange at a distance, and on which in so large measure the success of a production depends, may be thoroughly gone over in consultation with Mr. Faanum and Mr. Gasnier and myself it seemed oppportune to make my Coast visit at this time.

"I am unwilling at this time to say anything as to the plans we are carrying out for the acquisition of additional stars, but our exhibitor members can rest assured that in the near future important announcements may be expected which will add to the prestige and power of United."

Setting Empey Right

In the interview with Guy Empey, published in last week's NEWS, he was, by error, quoted as mentioning Charles A. Dana as author of "Two Years Before the Mast," in place of Richard Henry Dana, the real author. A typographical error also had Mr. Empey refer to "Fort Slogan" instead of Fort Slocum.

Branch Appointments

Announcement of two important appointments in the sales forces in the Southern territory has been made by Al. Lichtman, general manager of distribution Famous Players-Lasky Corporation.

W. J. Pratt, who for a long time has been connected with the S. A. Lynch Enterprises, Inc., as district manager for the Southern Triangle Pictures Company, has been appointed special representative with supervision over the Charlotte, Atlanta and New Orleans offices, with headquarters in Atlanta.

Louis L. Dent, formerly special representative at Atlanta, has been stationed at Dallas and will have supervision of the Dallas and Oklahoma City offices.

Harold Lloyd's Injuries Not Serious

Last minute reports received by Pathe from the coast, indicate that Harold Lloyd's injuries, sustained Aug. 24 in the explosion of a bomb, are not as serious as were at first feared. Pathe also states that they have productions of Lloyd's carrying out the release schedule to the first of next year, and there will be no interruption of this service.

Tax Repeal Measure Soon Considered

Heartier Cooperation on Part of Exhibitors in Forwarding Signed Petitions to Representatives in Washington Is Important

WITH the bill to repeal the varions motion pieture taxes sehednled to come up before the Ways and Means Committee of the House of Representatives, early in Oetober, Lonis F. Blumenthal, ehairman of the Committee on Legislation and Tax appeals to exhibitors to band more solidly and display more intense cooperation than they previously have. Particularly has there been a lack of coordinated effort in sending in petitions signed in the theatres to the varions Representatives, Mr. Blumenthal points out.

It is said that while several hundred thousand petitions have been signed, less than a hundred thousand have reached Congress. Redoubled effort on the part of exhibitors is necessary in the short period before the bill will be considered.

Educating Congressmen

When this committee first started in its work there was a lack of understanding among members of Congress as to how hard the motion picture exhibitors had been hit by the tax system. But since the efforts of state directors, appointed by this committee, in cooperation with their chambers of commerce, labor organizations, banking institutions and others have been petitioning Congress, there has been a decided change in the attitude of a great number of the members. This is evidenced by the fact that no less than ten different Congressmen have either introduced bills or offered to introduce them in behalf of the repeal of the taxes on motion pictures.

All exhibitors' organizations, irrespective of whether they are members of the Motion Picture Exhibitors of America, Inc., or not, should unite now to impress Congress with the injustices of the tax law so that when the hearing is held every member will be fully acquainted with the iniquities of the various motion picture taxes and be prepared to cast his vote in favor of the repeal of same, says Mr. Blumenthal's statement.

The following are the directors and their headquarter cities in the states which have been already organized by this committee. In most of these states, the directors have appointed men in each Congressional District to see that the theatres show the various slogans for the repeal of the taxes on their screens and that the petitions are circulated amongst their patrons.

Joe Rickard, Rickard & Nace, Phoenix, Arizona; H. C. Farley, New Empire Co., Montgomery, Alabama; S. S. Harris, Kemper Theatre, Little Rock, Arkansas; H. Leonhardt, California Theatre, Los Angeles, Cl.; Harry T. Nolan, Rocky Mt. Screen Club, Denver, Colorado;; Wm. H. Spragg, Olympia Theatre, New Haven, Conn.; James N. Ginns, Queen Theatre, Wilmington, Delaware; Harry Crandall, Crandall's Metropolitan, Washington, D. C.; E. C. Daffin, Daffin Theatre, Tallahassee, Florida; Ralph De Bruler, Capitol Theatre, Macon, Georgia; B. W. Bickert, Majestic Theatre, Boise, Idaho; R. R. Levy, 220 S. State St., Chicago, Ill., L. M. Miller, Palace Theatre, Wichita, Kansas; Louis Ditmar, Majestic Theatre, Louisville, Kentucky; E. M. Clarke, Saenger Amsterdam, New Orleans, La.; Wilbor A. Shea, 43 Water St., Eastport, Maine; Thomas Goldberg, 3100 W. North Ave., Baltimore, Maryland; Ernest Horstman, 127 Pleasant St., Boston, Mass.; Phil Gleichman, Broadway Strand, Detroit, Mich.; Theo. L. Hays, New Garrick Theatre, St. Paul, Minn.; E. C. O'Keefe, Regent

(Continued on page 2574)

BIMBERG LEASES PREMISES TO ERECT BIG STUDIO

ANNOUNCEMENT is made by A. J. Bimberg of the signing of a lease whereby the extensive premises known as the Amsterdam Opera House, situated at 334 to 342 West Forty-fourth Street, New York City, come into that producer's possession for the purposes of reconstruction into spacious studios for motion picture production. The lease covers a period of ten years.

Constructional work will be started at once and alterations are expected to be completed by November 1st. John Bean of 65 Broadway is the architect for Mr. Bimberg and the plans call for the modeling of three studios.

"Immediately upon the completion of the studios work on the Florence Reed series of features for United Picture Theatres will be transferred to the new premises," stated Mr. Bimberg, "and with the ample accommodations and up-to-date equipment we will be in a position to undertake productions of an elaborate nature."

NEW FOX OFFICES OPEN IN OCTOBER

FOX Film Corporation now is laying plans for removal from the half-dozen floors it now occupies at 130 West 46th Street to the magnificent administration and studio building now nearing completion on Tenth Avenue from 55th to 56th Street.

Notwithstanding slight delay due to labor troubles which affected progress on the brick work of the building, William Fox now expects to be able to install all the departments of the organization in their new and attractive quarters sometime in October.

Mr. Fox intends to have everything in the new building ready to begin operations with the arrival of the first departments, so that no confusion will be experienced by department heads.

Censor Menace Dies in South

Virginia and Georgia Exhibitors Now Are Breathing More Freely for a Time

The special session of the General Assembly of Virginia has adjourned without a whisper having been heard regarding the revival of a drastic censorship measure in connection with moving picture productions, and consequently the Virginia exhibitors are feeling easier, knowing that their business is not likely to be disturbed by ill advised legislative action, at least not until the regular session of the General Assembly in that state next January

The Virginia Motion Picture Exhibitors Association was prepared to protest against the passage of a censorship bill had it been presented, precautionary measures having been taken by the association in a meeting during the convention held at Ocean View, near Norfolk, on August 13, at which it was decided to employ an attorney to protect the interests of the exhibitors, if that became necessary, and this precaution will also be taken in connection with the regular session of the General Assembly next year.

Exhibitors in Georgia had a much more narrow escape from a drastic censorship measure proposed during the recent session of the legislature in that state, as the members of the Georgia legislature, emulating the pernicious example of Congress, made the bill a rider to an important measure in the hope of putting it over, knowing that the censorship measure was too weak to stand on its own legs and could be passed only by saddling it on some important piece of legislation. However, both the important bill and the censorship rider measure were defeated by the narrow margin of three or four votes, and Georgia exhibitors, like their Virginia confreres, are also breathing easier.

Woody's Survey of Country

Found Every Evidence of Prosperity Everywhere in His Thorough Tour

JOHN S. WOODY, who has just returned from an extended trip through the western half of the country and whose return was signalized by his promotion from the post of general sales' manager to that of general manager of Realart Pictures Corporation, reports a very healthy and optimistic condition everywhere. Prosperity abounds in all industries and as a result the motion picture industry, like every other amusement enterprise which is dependent on the general condition of business, is on the verge of an even greater expansion than it has ever ejoyed. New theatres, with large seating capacities and embodying all the modern improvements in picture showmanship, are springing up all over the country and additional ones are being projected and will soon be actualities.

Among the more important cities which Mr. Woody visited are Chicago, St. Louis, Cincinnati, Detroit, Denver, Salt Lake City, Seattle, Portland San Francisco and Los Angeles. Everywhere Mr. Woody made it a point to interview the leading exhibitors in an effort to ascertain the status of business and to learn their immediate plans. His trip was in the nature of a scouting expedition and he reports that it was rich in results—all encouraging.

In Chicago, Sam Katz, of the well-known Rivieria Theatre, is planning to erect a new three-million-dollar, 2,500 seat house in the Loop, as the center of the city is called, in which he hopes to institute a new era in the presentation of motion pictures.

Similar encouraging evidence of prosperity was found by Mr. Woody in every city visited.

The Blazed Trail Productions being handled by Arrow Film Corporation will be released October 1, 1919. These pictures feature John Lowell, George Crosman and Dakota Lawrence.

New Hampshire Exhibitors' Meeting

A meeting of the Motion Picture Exhibitors League of New Hampshire was held at the Hotel Arlington, Boston, Mass., on September 9. The meeting was called by President Charles H. Bean for the exhibitors to take action on the repeal of sections 800, 906 and 1001 (Sub. 5) of the revenue act of 1918. A resolution indorsing the repeal was adopted and a copy of the same was sent to each of the two Congressmen and the chairman of the Ways and Means Committee.

There was a very good attendance of the members and much interest was shown in the meeting. The exhibitors of New Hampshire are organized solidly and are going to send in petitions from their patrons asking for the repeal of these taxes.

Heads Big Four Branch

Charles W. Harden, who during the past ten years has been one of the best known exchange men in the southern and southwestern fields particularly, left New York last week to become Scattle sales manager for United Artists' Corporation.

Tax Repeal Measure Soon Considered

(Continued from page 2573)

Theatre, Billings, Montana; Dale Hurst,, Grand Theatre, Reno, Nevada; H. Charles Hospe, Hippodrome, Jersey City, N. J.; Fred Cameron, Lyric Theatre, Albuquerque, New Mexico; Rudolph Sanders, Marathon Theatre, Brooklyn, N. Y.; Chas. Bean, Pastime, Franklin, New Hampshire; Percy Wells, Royal Theatre, Wilmington, Delaware; D. W. Chamberlain, 627 First Ave., Minneapolis, Minn. (for N. Dakota); A. B. Momand, Odean Theatre, Shawnee, Oklahoma; C. F. Hill, Globe Theatre, Albany, Oregon; David Barris, 1331 Vine St., Philadelphia, Penn.; Walter Hartford, Pawtucket, R. I.; George Warner, Ideal, Columbia, South Carolina; Chas. Gats, Strand Theatre, Aberdeen, South Dakota; P. C. Levy, Strand Theatre, Fort Worth, Texas; Joseph F. Goss, Ogden, Utah; Jake Wells, Wells' Theatre, Norfolk, Va.; Frederick Mercy, Mercy Amus. Co., Yakima, Washington; Charles Feinler, Virginia Theatre, Wheeling, W. Va.; Tom Saxe, Alhambra, Milwaukee, Wisconsin; C. B. Root, Laramie, Wyoming.

Whenever an exhibitor receives a reply from his Congressman he is requested to direct same either to his state director or to National Headquarters, 1587 Broadway, New York City.

The assistance rendered by the state directors has been remarkable, in many instances the Congressmen taking a complete turn over from direct opposition to the repeal to active cooperation in behalf of the bill. It only requires a little time and a clear statement of the reasons why the taxes should be repealed to convince the Congressmen of the unfairness of same. All data such as questionnaires, material for slides, petitions, etc., can be had free of charge at National Headquarters. Wherever a state director or district leader has not been able to get in touch with the exhibitor, it is up to the exhibitor to write in for this material and to convey the word to his nearby exhibitor to do likewise.

Plunkett with Select

Joseph L. Plunkett has been engaged by Select Pictures Corporation as General European Representative, and will sail early in October to assume his new position. His headquarters will be in London, but his field of operations will include the entire continent. He will act in coordination with Maxwell Milder, who sailed for England this week to open Select's office in London, from which the European distribution will be handled.

Mr. Plunkett will devote his attention principally to the exploitation and presentation of the Select and Selznick output.

"It is not the intention by any means," he says, "to assume an attitude that the European exhibitor does not know how to run his theatre, but to bring to him the experience of the American exhibitor and adapt to his needs as much of it as is practical.

M. P. ENGINEERS HOLD CONVENTION

THE fourth annual convention of the Society of Motion Picture Engineers is set for October 13, and will be held at Pittsburg, Pennsylvania. The headquarters of the body will be at the William Penn Hotel. H. M. Wible of Wilkinsburg, Pa. is chairman of the Arrangements Committee.

Laemmle In Optimistic Vein

Returning from Coast Trip Fertile in Results; Sees Great Year Ahead

WHEN Carl Laemmle, Universal's president, returned from Universal City, California, to New York, after a three months' absence, he brought with him a most optimistic spirit. In fact Universal, along with the entire motion picture art, is looking forward to its greatest year, according to Mr. Laemmle.

"On the Coast," Mr. Laemmle said, "we are making better pictures than ever before. I have said that before, but it is now truer than ever before. We have entered into the year of activity where motion picture genius will be proclaimed throughout the world. This is the year of years in this art—every producing company is at its zenith in the production of better pictures."

"Universal," Mr. Laemmle continued "is spending today $20,000 more each week on its productions than it spent in the same weeks last year. And our productions are fifty per cent. better than last year. We have obtained the services of some of the leading directors of the country and they are giving us the benefit of their years of experience and seemingly unlimited ingenuity. We are using bigger and more expensive sets in all our productions.

"While at the West Coast studio I studied very thoroughly the exhibitors' end of the business. Reports from over the entire country were submitted to me and I believe the exhibitor will make this year the greatest yet. I know that at least 25 per cent. of the exhibitors have either completely remodeled their theatres or built new ones in addition to their first ones. Is that not in itself a sign of unusual prosperity? I think the recent war may account for a good bit of this—the minds of the people are in such a condition as to crave good clean uplifting and enjoyable entertainment. This situation and the fact that all pictures are better, and that they are attaining a realism never before thought possible, is boosting the motion picture art to a place in the public eye that it has never before attained."

"We have plans now," Mr. Laemmle said, "to proceed with the making of the better pictures and improving them as each new one is completed. With the finish of each one we learn something new, and when I say that we are to produce the leading pictures of the country, I mean that we will carry out our word."

Foreign Vita Offices Opened

Those Closed in War Re-established; and New Ones Opened by R. A. Reader

RONALD A. READER, who has been in France for several weeks looking over the motion picture field for Vitagraph, especially as to post-war conditions, returned last week. He brought a report to Albert E. Smith, president of Vitagraph, telling how that company had within a few weeks reestablished its offices which had been closed during the war, and established several new ones in the principal cities of France for the rental of Vitagraph films.

Among the new offices opened in France by Mr. Reader for the rental of Vitagraph's productions are those located in Lyons, Marseilles, Bordeaux, Toulouse and Lille, all in France, one in Belgium and one in Algiers. These are in addition to the score or more which were in operation before the war. Vitagraph's main office in Paris is now located in the heart of the city. That Vitagraph has every intention of increasing its activities abroad, as it has at home, is evidenced by the fact that it has taken a twenty-one years' lease of the Paris building. The company's former factory on the outskirts of the city, which was turned over to the French government during the war, has again been put in full operation. There the prints are made for the foreign trade.

"The economic conditions in Europe just now are very bad and quite naturally," said Mr. Reader. "Labor unrest is acute and there is a general disquiet over the formation of permanent peace. However, these conditions are gradually improving, and there are abundant signs that the war-torn nations are getting into the proper stride for reconstruction and the resumption of normal business.

"I found a wonderful spirit among the people of every city and section I visited, Belgium, as well as France, showing itself to be a nation with a wonderful heart, even as it did during the war.

"The people of England, France and Belgium, despite the terrors through which they have passed, are quickly reviving in hopes for the future. From the film standpoint, they offer a particularly fertile field. The people there are anxious to see good films, and of course they must look to America almost entirely for a gratification of this hunger for entertainment.

Russian Artist Is Art Director of Capitol

John Wenger, a young Russian painter of the impressionistic school, whose work is familiar to New York theatregoers (at present art director of the Rivoli) has been engaged by Managing Director E. J. Bowes as art director of the new Capitol theatre, now under construction at Broadway and 51st street. Mr. Wenger will devise the scenic settings for the motion pictures, the music and the entertainment arranged by Ned Wayburn, who will divide his activities between that institution and the Florenz Zeigfeld, Jr., enterprises, with which he is identified.

Allen Goes to Study Foreign Market

Jay J. Allen, of the Allen Theatre Enterprises, controlling some sixty motion picture theatres either in actual operation or under construction in the principal cities of Canada, sailed from New York last week on the liner Acquitania to study the film markets of England, France and Italy. Mr. Allen will be away some six weeks, and proposes within that time to familiarize himself with the production being made in those countries and their suitability for showing in the theatres of his immense circuit.

The Allens have the distinction of having been the first systematic purchasers of English films, a number of important cinema successes having been shown in the Allen theatres of Canada before they were brought to the United States. For some time they have maintained a representative in London to review new productions, and recently they have purchased a number of big pictures which are yet to have their first Canadian showings.

During his trip abroad Mr. Allen will attempt to explain to the producers there the kind of pictures most in demand in Canada, where motion picture patrons feel exceptionally kindly to British productions, but still demand the element of action that is missing in many of the foreign-made offerings. Before leaving New York he stated that it was not his intention to enter into the business of film importation for general distribution, but simply to see that the theatres under the Allen banner receive the proper quality of productions.

Three Fox Managers Are Appointed

Announcement comes from the offices of Fox Film Corporation of the appointment of three new managers for branches of the Fox organization in the Dominion of Canada.

In charge of the far Calgary section, with offices in the Princess Theatre building in Alberta; Fox has placed Mitchell Rose.

At Vancouver, British Columbia, R. A. Scott has taken charge, and is making things move at a lively pace.

The Fox exchange in Winnipeg is now under the efficient guidance of W. S. Jones.

"Charity Tax" Hurts in Provinces

Reports in Quebec newspapers indicate that despite the fact that the Provincial Government has abandoned the collection of "charity tax" in the municipalities, the collection of the tax is still being made in motion picture theatres, and is subject of hardship to the poorer class, which makes up a large proportion of the audiences.

Building Modern House

Henry C. Stearns is building a new theatre in the heart of the business district of Kingsville, Texas. It will seat upwards of a thousand and be equipped with the best projection equipment available, steam heating apparatus and Typhoon ventilating system.

EVERY LINE A BIT OF NEWS

Buffalo

A NEW film exchange will be built on Franklin street, just north of Chippewa and directly opposite the new Famous Players-Lasky exchange. The building will house the Buffalo offices of Metro, World and Vitagraph.

Samuel Carver, manager of the Family theatre, has purchased the Victory theatre, Genessee street near Goodyear. Fire in the building postponed the opening date from Sept. 14 to 21. Mr. Carver has also leased the Columbia Turn Verein, where he will show pictures.

Richard C. Patton, manager of the Gayety theatre, died at his home 194 West Chippewa street, Tuesday, Sept. 9.

The Garden theatre, one of Buffalo's three burlesque houses, is presenting pictures on Sunday. Smoking is permitted throughout the house.

The Plaza theatre on William street celebrated its ninth aniversary the week of September 14.

A. K. Howell, formerly with Fox, and G. R. Terrill formerly with First National, have joined the local Famous Players-Lasky sales' staff.

The Shea Amusement company and the F P.-L. exchange opened the Star theatre season, Sunday, Sept. 14 with "The Miracle Man."

* * *

Cincinnati

AT a recent meeting of the Motion Picture Exchange Manager's organization in Cincinnati the discussion turned to what appears to be a country-wide movement to increase admission prices in theatres. Reports were received of the increases made by the Marcus Lowe 28 theatres in New York and 86 houses in other parts of the country as far south as New Orleans and as far west as Chicago, and similar increases reported from all over the country.

When asked if his theatres contemplated raising prices, Manager I. Libson, leading Cincinnati exhibitor, said the matter was under consideration.

H. A. Holt, manager of the Pendrova theatre, Lockland, Ohio, is going to put the question of increased admission squarely up to his patrons, asking many personally whether they favor having the best class of plays run at an increase or are content with mediocre productions at present prices.

The exhibitors booking through the Cincinnati Exchange of Famous Players-Lasky Corporation now have at their service just about as complete a publicity, exploitation and accessory department as it is possible to devise. Manager Harris P. Wolfberg, whose energetic direction of the Cincinnati exchange has brought his exchange to the front in the last six months, has secured the services of Oscar A. Dobb, former dramatic editor of the Cincinnati Times-Star, as Director of Publicity and Service.

* * *

Cleveland

CLEVELAND was treated to an innovation this week, when, for the first time in the history of local film business, three of the leading first-run motion picture theatres in the city, all showed the same picture for the entire week. The picture was "Checkers." The theatres were the Strand, Orpheum, and Metropolitan. All houses cleaned up.

The Cleveland musicians playing in photoplay houses went out on strike last Sunday night. They returned to work again on Wednesday, after a satisfactory compromise had been effected between the musicians' association and the Motion Picture Exhibitors' Association of Cleveland.

The musicians did not get their full demand. They accepted an increase of approximately five dollars a week, which was slightly in excess of half of what they demanded.

Bill Hoffman has concluded his affiliations with the Cleveland Pathe exchange, as roadman, and is now selling Hodkinson films in Ohio, under W. T. Seymour, local Hodkinson representative.

E. J. Smith, manager of Universal's Cleveland exchange is vacationing with his family. They are burning up gasoline along the Connecticut, Massachusetts and New York roads.

"Mickey" is now being released throughout Ohio through the Ohio Film Classics, 318 Sloan building. Other releases of Ohio Film Classics are "Woman," and "The Birth of a Race." Fred Schramm is at the helm.

The Marvel theatre, Cleveland, recently purchased by G. T. Sharp and others interested in various film enterprises, will run vaudeville in addition to pictures, it was recently announced.

The Columbia theatre, Marion, Ohio, has been sold by W. D. Clark to Bob Morrison.

* * *

Canada

FOUR moving picture theatres of Ottawa, Ontario, recently enjoyed a six-hour strike of their projection machine operators because of the refusal of the exhibitors to recognize J. Thebault, a representative of the Theatrical Stage Employes, as business agent of the Operators' Local. They returned to work after a consultation between the union officials and the theatre managers in which the latter gained their point.

The Francais theatre, Ottawa, Ontario, which is the French film theatre of the Canadian Capital, now has an orchestra, uniformed doormen and ushers and an increased admission price. The theatre has also been renovated and enlarged.

The St. Denis theatre, Montreal, one of the largest theatres in Canada, has reopened after a summer of darkness with a combination film-vaudeville policy. This theatre is controlled by interests associated with Regal Films, Limited.

Ottawa, Ontario, moving picture theatres have raised their prices to the extent that they are now charging night prices for Saturday and holiday matinees, although one local house has made a complete advance in admission prices for all performances.

The Famous Players-Lasky Film Service, Limited, has been organized with headquarters at Toronto, Ontario, for the handling of Paramount-Artcraft releases throughout the Dominion. Announcement is made that six offices will be maintained in the country, these being located at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. They will be operated in conjunction with the branch offices of Regal Films, Limited.

Sam Glazer, formerly with the Regal, Famous Players' Film Service and Globe Films Limited has been appointed Toronto manager of the Exhibitors' Distributing Corporation, Limited, which now has its offices located in the Hermant Building, Dundas Street East, Toronto.

The Princess theatre at Perth, Ontario, has been acquired by purchase by the Ottawa Valley Amusement Company, which has recently taken over quite a number of picture theatres in Eastern Ontario. The Princess theatre was formerly owned by Colonel J. M. Balderson.

With five large theatres in actual operation and four theatres nearing completion, all in the City of Toronto, Jule and J. J. Allen have been making a specialty of combination advertisements in local newspapers in which the names of all nine houses are mentioned.

DIRECTORS' ASSOCIATION BANQUET

A BANQUET of the Motion Picture Directors' Association was held Tuesday, September 16th, 1919, at Cafe des Beaux Arts. President George Irving acted as toastmaster, and Charles Miller, chairman of the Reception Committee. Addresses were made by Charles Giblin, president of the West Coast Lodge No. 1; Edmund Weildman, editor of the Forum; Augustus Thomas, and others.

Mr. Weildman spoke on the influence of pictures on the coming generation, that is, how far that it can go on the immature mind of children. Mr. Chappell, publisher, related some of his experiences while abroad. He happened to be there when the armistice was signed and was present at the first meeting of the Allies.

There was a brilliant entertainment which was furnished by Ed. Small, which included such people as Doraldina, Loretta MacDermott, and several others. A vote of thanks was extended to Charles Miller for his services as chairman of the Reception Committee.

Tampa

THE W. C. T. U. Society of Tampa, Florida met in the First Baptist Church and passed resolutions to petition the Mayor for relief from the vaudeville which is being sandwiched in between pictures here.

The meeting was well attended and the sentiment seemed to be against vaudeville in every way, but particularly against its being shown in the Motion Picture Theatres, and camouflaged as motion pictures.

Mr. Wm. H. Wassman, representing the feature, "The Birth of a Race," which was made in Tampa, Florida, has been in that city for several days and arranged with the La Belle Amusement Company, who control a number of Tampa theatres, to present it in Tampa and surrounding territory.

The Tampa, Fla., "Tribune" of Sept. 9, carried the advertisement, of a new amusement concern, who make application for a charter.

The company is to operate under the title, "Tampa Enterprises" and may conduct all manner of amusement enterprises, including theatres, amusement parks, dance halls, bathing beaches, etc.

The incorporators are, George H. Hickman, President; J. S. McCreight, Vice-President; E. A. Smith, Secretary and Treasurer. All of them are Jacksonville, Fla. men.

Letters from Readers

"Stars on Auction Block-Exhibitor Pays"

If we're all going to be fighting for a limited number of stars, we (the exhibitors) are all going to be held up. We're going to be their servants. We'll just simply be working for them. And that to my notion sums up what the effect of the single picture policy on the open market for big star productions will be. That is exactly what it is leading to.

It is not fair to the conservative and yet enterprising exhibitor who has built up a following for certain stars. Star series contracts, with the one picture cancellation clause, give the exhibitor protection and more of a square deal.

And the single picture policy, I am afraid, will act as a boomerang for exhibitors who expect to lure away the following of their competitors.

I think the stars are making a big mistake in offering their services to the highest bidder, putting themselves on the auction block as it were, and the distributors offering their productions on the single picture basis are I believe making an equally big mistake. The stars would do better by staying in the same concern and being loyal. They may not perhaps be able to make quite as much money for the time being if they stay with the same old concern, but their income would be steady and sure and their future would be of a more substantial character. It would be better for the exhibitor, for the exchanges, for the stars themselves and for the business as a whole. It would have a tendency to stabilize the film industry and the stars would be more certain of holding their prestige.

Under the star series plan or any other plan that affords mutual protection between distributor and exhibitor, the exchanges naturally will stick by the exhibitors with whom they have been doing business right along and more apt to give them a square deal than the other exchanges that have nothing in particular to bind them to any exhibitors because they are offering their productions in the open market on a free-for-all basis with no guarantee of protection on subsequent star releases.

While it is possible through the single picture policy for one exhibitor to take away the stars around which a fellow competitor may have built his following it does not necessarily mean that that exhibitor is going to lure away that following to his own house. Usually the patrons who have become closely identified with a certain theater have confidence enough in the exhibitor who has been providing them with satisfactory entertainment to believe that he will continue giving them good shows regardless of the fact that some of his stars may have been switched to another house.

The following that an exhibitor has created for certain stars in one house will not follow them all around town. That following is going to be loyal to a large extent to the exhibitor who built it up and will have faith in his judgment. The stars that leave for another house have to remake to a certain extent a new following, while the exhibitor who originally made them popular in the town will retain his business by exploiting new stars. I will venture to say that as far as the general run of stars showing in the theaters today are concerned with few exceptions, we, the exhibitors, can recreate new stars to take their places within six months. If this is true, and I am convinced from my experience that it is, it will easily be seen that any policy which permits a certain class of exhibitors to attempt to profit by the exploitation of their competitors is not going to bear fruit for anyone concerned. The single picture policy, I believe, is a great mistake. It gives the exhibitors too much opportunity to fight among themselves and certainly has not a stabilizing influence on the business.

A clothing merchant gets a certain line of goods and creates a demand for it, and while doing so he is creating a following for this line of business and for himself personally. A competitor may stock up with the same sort of goods, but the merchant who originally introduced it in the market will nevertheless hold a great portion of his business. His following, just as in the case of the wise exhibitor, is going to remain loyal to him.

At times perhaps the exhibitor may use the single picture policy to advantage, but as a steady diet I do not think that the majority who are planning for the future will care very much about it.

D. W. CHAMBERLAIN,
American Amusement Co.,
Minneapolis, Minn.

New Minneapolis House Is Building

Work on the construction of Minneapolis' new $1,500,000 moving picture theatre and office building on the site of the old T. B. Walker homestead, Eighth street and Hennepin avenue was begun this week. The new theatre, it is said, will surpass anything for beauty, comfort and capacity in the Northwest. Increased need of a spacious moving picture house for the exhibition of high class, first release pictures has prompted the owners to build the huge auditorium.

The structure is being built by the Industrial Investment Company, Harry E. Pence and Archie Walker being the owners. Ascher Brothers of Chicago, owners of a long chain of theatres, are lessees.

Eubank Loses Mother

Victor Eubank, author and moving picture director, left this week to attend the funeral of his mother, Mrs. Mary Elizabeth Eubank, who died in Chicago, after a brief illness.

Censor Bill in Georgia to Come Up Again

At the last meeting of the Georgia Legislature a censorship bill was introduced that met with instant opposition from the various exchange men doing business in the state of Georgia. The Atlanta Exchange Managers' Association, of which A. C. Bromberg is president, in cooperation with W. C. Patterson, head of the Southeastern Theatre Managers' Association, after several conferences decided to fight the measure to a finish. Forces were organized and after diligent effort on the part of both the exchange men and Mr. Patterson the bill was kept in the committee room until the legislature adjourned for the year.

Governor Dorsey, of Georgia, promises to bring the bill up again at the next Legislature. In the meantime the Atlanta Exchange Managers' Association and Mr. Patterson of the Managers' Association are organizing forces to defeat any such drastic measures as have been proposed. Much credit for the defeat of this bill at the last Legislature is due to the above organizations and to Mr. Patterson for their untiring efforts.

Such a bill as was proposed by the Georgia Legislature would have affected all of the southern states supplied by the Atlanta exchanges, so that the efforts extended to defeat the censorship bill in Georgia will prove beneficial to the other southern states, especially Alabama, Mississippi and Florida.

Motion Picture Business Men Meet

The first annual meeting of the Motion Picture Business Men's Club, Inc., was held Sept. 16 at the club rooms, Hotel Knickerbocker, and many matters pertaining to the future operation of the club were discussed.

The following officers were elected for the coming year: Percy L. Waters, president; B. S. Moss, first vice-president; Jules E. Brulatour, second vice-president; C. F. Zittel, treasurer; Richard A. Rowland, secretary. William Randolph Hearst and Adolph Zukor were elected members of the board of governors for three year periods and J. Stuart Blackton and Paul Brunet for two year periods. The officers of the club together with Mr. Hearst, Mr. Zukor, Mr. Blackton and Mr. Brunet compose the entire board of governors. Maurice Silverstone was appointed recording secretary.

South Florida Showmen to Band Permanently

At the personal invitation of C. E. Kessnich, manager of the Metro Exchange at Atlanta, Ga., motion picture exhibitors from all parts of South Florida gathered recently in Lakeland, Fla., to review current releases of the larger bookings and for an interchange of ideas on exploitation. The gathering was the first of the kind ever held by these Florida picture men, who were so enthusiastic over the possibilities of mutual profit embodied in Mr. Kessnich's innovation that they decided to meet again and also took steps towards the formation of a permanent state organization.

Strike In Portland Theatres

Musicians and Operators Walk Out; Houses Operate with Non-Union Help

PORTLAND motion picture houses are in the throes of a strike. On Sunday, September 7, musicians and operators in the fifteen Portland cinema houses located in the business section walked out as the result of the refusal of motion picture managers to comply with the wage scale and working conditions of the Theatrical Federation placed in their hands 30 days before.

The minimum number principle as applied to orchestras which the union men ask be immediately established in each of these theatres is the clauses upon which theatre managers are holding out. Union musicians, stating that but 95 of their local with a membership of 650 have employment in their chosen profession, have asked that 60 musicians be immediately employed.

Other requests of the union men have been agreed to by the managers without exception. These requests include a raise of from eighty cents to one dollar an hour with time and a half for Sundays, holidays and over time for the operators, a raise of salary for musicians and a raise of wages and the employment of extra men for union bill posters. Stipulations of hours, comfortable surroundings and other minor conditions have been named in the union demands and agreed to without question by the managers.

With the exception of every house but one, the fifteen theatres named by the union are operating without any interruption with non-union musicians and operators. No trouble has been experienced in filling the positions left open by the walk-out. Each manager had as many as 10 applications from experienced non-union operators while even more musicians applied. The one theatre which is still employing union help is the Globe theatre which has been declared fair by the Theatrical Federation after a conference in which it was proven to the union men's satisfaction that the theater was not succeeding and could not afford the extra expense of musicians other than the organist now employed.

"It is the spirit of the demands to which the theatre managers particularly object," C. S. Jensen of the firm of Jensen and Von Herberg has declared speaking for the other managers. "We have found it very easy to get along without union help and we intend to do so until we can run our own theatres along policies we think best."

English Exhibitors Are Here

Three British Theatre Men Making Trade Tour of American Cities

FOR the purpose of studying the American film industry and theatrical conditions in general, three leading exhibitors of England are making a trade tour, including the following cities: New York, Chicago, Kansas City, Denver, Salt Lake City, Portland, Los Angeles, San Francisco and other principal motion picture centres.

The visitors are Isaac Collins of Newcastle-on-Tyne, Victor Sheridan of London and Thomas Burns of Stockton-on-Tees, each of whom owns numerous large motion picture houses in Great Britain. They were accompanied to America by Mr. C. A. Clegg of London, manager of the Famous Players-Lasky Film Service, Ltd., distributors of Paramount-Artcraft pictures in Great Britain.

They expect to sail for England on October 25. Mr. Collins informed a representative of Motion Picture News that he is operating eight theatres in the seven cities, and that his territory is being served by exchanges in Newcastle.

In this particular territory there are about four hundred motion picture theatres. These exhibitors declared that there was absolutely nothing to the recent newspaper stories anent a boycott against American films.

Thomas Burns has a 3,000-seat house at Stockton-on-Tees. Mr. Collins is the only one of three visiting exhibitors interested in distributing. His company is Picture Playhouses, Ltd.

The newspapers of London give absolutely no co-operation to the motion picture theatres, but the province newspapers are more receptive. Admission prices generally run from eighteen cents to fifty cents. Orchestras generally are five pieces, but sometimes seven. It was stated that exhibitors generally in England were installing the pipe organs in preference to the orchestras.

Victor Sheridan is managing director of Associated Cinematograph Theatres, Ltd. They had the highest praise to offer for the manner in which pictures were presented in the New York theatres.

"The motion picture industry in England stands today on the eve of a period of tremendous expansion," said Mr. Collins in discussing conditions in Great Britain. "For five years the industry was hampered by the war, with the result that no new theatres were built and the producing activities of the various English companies were greatly reduced.

"Now, however, with peace at hand, the English motion picture exhibitor can look forward to nothing but a wonderful era of expansion. Plans are being made for a great increase in the number of motion picture theatres, and many splendid houses will be built during the next few years. The English producers are resuming activities, and are giving more attention to producing photoplays along American standards. A number of companies are said to be planning the importation of American technical staffs to aid them in competing with the American producers.

"The American photoplay is tremendously popular in Great Britain and will always be so in my opinion."

Arrow Directors Meet New Appointments

The Annual Directors' Meeting of the Arrow Film Corporation was held at the offices of the company in New York last week. A number of important changes were made in the personnel of the officers: Mr. W. Ray Johnston was elected vice-president of the corporation and Mr. P. B. Dana was elected secretary of the company.

Mr. Dana is a newly elected officer of the company, while Mr. Johnston has held the position of treasurer for several years.

Mr. W. E. Shallenberger was re-elected president and the same board of directors re-appointed.

The meeting was one of the most enthusiastic ever held by Arrow, and the various reports of the progress of business particularly gratifying.

The foreign department of the Arrow under the management of Mr. Bennett J. Brandon, has already shown great strides.

The new office in London has shown great activity in disposing of a number of features, as well as short subjects.

Arrow is contemplating establishing a branch office in Paris and to that end, has already started negotiations.

All-Night Theatre Is Big Success

A couple of weeks ago, the all-night movie show was started in Cleveland, as an experiment, pure and simple. It is no longer an experiment. The all-night movie is now an assured fact, and has come to stay.

So says Manager Wolcott of the Princess Theatre, Euclid avenue, Cleveland, who has long cherished the plan to keep his lights burning after others have turned theirs out.

The Princess Theatre is running twenty-two hours every day. It is closed for two hours early in the evening, just to give the attendants time to clean it up, and make it presentable for the next twenty-two hours' business.

Mr. Wolcott says the house is doing splendid business at night.

Stanley Company Adds to Theatre String

Announcement is made by Jules E. Mastbaum, president of the Stanley Company of America of another important link in the extensive chain of theatres which are to form the holdings of this corporation in conjunction with the Nixon-Nirdliner interests. The new playhouse is to be erected in Chester, Pa.

The playhouse will be called the Nixon theatre, and will be financed by the estate of the late Samuel F. Nixon and Thomas M. Love, business manager of the Klaw and Erlanger interests in Philadelphia, who have owned the ground for some time, in association with the Stanley Company of America and Jules E. Mastbaum, president of the company.

Character Actor Dead

Jay Dwiggins, veteran character actor and associated with F P-Lasky, died suddenly September 8, while attending a Hollywood motion picture theatre. Heart failure is said to have been the cause of his death.

Exhibitors Service Bureau

Standard Prices vs. Sliding Scale

FOR several months past we have been sensing a growing feeling amongst exhibitors that admission prices are again inadequate to insure them a net yearly profit commensurate with the amount of money invested in their theatres and the time and brains they are putting into their business.

From all parts of the country come reports of raises in prices, of complaints concerning the increased exhibiting expenses and other things which lead us to believe that there is a feeling of unrest and doubt in the minds of many good showmen as to what should be their policy in the future.

Should they raise their prices and, if so, should the advance be to another standard price for all productions, regardless of their cost or pleasing qualities, or should the shows be priced individually?

Will the public keep on going to the theatre as often as they have in the past if prices go much higher?

What is the thing to do to again adjust matters so they can make their theatres pay a reasonable profit?

The answers to these questions are being given a lot of thought by progressive exhibitors and many a good showman who in the past has felt that he could make a decision on a business proposition quickly and with belief in his judgment is now in doubt. They don't know what they should do nor when they should do it.

In the hope that the opinions, beliefs and arguments, pro and con, on this subject, which for the sake of placing under a concrete explanatory head we will term "Admission Prices—Standard vs. Sliding Scale," written by exhibitors will be of interest and aid those who have not as yet decided on their policy, we are arranging to publish a series of articles written by good showmen from all parts of the country, with representation in cities from the smallest to the largest.

The first article we print under this head, although we have already used one on this subject from the pen of Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, is written by Ernest Stellings, publicity manager of the Grand theatre, Washington, Ind., a city of the size which we believe is in deeper water today as the result of changed exhibiting conditions than any other class of town.

Mr. Stellings' story will be followed by others in succeeding issues. Exhibitors are invited to contribute to this series and do not need to wait for a special invitation. Send in your article and be assured that we will find it space. We believe that this subject is of major importance to every exhibitor. From a consensus of opinions we hope to aid you in your particular problem.

By Ernest Stellings

OUR admissions at the Grand theatre at this time, are six, eleven and seventeen cents for which we are giving a feature of five, six or seven—and sometimes more—and in addition a news weekly always, a cartoon two days of the week, and on other days we show a one or two reel comedy and one act of vaudeville. You may readily see what this means at the admissions we are charging, but what are we going to do when the exchanges raise the rentals 50 per cent. or more? Shall we cut down the length of our program or raise the admission? There are many who are asking the same question.

There was probably never a more inopportune time to raise the admission prices. When the raise came during the war the people took it as a war measure, but now when an attempt is being made to lower the H. C. L. they probably will not look at the raise in the same light. In my opinion we will both cut down the length of our program and raise our admission as has already been done in the cities, but up to this time we are not decided on the topic for a certainty. We have made an effort to give the people what they want the way they want it but when the increased rentals come as they are sure to we have but two courses to take—cut the program, as suggested, or raise the admission. All showmen will have to decide, I believe, within the next three months because in that length of time I believe that the rentals will have raised from twenty-five to fifty per cent.

It has always been our policy to vary the admission with the cost of the picture and we do not see any necessity to change it on account of "selective booking." We do this because we feel that our patrons should be admitted at a price that will give us only a reasonable profit. Take for instance the merchant—wouldn't it seem rather queer to buy sugar, corn, flour, molasses, potatoes, beans, etc., at the same price per pound? Why shouldn't picture theatre admissions be set in accordance with the cost of the article being sold—for the picture is sold. Would you feel justified in paying fifty cents to see Pickford, Chaplin, Fairbanks, and the other big stars' pictures and then come and see some other picture that was never as good in any way? I most certainly would not. The patrons would not be willing to pay for their entertainment in accordance to this plan. I would feel that I had not received "a square deal."

Do not understand that I mean to raise the admission just because the star has a good following—that would "kill" his drawing power if anything would.

Merchandise the pictures that you have, they are what you have to sell. Judge the admissions by the price of the productions so as to be fair to yourself, the star, the producer, and the PUBLIC. On your regular program pictures set a price that can be cahged with fairness to all and do not change until you have to on account of the rental of the picture which should not be only yhen you have a "special" that is a "special," and when this is done tell the patrons that it is necessary.

The "Show Me" Town Originates Simple But Effective Display

WHEN you say "Joplin" it isn't usually necessary to go further with your story. Someone is always sure to say: "All right, show me."

(*Continued on page* 2583)



Are you from Missouri? Well this story originates at Joplin

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Rivoli and Isis, Denver.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.

Paul Guscanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

IRENE CASTLE'S good samples of advertising on "The Firing Line" which drifted in to this department immediately after the release of the picture seem to have petered out for of the several coming to our attention lately none have not been noteworthy. This one of the Palace's, Wichita, Kansas, is better than some of the recent samples but it, too, is far from a model. The cut fails to print well enough to make the stars features distinguishable which therefor destroys practically the whole value of the half tone used. The billing of the stars name in this above the title of a very well known book, must mean that Miss Castle is a favorite in Wachita which if a fact, is correct. The selling talk is good even if not especially explanatory especially the top sentence which excites interest as to what this message is that is being talked of so mysteriously. The ad is also to be commended for its white



space. With the cut printing better, this would have rated rather well. We of course are not able to judge whether this is the fault of the cut or the printer but are inclined to think that the screen is too fine for newspaper work. This display was eight inches double column.

Many managers are looking through a key hole when it would be easier to open the door and see what lies beyond.

THIS display of the Strand's Louisville, Ky., doesn't say but very little, and might be advertising washing machines so far as the reading matter goes, but at the same time it surely did stick out on the page and movie fans no doubt know that it referred to a picture which sounds rather interesting. However, after the cut the rest of the ad isn't at all out of the ordinary. The selling talk isn't even quite clear, "what'da yu mean?" "a story of a young man



whose motto—and of a girl of the circus." That doesn't say a thing. Still it is pretty hard to dish them up day after day so they will pass with the 100 per cent mark and maybe this is enough out of the ordinary so far as style is concerned to move it up to at least the average class. Ordinarily we might ask why something wasn't said about the music and admissions but in a "kidding" ad of this kind the subject isn't especially important.

The display was three columns wide and ten inches deep.

The "sticker" may gum things up but people rarely say the things about him they do concerning the "rolling stone."

FOR the most part we call this one of the best newspaper displays we have ever looked over, especially in the printing and the way the ad has been tied up with the hot weather theater name cut. The only question



we would raise at all to this three column twelve inch display, is whether or not a little bit more explanatory selling talk might not have been used to advantage, unless the Palace ad man thought it best not to say too much about the story. Anyway he has made great use of two cuts, made the title of the film suggest a "snow" picture as well as giving the impression of coolness at the Palace and put his printed matter together in excellent taste. We would say that using the cut of Elliott Dexter and billing his name above Lila Lee was absolutely correct. If you can reproduce this in your city cut it out of our page and file it away for the first "snow" picture you run next year, as you probably won't have to apologize for extreme humidity much longer this season. The Palace is located at Wachita, Kansas.

Your patrons may like comedy but be sure you don't make your theatre a joke.

"SUSPENSE" has been the key note of moving pictures for



years. Sol Broenig, manager of the Modern Theatre in Providence, R. I., realizes it and allows the idea to enter into his advertising. The accompanying illustration represents a three column advertisement, 125 lines deep and in its makeup less than 100 words are used, but every one of them is well chosen. He uses a photograph of the star to good advantage and that alone appeals. That catch line "but don't let's spoil the story—come and see it," may have been overworked, but here it is used to good advantage. The drawing itself is an artistic piece of work, and its appearance on a crowded theatrical page could not pass by unnoticed. We don't like that word "that," though because it is entirely out of place, but then perhaps the artist did not have room enough on the line to write out the word and thereby abbreviated it.

The "line of demarcation" of a theatre is the one which waits at the box office.

AS we have remarked before, Seattle certainly does come through

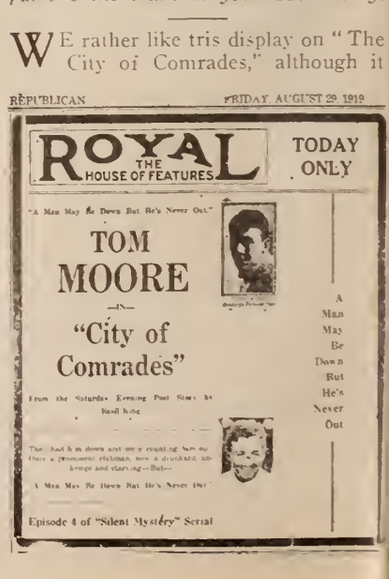


with some pretty advertising and here we are again with a display of the Strand's on Bryant Washburn in "A Very Good Young Man" that monopolized a half page of the Seattle Times. You can take that "monopolized" two ways too for when you looked at this page of the paper you didn't see anything else but the ad. All the rest of the four columns went by the boards.

Beginning with the selling talk which I guess isn't original but nevertheless mighty good, you jump to a big cut that identifies Washburn, gives you the full idea that this is a comedy and then your eye hits the star's name for confirmation of your recognition of him in the cut, with the title of the picture coming in for last place but big enough so you get the mental impression that this is a good story. There you are. Your picture is sold. It may have cost you something to do it but nothing risked, nothing gained, and Seattle exhibitors evidently makes this buying of big space pay as they keep it up week after week.

If you expect to be believed tell your patrons the truth in your advertising.

WE rather like tris display on "The City of Comrades," although it



What Live Wires Are Doing

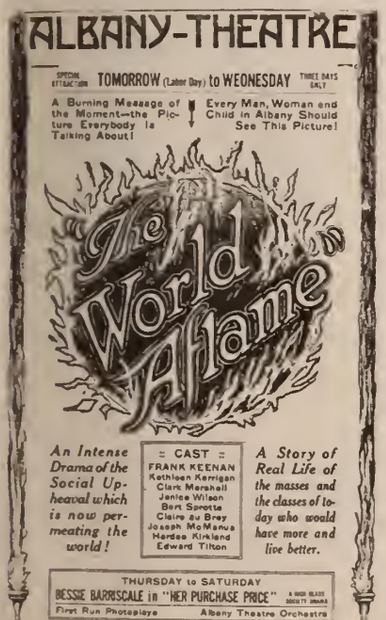
rather orthodox and sells only the feature when plenty of space was provided for mention of other numbers in the program and a little more extensive selling talk.

However, considering the fact that Howard Ramsey, who manages the Royal which is located at El Dorado, Kansas, is probably publicity expert along with his other duties and that El Dorado isn't as large as New York we would say that this is especially commendable. The display looks tasty, the cuts have been used to advantage and the famous Salvation Army catch line has been well utilized.

If all towns of the size of El Dorado were doing as well in their advertising this department would languish and die as there would be little need of trying to educate exhibitors to the idea that advertising pays and of showing them examples of good displays.

If you had a great show and no-one came to see it, you will find the reason hidden in the fact that you kept the information to yourself concerning your picture.

FOR once an Albany exhibitor has gotten out of the rut and come



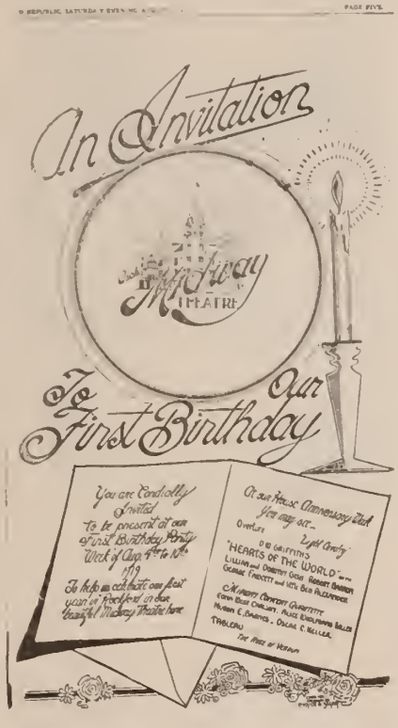
through with something different in a display in spite of the fact that it is the custom of the Capital city to set 'em up in a string with about every other word displayed in bold caps.

This ad for Frank Keenan in "The World Aflame" is the best thing we have ever seen from Albany and comes in for a full measure of praise. The Albany has used a good producer's cut as a basis and built around it very well and then added a nice decorative border.

It's good to see such a commendable display from a city where they have been very much at fault in this line.

Lots of words begin with "S" but success is not the least of them nor yet the easiest to spell in deeds.

IF you are going to have an Anniversary Week, better make note of this display of the Midway's of Rockford,



Ill., five columns wide by a full page in depth, as it is classic. You may have to change the number of candles but there is white space enough for additions and as for quality you will go a long way to find anything which will equal it.

The display is the work of Roscoe W. Segar and we are making mention of this fact because when a man can evolve a gem like this he is entitled to a little publicity on his own account in addition to having his work commended.

So far as the bill at the Midway goes, this is just an announcement of the full program, but as the "birthday" party is the big event, saying more on this display would have harmed rather than helped its effectiveness. We get out the 100 per cent label for this as something special for a special event. We hope that the Midway retains Mr. Saeger's services for its own good as well as for ours, for from this source we shall expect to get other specimens of first class displays.

WE are partial to these hand drawn ads, and were it possible for the average exhibitor to avail himself of their use, would always recommend



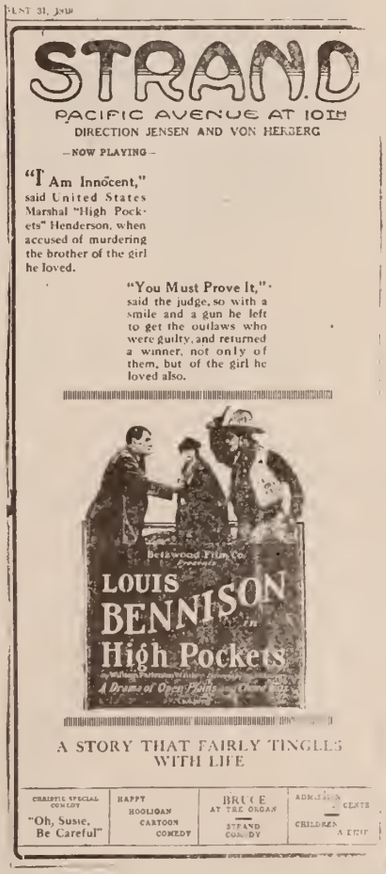
them in preference to using a stock cut and attempting to build around it.

This four column seven inch display of the Rialto's (San Francisco) looks mighty good to us and the way the cut of Elliot Dexter has been linked with decorative matter suggestive of the title of the picture, we call good work. We also think that giving Mr. Dexter the headline is good judgment as he is probably much more of a drawing card than the star the producers are giving the lead.

There is a good mention of the smaller numbers on the bill, something which we believe is essential nowadays. The Rialto might have added a little selling talk, as the story of this picture would bear a little boosting but the artist probably didn't find any very good place to shove it in after he had his design mapped out and passed it up for that reason.

Be sure that the "bills" you receive from the exchange represent a "bill" of which your patrons will approve.

THE Strand at Seattle is a Jensen and Von Herberg house, so naturally good advertising is to be expected from it although this is hardly up to the standard maintained. It does, however, attract attention by the amount of white space reserved and once that is done interest is aroused by a couple of good paragraphs of



selling talk, so we should say that the display passes for a sample of straight advertising where no time was wasted on frills. The cut used isn't much, as it doesn't print up any too well and is rather too small for the space purchased, three columns wide by fifteen inches deep. Also "producer" sticks out all over it. The Strand is paying considerable attention to its smaller features, of which we most surely approve.

ASIDE from white space, this display of the Parkway's, Baltimore, doesn't seem to us as being what we



would naturally expect from a theatre classing with this house. A cut which if it had printed would no doubt have meant something to those who are admirers of Eugene O'Brien is practically wasted in this ad. The selling talk is good literature but has not been artistically framed and gives the display a cheap appearance.

Now if we are going to advertise a picture in which O'Brien appeared we would try to make our display suggest the "Beau Brummel" stuff. It is the matinee girl who is strongest for this star, and "gush" and romance are the angles to bring into prominence. For a cut we would have used a good likeness of the star at the side of the space purchased and set the reading matter directly referring to O'Brien at one side. With this basis, we would have tried to work in some "flourishes" in the way of decorative rule, etc.

This display was three columns by 12 inches. The Parkway usually comes through with some good displays, so this cannot be viewed as an example of their usual work.

IF this display was from some big city where all the helps that a good printing house affords were available and where the man who writes the ads gets paid a regular salary for doing this sort of work alone, we would pan this display considerable.



Scoring Hits and Errors

However, the lady who wrote this copy for "Little Women" doesn't pretend to know all there is to know about advertising and her home town, Austin, Minn., isn't the largest in the world, and besides in addition to helping her husband manage the Lyric, we'll bet that she provides a good home for him in the bargain, so when all these things are considered we will have to be a bit charitable.

However, from the samples of advertising sent in we judge that Mrs. Latta likes the looks of this wide rule for she uses it on all her displays. Well, we haven't much use for black rule, especially in a display on a "Little Women." To our mind this whole display is too black, but one thing we must compliment the ad woman about is following out the same line of lettering as that which the producers used on the cut, although we also think this is too heavy. We should much prefer a thin light shaded letter. This was a quarter page and attracted attention at once, therefore we must judge that it is a good display.

Some plead guilty, some plead not guilty and others cite their war records.

AT first glance we said that we would never advertise Mary Pickford the way the Des Moines Theatre, Des Moines, has and then we changed our mind, especially since an explanation as to the identity of the face pictured is made by the use of the first line. There is, however, quite a point illustrated here. Pickford has endeared herself to the fans by her ingenue role and when she is advertised in this way are her admirers going to resent having their favorite made an object of caricature or are they going to be impressed by that feeling of curiosity one feels in viewing himself in one of those mirrors which distort? Incidentally, are these same people going to view the anties of their movie queen in the picture the same way? We give it up.

As to the ad itself, leaving out the question of policy, we would say that the Des Moines has accomplished what it set out to do, arouse curiosity along with its announcement of the playing of the "Hoodlum." Here is another case where advertising the star and title with letting the story go hang is correct. Any selling talk on this which went any farther than to promise fun and frolic would be useless.



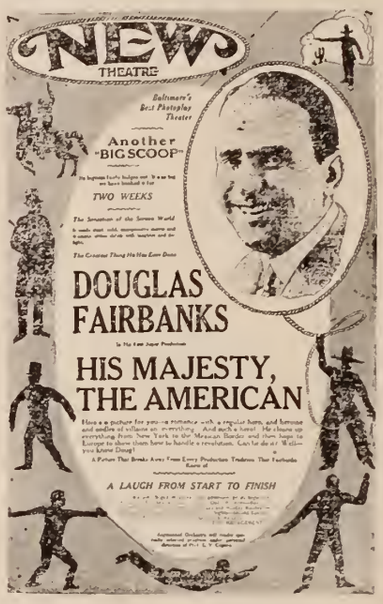
There is one bad thing about traveling by subway. You miss the sunshine of the surface. Keep your theatre out of the subway.

FROM the South, Jacksonville, Florida, comes the first display on Doug Fairbanks' latest picture, "His Majesty, The American," and from it can be gained an idea of the producers' aids that have been promised as something better than average. This page of the Arcade's was only one of four printed in colors which Manager Edwin A. Smith used in the Times-Union of Sunday, September 7th, so we should say that Jacksonville had plenty of opportunity to know all about "His Majesty." This layout probably cost the Arcade a pretty penny, but from what we hear of the business the film did we imagine that there are no regrets for the expenditure.

However, we started out to use this display for comments on cuts and in that connection we surely are pleased with this one. When you have a star like Fairbanks we believe this is the kind of producers' materials to use as the star overshadows the story and you get instant attention from the reader when a cut like this one looks out from the page.

There is another angle of this four-page display, one of which is produced, and that is that when you are spending a lot of money to buy a picture it is just the time to increase the advertising appropriation. Don't let them slide by just because you know that they will do enough business to make you a profit. Go out after the extra dollars and not only increase the net profits but make new patrons for your theater.

As for the technical part of this ad, it is big space framed in good taste and presents Fairbanks and his picture. The printing was in two colors, a frequent practice of the Arcade.



THERE is no question but that the Colonial (Jackson), Miss.) started out on the right track in advertising "The Third Degree," but a cut which doesn't express fully the statement in the catch line and in which the attention is divided between the picture of the star and the dramatic action which is one of the big scenes of the picture, can not be labeled as good producers' aid. Using the same reading matter set the same way a display that would sell this picture much better could have been framed if two small cuts were made from this large one, with the catch line draped alongside the action scene and the picture of the star used to dress the display.

The announcement the Colonial makes would have looked better if it had been boxed and used toward the bottom of the ad.

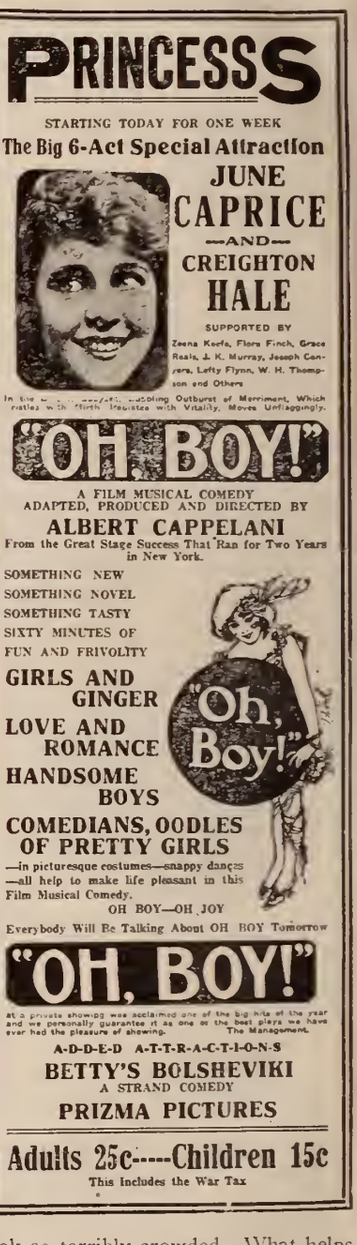
This was two columns by nine inches.



Those who devote all their time and energy to the pursuit of happiness are generally about two or three jumps ahead of it.

THE Princess of Springfield, Ill., sponsor for this fifteen inch two display started to write a history of the film business but in spite of the fact that it has a great deal more reading matter than we recommend for a space of this size, the ad doesn't look so terribly crowded. What helps the appearance of the display is the judicious use of good cuts, one of the things the producers did to help the exhibitor put this picture over was to construct some noteworthy ones, and for a picture of this kind the "bubble and blurb" of the way it is exploited will pass as the right kind of dope inasmuch as this is an adaptation of a musical comedy and as such should be advertised in the same vein as if it were the stage version which was being exploited.

We believe as a rule better results may be obtained by using a space



From 100% to Zero

more equal in depth and width than this but this ad is also an exception in this instance. All in all this a very good display where too much time for typesetting could not be secured and no doubt was productive of excellent results for "Oh Boy."

It is sad to think how many wild oats crops have been blasted by the "dry" wave. Mr. Hoover ought to be called back into office or the attention of the Government experimental station called to the fact.

HERE is another excellent display from Kansas City, a two column ten inch sample of the Doric's work.

Beginning with the theatre cut, which is excellent and in keeping with



the name of the theatre, the Doric ad man rightly gives the head lines to the star with the title next in importance and then makes his display artistic by the use of a very good scene cut which suggests the romantic lover which is the stuff that has won O'Brien his following.

It would seem that it might have been advisable to have said a little more concerning the picture itself, say mention the author and the origin of the continuity with a little hint of who the star is vamping rather than base all your appeal on the star alone. However, if this had been done, much of the beauty of the ad as it now stands would have been lost and we are not quite sure but that this artistic appearance is worth retaining at the expense mentioned. The white space in this gives it the "clean" look that is always so desirable on advertising which does not treat of a tense feature.

THE Metropolitan must have wanted something which would attract the class of people who make fairs an event in selecting "Whom the Gods Would Destroy" for fair week at Min-



neapolis, that is if the rest of the advertising on this feature is as sensational as this display.

Anyway this is a lurid sample but at that we think it is advertising this picture exactly as it should be advertised especially when there are a lot of transients in town who are attracted by a flash and to whom a story of this kind will appeal.

The cut used in this three column ten inch display is excellent where you want the effect which we have mentioned and the selling talk has been made to fit the action of the cut and to carry the kind of appeal most likely to attract business for this sort of film. Certainly this can't be called artistic but it sells "Whom the Gods Destroy" as well as anything we have seen along this line and therefore is entitled to a good percentage rating.

The spear is to give way to the bayonet. War veterans are to get jobs as chorus men.

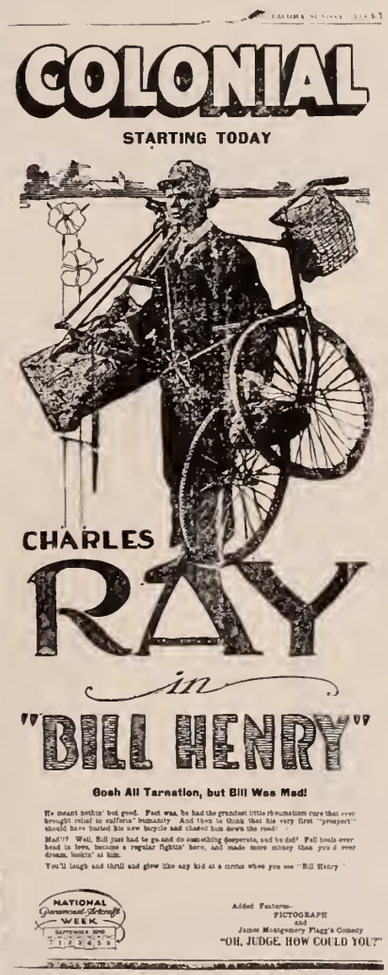


UNLESS the producer could come through with an alibi for this display on "The Unpardonable Sin" used by the Key theatre, of Houston, Texas, and which we don't think they can, for the reason that other ads on the page printed up well enough, this is a sample of cuts which are not worth anything more than scrap metal. There is a good idea here but it is killed in the way the cut prints and therefore much of the effectiveness of the ad is lost.

Even the printed matter can hardly be read in the original which was two columns wide by six inches deep. If you have been thinking of using this cut in a display on the feature better side-step it for something which will come up better.

Business suits will cost as much as $150. This will no doubt amuse the "tired business man."

IF an exhibitor wants to secure some good advertising which he can borrow to his advantage, we think it will



pay him to subscribe for the Seattle Times Ledger, for there is more good picture displays in this paper week after week than in any publication which comes into this office.

The example selected for this week, the Colonial's display on "Bill Henry," is as good as anything we have happened to run across so far. The cut used is an actual scene from the film and certainly does attract attention, and gives the reader a pretty good idea of what Ray will do in this picture. Billing Ray above the title we believe is now justifiable for this star has grown in public favor until he overshadows his vehicles, which are largely characteristic anyway.

FROM the Kansas City Times we clipped three ads from several pages which for the most part were



all mighty good. This is one of our selection, a two column, six inch display of "Oh Boy" at the Liberty.

The ad man used one of the exceptional cuts the producers furnished on this picture and then framed his reading matter to the best advantage of anything we have seen on this feature. His selling talk is in keeping with the subject and the whole display certainly looks nice. If you go in for hand drawn advertising look this over. It is worth your while.

THE Royal of Providence, R. I., has a manager who is also a clever artist and in this display, three columns by five inches, he has done some exceptionally good work in a layout for the three bills he advertises.

It seems a shame that after doing so much good work in framing the basis of his display he allows the printer to set his reading matter in so conventional, unartistic way. Incidentally, we don't see why Mr. Lovett doesn't use his pen for the reading matter, too. If he had, this display would have come in for full approbation in spite of the fact that he advertises three bills all at once, which we remark for the 'steenth time we consider bad policy.

However, that is the Royal's business. This ad certainly attracted attention by its cuts and therefore no doubt carried the eye fully to the reading matter, badly as it has been set up.





The Muse theatre, Omaha, Neb., who featured Dorothy Phillips in "Paid in Advance," with simple display

Model of Airplane Used by Raleigh, to Exploit "Great Gamble"

A NOVEL publicity stunt that is attracting much attention and drawing large crowds has been devised by the Aronson & Browne Amusement Enterprises of Raleigh, N. C., and is being used by them to exploit "The Great Gamble" at the Alamo theatre in Raleigh.

The following letter from O. R. Browne of the firm explains the stunt:

"Over the main entrance of the Alamo we have suspended a model of an aeroplane about three feet wide and four feet long. It was made of beaver board and white pine at a total cost of about $2. We have placed inside this plane an ordinary motor like the ones used on picture machines or electric pianos. This runs the propeller and at the same time turns a wooden cogwheel on shaft which revolves against a piece of fibre.

"This little novelty has started 'The Great Gamble' off at record-breaking speed which episode No. 2 even surpassed. I believe exhibitors using this stunt will find it highly profitable. Another feature of the idea is that we are going to give the plane to the boy holding the lucky number on the last episode of the serial. Every boy who buys a ticket on Saturday received a double coupon ticket, half of which he drops into the ticket box and half of which he retains for the drawing on the last episode. The boys of Raleigh have become so enthused over this proposition that we notice that something over a hundred of them have made small planes and have attached them to their bicycles or are carrying them around in their hands."



Notice the aeroplane ready for flight



Advertising "The Great Gamble" by special lobby display

Using the Twenty-four Sheet as a Basis for Lobby Display

THOSE who like to do something extra for advertising a picture and still keep their advertising appropriation down to the minimum will be interested in the story of a display which was used to good advantage at Omaha, Neb.

With the aid of a twenty-four sheet stand erected over the marquis of the Muse theatre at Omaha, Neb., and the planning of a large advertising and exploitation campaign the management of the theatre broke all records with the picture "Paid in Advance" recently.

The twenty-four sheet stand was erected at a small cost; a large billboard near the theatre was posted with a different 24-sheet of the same picture, five one sheets were used on one-sheet boards, and a photograph of the theatre was reproduced in the Omaha Sunday papers.

In the Sunday and Monday editions of the "Omaha Daily News" coupons were printed which admitted women free of charge. Sponsored by the newspaper this plan brought more than eight hundred women to the theatre during the matinees. Besides this four twenty-four sheets, 300 window-cards, 100 three sheets and 200 one-sheets were used on billboards and in store windows. The result was that the entire town was practically "covered" with the "Paid in Advance" announcements.

A window display on the feature was also arranged in the show window of the Omaha Exchange handling "Paid in Advance." This also was an effective means of attracting attention and contributed to the success of the picture.

Announcing a New Series of Exhibitor Articles

A new series of articles written by leading exhibitors is to appear in succeeding issues of the News on a subject that we believe is of great importance to every showman—"Admissions—Standard Prices vs. Sliding Scale."

Letters are going out to the exhibitors we have on our list with whom we have established an Exhibitors' Service Bureau acquaintance and who we know will be willing to write us an article on this subject.

However, we are very desirous of increasing this circle of contributing friends and a general invitation is given to all exhibitors, whether they be located in the large town or the small one, to send us in their views on this all important subject. Especially do we urge the showmen of the smaller towns to respond to our appeal, as we are sure that it is the smaller town which is being hit hardest by the exhibiting conditions that have arisen in the past year or so.

We can in a measure forecast what the big exhibitors with large seating capacities and unlimited populace to draw from are going to say.

They are going to sit tight on a policy already in force, a good fair price for all productions. They are going to look at the whole exhibiting world from their standpoint and in so doing they may mislead some of their smaller brethren into wrong paths.

Therefore, when you read the letters which we expect will begin to appear with next week's issue, we want you to give the opinions of the small boys due consideration and see wherein your exhibiting problem is like theirs before you decide definitely on your policy.

And do not fail to contribute your views. Send us a good strong argument on your theories and experience. It is going to be a great bit of exhibitorial wisdom which will be featured in these pages and you want to be in on it.

"De Luxe" The Foundation of the Industry

Harold B. Franklin, One of America's Foremost Exhibitors, Takes Issue with a Writer in a Popular Fan Magazine

IN a recent edition of a popular motion picture monthly magazine, someone professing to be an authority on motion pictures in general wrote an article called "The Menace of the De Luxe Theatre." In the course of his discussion he developed the thought that the future of the film play was hampered by so-called de luxe theatres. The entire tone of the article conveyed the impression that the future development of the silent drama would come about through the legitimate theatre.

I want to take issue with this article and point out that the so-called de luxe theatre has made possible what progress we can point to in motion pictures. The much despised de luxe theatre has done more to create a desire for better pictures than any other agency. If it were not for the rentals that the de luxe theatres are able to pay, super-productions would not be made. These theatres have set a new standard in theatre management and the way they are operated, the comfort that they give and the elegance that surround them, has done more to popularize the photoplay with a class of people who before the advent of the modern picture theatre WOULD NOT THINK OF ATTENDING THE MOVIES.

Millions of dollars have been spent throughout the country on magnificent theatres to present the motion picture art, and it is these structures that have made the industry fifth in the country and have made possible the maintenance of elaborate studios and distribution offices.

The management of the de luxe theatre has been reduced to a science. In these de luxe appointments service and surroundings the motion picture has sprung into a new popularity. Here at popular prices the public is able to get an evening's entertainment that in the past has cost it $2, and not even at this figure has the public, before the advent of the modern theatre, been able to get the same service, environment and music that the de luxe motion picture house offers. The motion picture is successful because it caters to the plain American and not to the high brows who spend $2 seeking entertainment in the legitimate theatre. Popular and de luxe when applied to motion pictures are synonymous. That the de luxe theatre is the popular theatre is proven daily in all parts of the country, where persons representing every strata of society are seen flocking to the city's de luxe motion picture theatre. I believe that the future of the motion picture tends to even more magnificent "de luxe" theatres, where not only the motion picture will be a tremendous factor in entertaining Mr. and Mrs. American Public but where music will more than come into its own.

It is the many de luxe theatres of the country with their many excellent symphony orchestras that is helping to make a musical nation of America. These orchestras have cultivated a taste for music in persons who heretofore have never given the subject a serious thought. The motion picture has attracted non-music loving patrons to the theatre, and while they are enjoying the picture the orchestras and soloists are educating them to a better understanding and eventual enjoyment of real music. All the allied arts are represented in the de luxe theatre. We have stage settings reproducing the famous paintings by the masters, we have singing, the finest soloists in the world now appear in the de luxe motion picture theatre; we have sculpturing, and the dance—in fact, anyone who attends the modern de luxe theatre cannot help but be benefitted intellectually as well as entertained.

As for booking attractions in legitimate theatres for extended runs, we find that unless the production is something unusually excellent the proposition has in most cases been a losing one. Here in Buffalo legitimate theatres presenting week runs of "big" features have played to very slim audiences, while our de luxe theatres have been breaking box office records. We have no "menace of the deluxe theatre" in Buffalo, and I doubt whether the "menace" exists anywhere.



Franklin's stage setting, "A Japanese Fantasy," which carried atmosphere for the overture selections from "The Mikado"



The Hippodrome's cover page for the house program



Another of H. B. Franklin's artistic hand-drawn displays

"The Show Me Town"

(*Continued on page 2577*)

Here is a case where the town made famous by an expression, will "show you" how to arrange a lobby display for Mabel Normand's latest picture, which will attract a whole lot of attention and add dollars to your box office receipts.

Ben Levy, who manages the Hippodrome in Missouri's capitol, Joplin, Mo., a house seating 2,000, does not claim anything startling for his display in connection with his showing of "Upstairs," but submits it as something simple, effective and inexpensive. It was sufficient to attract attention at the Hippodrome and draw good business. The outstanding feature of the display was a large head of Miss Normand placed against a dark curtain and immediately above three steps supporting a framed card, reading "Mabel Normand in 'Upstairs'." Palms were placed at either side of the curtain, adding to the dignity of the layout, and attached to the curtain were four scene stills from the production. The arrangement was given a harmonious appearance.



Lobby of the theatre which has been built on the result of a "Thank You" policy

"His Majesty, The American" in Detroit, Eclipsing Even "Mickey"

GEORGE E. GUISE, manager of the Majestic theatre in Detroit and publicity and advertising director for all of Charles H. Miles' theatres in that city, was one of the first exhibitors in the country to prepare and handle an exploitation campaign for "His Majesty, the American." A story of his efforts and samples of his work probably will prove of value to other picture men who are to play this film later.

Arrangements to play the picture at the Majestic in Detroit were made personally several weeks ago by T. H. Ealand, general manager for Mr. Miles in Detroit and by Mr. Miles himself. Because of this fact, Mr. Guise was able to secure considerable advance publicity from Detroit newspapers.

Mr. Guise's exploitation and advertising campaign was devoted to newspapers, daily and weekly and neighborhood publications, and to street cars, inside and out. No billboards were used and not a single penny was spent for paper except for his lobby.

Two weeks before the date of the opening of the picture the first ads appeared. Then appeared the bigger displays which brought the star to the front in every line. Big cuts of the star were used in the major campaign. Other orthodox advertising was done, and when the engagement opened to say that business was good is putting it mildly. The fact is that Douglas Fairbanks in "His Majesty, the American" broke all records for the Majestic the opening day. "Mickey" had held the house record up to August 31. And the next day being Labor Day, Fairbanks came right back and beat his own opening day record by a good margin. The week was one of the biggest the Majestic has ever had, and so big that it was decided to hold the picture over for a second week. It was the first time in Detroit's history that a Fairbanks picture played a second week. And it is hardly necessary to say that bigger ads were used for the second week than for the first.

Working without the aid of the usual cue sheet, Prof. J. Ward Hutton, musical director, prepared a score which probably will aid leaders who play this feature later. It could hardly be improved upon, for what better number could be chosen as a theme for "His Majesty, the American" than "I'm a Yankee Doodle Dandy," from "Little Johnny Jones," George M. Cohan's musical comedy success.

This number was used at screening, and was played forte by the whole orchestra down to the scene showing Doug in bed, when it was played by piano and strings alone. Allegro No. 1, by Minot, was used for the fire scene, and Dramatic Agitato No. 38, by Minot, for the police raid. Then at the scene where the policeman blows the whistle there was a rapid seque into Hurry No. 2, by Langey. For the scene showing the policemen and firemen after the big clean-up "Please Go 'Way and Let Me Sleep" was played, the chorus only being used. "Yankee Doodle Dandy" was used frequently, being played wherever Doug's real American pep was displayed.

The first scene showing the Kingdom of Alaine was introduced by Andante Misterioso No. 6, by Breil, and the prelude from L'Arlesienne Suite, by Bizet, introduced King Phillippe. After a brief pause for a shot, there was a quick seque into "Fourteen Fathoms Deep," which was played until the title "In America, etc.," where the organ picked it up.

The organ, playing twenty minutes from the title "In America, etc.," to the scene where Doug arrives in Alaine and sees the two men kiss each other at the station, played the following numbers in rotation: Western Scene by Berge, Waltzer in D flat by Moskowski, Ecstacy by Obrero, Get Out and Get Under (popular number), Manzanillo Dance of the Demons, Spagnola by Berge, Carmen, first suite, No. 4, Hungarian Dance No. 1 by Brahms, Waltzer (repeated), Mammy o' Mine, Spanish Joe from Mexico, Yankee doodle Dandy, Hungarian Dance No. 1, Laughing Love, Hunkatin and You're in Style When You're Wearing a Smile.

The orchestra, picking up the last-named number, continued it down to the title "He Has the Paper," when Yankee Doodle Dandy was again played. The same number was played by full orchestra at the title "I'll Give You That Paper."

(*Continued on page* 2585)

Making "Thank You" the Foundation of Success

"THANK YOU" may seem like a small thing for the foundation of a successful motion picture play business, but these two small words are the ones that marked the beginning of the career in Flint of Lester Matt, owner of the new Strand, not only conceded by all his competitors to be the most handsome theatre in Flint, but declared by motion picture men from many of the larger cities to be one of the most attractive and fully equipped screen show houses in the Middle West.

It was about ten years ago when Mr. Matt owned a small theatre, called the Della, in honor of his wife, that he formed the habit of standing in the lobby after each show and bidding the patrons "good-bye," inviting them to come again and saying "Thank You" to every single one that went through the one exit of the little playhouse.

As is the case in many kinds of business, the matter of being polite and courteous to patrons and showing them that he appreciated their presence in his place, won many friends for Mr. Matt, or Lester, it might be best to say, for it is a question whether he is known to most of his patrons as "Mr. Matt" or just "Lester."

After he built the Strand about two years ago Mr. Matt didn't forget that "Thank You." He still said it many hundreds of times a week.

Business boomed in the Strand, too, and soon its business outgrew the capacity of 750 seats. He closed the playhouse for several weeks and began enlarging and beautifying it. Recently the New Strand was opened with seats for about 1,300, a new balcony, mezzanine boxes and loges having been added. And then the words "Thank You" were made part of the building. At convenient places near the exits and stairways leading to them were placed in raised letters the words "Thank You."

The accompanying picture shows how much Mr. Matt thinks of the slogan. It shows a view of the main exits in the foyer with the big "Thank You" that is in view of all patrons leaving the theatre, silently carrying out the work which the management of the enlarged Strand forbids Mr. Matt spending all his time at the front door as he did in the early days when he was ticket taker, manager 'n everything about the Della photoplay theatre.

Links Up with Local Carnival in Exploitation of "The Miracle Man"

JUST prior to the day that "The Miracle Man" was booked to appear at the Burns theatre, Colorado Springs, a local carnival was in full sway. Appreciating the fact that the carnival was first in the public mind the manager of the Burns linked up his advertising of the picture by mention of the carnival in a novel manner.

In the first place an open letter was addressed to the Colorado Springs Chamber of Commerce who handled the carnival arrangements, congratulating them on their enterprise and mention was made prominently of the fact that "The Miracle Man" would create even as much of a sensation in the city as had the carnival when it came to the theatre the next week.

This advertisement occupied approximately a quarter of the newspaper page while scattered throughout the same edition of the Gazette were several small advertisements set up in "K. C. B." style all referring to "The Miracle Man," some in a humorous, some in a serious fashion.

The advertising created a good deal of comment and proved highly successful from a financial viewpoint.

Increased Admission Prices Increased Business

Harry Thornton, Manager of the Gaiety Theatre, Springfield, Ill., Relates What Happened When He Decided That Twenty Cents Top Was Little Enough

LIKE most of the motion picture managers I have always hesitated about raising my admission prices, realizing that the photoplay is the poor man's amusement and that when he comes to the theatre he brings his whole family and that even a five cent increase in prices meant a good deal more to some families than so many dollars would to patrons of the legitimate houses which play the two dollar attractions. I also take a pride in seeing how much good entertainment I can give my patrons for their money. I am not satisfied to just "get by" and have people go out without kicking or looking as if they would like to kick. I want them to have such a pleasant evening that they will be boosters for me and the Gaiety, for I believe that this is the way a theatre builds its patronage.

Of course in the years I have been in this business I have seen the prices of admissions go up and I, too, have had to trail along, but it has always been with a certain regret that I took down the old sign to put up a new one with a five cents increase marked thereon.

It is recently that I have again raised my admissions and as in the past it was not done because I thought I was in a position to "profiteer" rather the opposite, a feeling that with the increased expenses all around, I could not afford to keep on at the old figures.

I also decided that the program being offered at the Gaiety was worth twenty cents of any man's money, so an increase of five cents was planned. How to go about this without seeming to make any increase, and to hold all patronage was quite a job. And this is the way it was solved.

For more than a year the Gaiety theatre admission price was fifteen cents for adults, and ten cents for children, plus war tax. At times this was raised to twenty, twenty-five and thirty cents, according to the amount we have had to pay for a big special feature, or an exceptionally heavy bill. By a special feature is meant "Mickey," "The Heart of Humanity," etc. And by a heavy, expensive show is meant Fairbanks and Chaplin on the same program, or Mary Pickford and Arbuckle, etc.

The Gaiety has always had a good orchestra. People have told us that the music alone was worth the price of admission. So we hit on the idea of boosting the music in our advertising, calling special attention to the programs being played by the theatre orchestra. Two more artists were put into the pit, making as fine an aggregation of talent as can be found anywhere in this neck of the woods.

We had a good pipe organ that was never used since it was taken out of our Chicago theatre, so it was put in shape by experts from the factory, tuned, and made ready. Then we announced pipe organ music, the only theatre in the city where such music is used. The quality of our music was impressed in daily advertisements, with the result that patrons got even more satisfaction by coming to the Gaiety than ever before. We have had people stay for to see the show over again just to hear a certain musical selection that was used during the presentation.

We have had no complaints on the increased admission. In fact, we have had many people tell us our shows are better than ever, and they never say a word about the price. The musical feature is what put the raise over.

It seems that most managers are afraid to raise for fear of losing business. If the quality of the show is advertised, the quality of the music, and the quality of the theatre, there seems to be no reason why any theatre cannot get an increase in admission without losing business. Since the Gaiety raised, business has been better than ever.

I have proved that people do not object to paying a good price for a good article, and that most of the "kickers" are those who seem to have a fear that you are trying to "gyp" them when you announce a raise. If a manager will use tact and diplomacy and tell his patrons in his advertising and by other methods if possible why it is necessary to charge more for shows, most people are perfectly satisfied, but they don't, however, want to think that you are attempting to "gouge" them for even a five cent piece, and will resent it if they do.

Taking it all in all, I "got by" with my last raise much better than any I have ever made, due, I think, to the experience I had gained in the way to go about the matter and perhaps because people realize that with everything going up, including their wages, that the prices of theatre admissions are about the cheapest things in comparison to old time prices of any thing we can name. Anyway I am getting twenty cents top and doing more business than ever.



The main floor of the Gaiety theatre, Springfield, Ill.



"Outside looking in" at the Gaiety theatre, Springfield, Ill.

"His Majesty, the American"

(*Continued from page* 2582)

For the scene where the king brings his daughter goods news Flirtation was used, and this was followed by "Bring Back Those Wonderful Days" for the scene showing Fairbanks and hack driver drinking in front of cafe. The piano alone played the scene where Doug plays on the dresser in the small hotel, the pianist faking "blue" notes at the proper time to fit the scene. Then came a quick seque into No. 1 of La Feria Suite by Lacome. This was played once and followed by Carmena by Wilson.

The organ picks up the music at the scene where Fairbanks first meets the princess over the hedge, and this scene is introduced by Dreaming of You. Other succeeding numbers used by the organ for this twenty-minute session included Hungarian Dance No. 1, Sweethearts Long, Badinage, a few bars of Where Did You Get That Hat? Dramatic Agitato No. 38 Dance Circassian by Delibes, waltz from Ballet Dornroscheu by Tschaikowsky, Czardas, Sakuntala Overture by Goldmark, Orgies of Spirits, and a comedy mysterioso improvised for the scene where Doug leaps onto horse and escapes from his pursuers.

The orchestra returned at the title "The People of the Town, etc.," and played the Torch Dance by German. A bugle call was used for the scene where the cavalry leaves barracks, and this was followed by the Cavalry Parade No. 4 by Andino played to trio. Then came a seque into Scenes Napolitaines by Massenet. Strings and piano picked up Mammy o' Mine at title "I Can't Believe It All." At the title "The Loyal Subjects Greet Their King" the first eighteen bars of the Coronation March by Kretschmer was played, and this was followed by Yankee Doodle Dandy, which was played to end of picture.



"Thirteenth Chair" crowds at Keith's theatre, Jersey City, N. J.

Applying the Acid Test to a Special Service Idea and Proving it Sound

THE Exhibitor's Service Bureau is in a way a never ceasing grind with an indefinite goal, the hope that you are aiding exhibitors. There are few instances where the result of what is suggested ever becomes known to those who direct the section.

So it is that we may be forgiven in calling attention to the fact that the basis of the exploitation stunt used by Keith's theater, Jersey City, for the engagement of "The Thirteenth Chair" originated in the Special Service section of the MOTION PICTURE NEWS.

Keith's made some changes in the idea and rather improved its effectiveness, but fundamentally the stunt is the same which suggested itself to us when viewing the picture for the pages mentioned. That it has proven one of the best advertising schemes in the history of Jersey City, one which a whole city is talking about, only carries out the idea we had that it would prove an interest awakener of first order. So much for "patting ourselves on the back." When Manager Milne booked "The Thirteenth Chair" he remembered that he had a good friend in the advertising department of J. W. Green's department store, the biggest of its kind in Hudson County. Furniture is a specialty of Greene's, and "The Thirteenth Chair," savoring of furniture, Milne decided to hook up his show with Green's advertising. On Monday, September 8th, Greene came out with four full columns in the Jersey Journal and the Hudson Observer, calling attention in prominent display type to the fact that "The deep, dense, dire mystery of "The Thirteenth Chair" can be solved right here, and solved correctly," and then went on to explain the merits of Green's furniture.

As a test of whether the advertising was read, Greene's, in the first edition of the Jersey Journal, surrounded the type matter on "The Thirteenth Chair" with cuts of fourteen chairs. The edition was hardly on the street half an hour, when Greene's, Keith's and the Jersey Journal were swamped with telephone calls from persons calling attention to the mistake that had occurred in the advertisement. And still there are those who insist advertising does not pay.

Manager Milne went a step further in his campaign on "The Thirteenth Chair," by stealing an entire window display from Greene's, which is located in the principal street in Jersey City.

This display was arranged by Greene's own window decorators, and was one of the most intelligent layouts ever arranged on a motion picture. Incidentaly, it was the first time that any motion picture was deemed of sufficient interest by Greene's to warrant the devotion of a window display of it.

A room was laid out something similar to that in which the clairvoyant of the picture staged her seance, and in which the murder of Edward Wales occurred. A cut out of the beautiful twenty-four sheet showing the clairvoyant majestically conducting her seance, surrounded by the company of thirteen, formed the background for the display. A streamer of "The Thirteenth Chair" was stretched across the top of the window giving ideal display to the title of the picture. A wax figure of a man which ordinarily is used to advertise men's wear, was stretched on the floor, representing Edward Wales, the second victim of the mysterious murderer in "The Thirteenth Chair." A number of window cards together with some most attractive stills from the picture were carefully arranged to give a perfect display. Then, to make the arrangement most effective from Keith's viewpoint, a large sign relating that the picture was playing at that theatre, held the centre of attraction.

This plan is very simple. Yet, one full hour before the doors of Keith's were thrown open Monday noon, there was a line which stretched more than a block in front of the auditorium. As the time for opening aproached the line was the biggest ever seen before the theatre except on a holiday, and this despite the terrific sweltering heat, which even blistered straw hats.

With the cool spell on Tuesday, Manager Milne had to call the assistance of the Police Department to keep the crowd in check. Wednesday business attained record breaking proportions again.

The display in Greene's window was a wonderful asset to the picture.

There is one main point to this story. Manager Milne knows what he talks about when he says he never under rates the intelligence of his public. It is the public, perhaps better than himself that knows a good or bad thing when it sees it, and it is always wise to strive to give the best. And when you get something good, brag all you want about it, for you can produce the goods.



The "thirteenth chair" ad used by Greene for "The Thirteenth Chair"

Princess of Dubuque Wins with Pictures

THIS said everyone in Dubuque is talking about the Princess theatre these days. Talking isn't the only thing they are doing—they are attending the shows in a royal manner. Why? Because the managers of the theatre have realized that the way to gain patronage is to continually keep the good points of their theatre before the public.

This is the history of the Princess. Built about eight years ago, it was first a vaudeville house, then a combination of vaudeville and pictures, and lastly an exclusive motion picture theatre. Under indifferent management it paid fairly well, but the receipts were never sensational. Then it was taken over by Messrs. Billos and Yiannios, who continued to run the theatre in the same old way. But not for very long. The first thing they did was to increase their advertising. They did not use cuts, but arranged their type in an attractive manner. They experimented with various programs, decided upon a good one, and kept to it. Then they began to enlarge their orchestra. Next the theatre was redecorated. The climax was reached when, on Sunday, July 20, the progressive managers completed their improvements and announced them to the public through the medium on an eight-column ten-inch ad in the local papers.

They told of the changed appearance of their theatre, and dwelt on the increase in the orchestra. They gave the name of each musician and the instrument he played. Below that was given the program of the week. Not a complicated ad, but one that attracted a great deal of notice and brought so many people to the theatre during the day that the managers were unable to handle the crowds.

The "California's" Artistic Lobby Display

A Vigorous Exploitation Campaign Overcame Serious Obstacles for "The Brat" Engagement in Los Angeles

THE exploitation campaign carried out by Fred A. Miller and Harry Leonhardt, president and producing director of the magnificent new California theatre in Los Angeles, for "The Brat," the current Nazimova production, was conducted in a vigorous manner that not only reflected the expert showmanship of these two theatre men, but was largely responsible for the record business done during the week's pre-release showing of the Nazimova special.

It will be recalled that the new California ran "The Brat" during the traction strike in Los Angeles and notwithstanding the complete paralyzation of transportation, Nazimova drew the biggest Monday's business in the history of the house. The new record set on Monday was followed by capacity business for the week, although patrons were forced to use all sorts of emergency conveyances and even travel long distances on foot in order to attend the theatre.

The California's lobby display, which backed up the vigorous and liberal newspaper advertising and publicity campaign, struck a note of the highest artistry. It was attractive and yet reserved, in keeping with the prestige of the distinguished Russian star.

Mural paintings were the principal mediums of display. The lobby of the California, which has all the simplicity of early Greek architecture, lent itself admirably to the scheme. A portrait painter was requisitioned and instructed to paint several life-size portrait studies of Nazimova. These paintings depicted the famous Russian actress in her various moods throughout the course of the photodrama, and presented a spectacle that would instatnly arrest the eye of the passer-by.

The paintings were then set into the panels devised for display purposes in the lobby, bearing above or beneath the name of the star and that of the attraction. Then at the left of the display a smaller panel contained a novel design of a figure in a rabbit costume supposed to portray the famous rabbit dance of Nazimova, which is one of the sensational features of "The Brat." At the bottom of the panel, in contrast to this, was shown a still from the production that presented a tense moment in the story of the play.



A typical crowd at the California on "The Brat" engagement



The California's box office displaying "The Brat" special oil painting

But Mr. Miller and Mr. Leonhardt did not stop here. In their combined decoration and publicity scheme of the California's lobby, they included another display that would convey to patrons the unusual and novel character of Nazimova's role in "The Brat.". This was another panel, flanking the box office and holding a reproduction in oil of the pose in which the defiant little "Brat" lifts her skirts in disgust at the shocked and haughty members of her benefactor's family.

In the story of Maude Fulton's play the "Brat" is a little chorus waif, who is rescued from the night court by a famous author, and then taken to his home. A small caricature accompanied this panel bearing the caption, roughly lettered, of "The Brat," and below Nazimova's signature, beneath which was inscribed the device, "A new triumph of her unrivalled artistry."

Another Newspaper Which Has Come to Recognize the Universal Interest in Motion Pictures

HARDLY a day passes but that a letter comes in from a newspaper, acknowledging their conclusion that motion pictures are entitled to free space in the news pages and asking us for the best method or getting the kind of stories they want for their movie section, live, interesting short articles about new pictures and the players, not the press agent junk so many producers turn out by the ream for the use of dramatic editors. Usually the letters contain a subscription to the News, with the information that after studying the subject the editor has decided that he can obtain the material he desires more easily and quickly from our pages than through any other medium, and especially do the writers on the dramatic and amusement sections value the "Plan Book."

One of the latest communications is from the Houston Press, a portion of which is herewith copied:

Fully 99 per cent. of the growing population of this city, and that population is figured at over the 200,000 mark, is movie-mad. One must stand in line from fifteen to thirty minutes any evening to get inside any of the four or five larger houses to see just an ordinary picture.

Very little is done to play up good pictures. That is to say, little is done on the producer's part or the local manager's part, in this city, to educate the people so they can distinguish the good picture from the mediocre and the sloppy.

I am glad to say, though, that the Press, the only paper in town whose editorial staff is entirely a thing apart from the business management, is free in its criticisms of all plays, regardless of advertisement.

It is my policy, however, to acquaint the readers of the Press amusement page with good shows in the city, regardless of whether the manager of the house that has that show is an advertiser or not, on the basis that what interests 99 per cent. of the people they should know as a matter of news value.

No day goes by without at least three columns of movie stuff in the paper, while on Saturday an entire page, and occasionally two, is devoted exclusively to the movies.

Enclosed you will find check for $2.00, covering a year's subscription to the Motion Picture News to be sent as indicated. With a desire to co-op rate, I am. Yours truly,

JULIEN ELFENBEIN



Two views of the Grauman prologue and stage setting used during the engagement of "The Career of Katherine Bush"

Grauman Makes Prologue and Stage Setting the Talk of Los Angeles

ATTRACTIVE, business-building posters for lobby display has been made a most important part of the duties of members of the advertising and publicity staff of the California theatre, at Los Angeles, and so pleasing have been the displays arranged under the direction of Roy Miller, head of this department, that many people are to be found in the lobbies at all times admiring the original drawings. The style of display is changed each week, this having been found decidedly advantageous, as such a play gives new life to the lobby each week.

In the past pen-and-ink sketches, oil paintings, pastels and poster paintings have been introduced. In no instance have these been made bright, flashy or too colorful, an effort having been made by the artists to harmonize the colorings of the large posters and paintings with the silver gray of the lobby ceiling, walls and frames. Furthermore, the eight subjects made for each week have had no other lobby decoration of any kind to detract from any attention that might be given the lobby. This has been done by keeping the entire space—a width of fifty feet and a depth of thirty—entirely clear, with the exception of the announcement card which hangs from the brass rail in front of the center-box office.



Artistry marks the lobby advertising at Grauman's

There are four large massive frames on either side of the lobby. The front three on either side are used for studies advertising the production being shown, and the frames adjoining the doors on each side always contain announcements respecting the coming attraction. Some of the artists' work on the posters shown in the accompanying cut does not show because the dark reds did not have sufficient contrast from the dark background when photographed, but were most attractive under the lights or during the day. Once the patron is inside the theatre he feels an atmosphere which has been created for the picture being shown.

For the engagement of "The Career of Katherine Bush" a special effort was made to engender this feeling.

Not being satisfied with the rendition of Mendelsohn's "Spring Song" by the forty-piece orchestra at the California theatre at Los Angeles, Managing Director Harry Leonhardt added life to the overture by introduction of a Spring dance, in which a chorus of six and one solo dancer took part. This feature of a recent program at this theatre immediately followed the playing of the overture and was given in response to the applause given the orchestra's number.

Special scenic effects, together with a most harmonizing lighting made the five-minute number particularly attractive. The back drop of a woodland scene was made more effective by the installation of two large trees in the foreground. Around these the fairies of the Spring winds danced. The overture and dance number immediately preceded the presentation of the feature.

Another Small Town Guy Who "Plays 'Em off the Bat"

HERE'S another one of those small town guys that plays good pictures right off the bat aud proves that it pays. He is Luther M. Warner, manager of the Rex theatre at Three Rivers, Michigan.

Warner runs three shows each day despite the fact Three Rivers is a city of only 5,500 inhabitants, but he packs 'em in for the simple reason that his theatre draws from all over St. Joseph county. Besides using half and sometimes full page advertising in the Three Rivers newspaper, he has dodgers printed whenever he has a feature picture and he bills every town in the county. As the result the Rex theatre is enjoying probably the largest motion picture business of any town of the size of Three Rivers in the country.

Warner advertises so much that he finally persuaded the publisher of the newspaper to use a front page reader every day concerning his theatre program. He also recently appeared before the city commission at Three Rivers and argued until permission was granted him to operate his theatre on Sunday. The first Sunday Warner opened his theatre to do business he had the Mack Sennett bathing girls there in person. To help him boost the Sunday show the "beauties" were asked to attend church and Sunday school. They did, and as the result the theatre was packed capacity for all three shows.

Warner is but twenty-two years old and is probably one of the youngest theatre managers in the state. He saw service in France and during his absence from Three Rivers, his wife, who is two years younger, managed the house. At this time she became known in the motion picture circles of the country because she made a record in the seat sale for "Hearts of the World." She did more business with the picture in Three Rivers than the theatre in Kalamazoo, a city of over forty thousand population.

"Advertise to the limit and let the people know they're getting the best, and business is bound to come in leaps," Warner declares.

Uses Motion Picture News *Inserts for Special Publicity Stunt*

FRED LEONARD, of the Glenwood Amusement Company of Indianapolis, Ind., discovered a new use for the advertisements printed in the Motion Picture News when he played the "Spitfire of Seville," featuring Hedda Nova, at the Rialto theatre, Indianapolis, recently.

Leonard cut out the high-colored ads which had been printed in the M. P. News, had his artist do the lettering, then mounted the "cut outs" and placed them in his lobby. The cut outs made the most attractive kind of a display.

In addition to this, Leonard, despite the fact that the Rialto plays vaudeville in addition to some feature picture, featured "The Spitfire" in his advertising above his vaudeville, taking an extra amount of space in all of the Indianapolis newspapers.

However, his efforts were well worth while, as bigger business during the four days that he played the picture resulted.

Race Horses Run Away on Broadway

One Skittish Old Ringer Started Things and for a Few Minutes Times Square Was a Race Track

It is better to be born lucky than rich, says an old adage. Anyway, "Checkers," which is playing at the Central theare on Broadway, has received more free advertising by a piece of luck resulting from a race track horse shying at a piece of paper than could have been purchased for the price of the nag.

The Central has been using three race horses, with jockeys officially attired, to advertise "Checkers," which is a racing story.

While these "Checkers" horses were proceeding up Broadway one day last week, at Thirty-seventh street one of them, Ostrich by name and formerly famous on the turf, shied at a piece of paper and bolted up the thoroughfare.

The other horses evidently concluded a race was on and started after Ostrich at full speed, their jockeys being unable to control them. Never had Broadwayites witnessed a more exciting scene than this horse race on the Gay White Way.

Taxicabs turned into the curbs to give the animals a clear field, while the crowds on the sidewalks halted and started cheering the leading horses. It looked as if the jockeys had framed up the affair, but the fact was that the former turf-speeders were living again the days of glorious contest on the track.

Standing at Forty-second street and Broadway were "Honest John" Kelly, Lou Ludlum, Jack Shaughnessy, Arnold Rothstein and Nat Evans. Kelly drew a fat bankroll from his pockets and, turning to Ludlum, shouted:

"Fifty to ten the chestnut beats 'em all to Forty-fifth street." "You're on," replied Ludlum. The chestnut was Ostrich, who led by two lengths.

"I'll take the black mare now running second," said Shaughnessy. "Even money she leads at Forty-third street."

"You're on for fifty," said Rothstein. All jumped into a taxicab and raced after the horses dashing up Broadway bunched in a spurt for the lead.

At Forty-third street Policeman Jack McDonald of the Broadway squad planted himself in front of Ostrich and grabbed a rein. He was thrown, but regained his feet in time to seize Ostrich again. This was the finish of the race, the other horses slowing up with the halt of their leader.

"What d'ye mean by speeding on Broadway with a race horse?" McDonald demanded of James Forbes, who was riding Ostrich.

"Couldn't help it!" gasped Forbes. "I'm not a regular jockey, and he ran away with me."

"Well, get an emergency brake," advised the policeman.

The party following in the taxicab arrived, and after some discussion it was decided that all bets were off because McDonald had "fouled" the race.



Here are the nags which made Broadway look like a Derby day and sent all forms of traffic scurrying for the sidewalks

A Novelty Advertising Stunt

HERE is an interesting stunt which promises to be productive of much publicity and so far as we know is new.

In its original the illustration accompanying was a card about the size you see it here and advertises Mary Pickford in "Daddy Long Legs."

Distributed to the children of Madison, it has proved a delightful bit of entertainment and is giving "Daddy Long Legs" a lot of publicity which could not be obtained in any other way.

The idea originated with F. J. McWilliams, manager of the Grand theatre, which will show "Daddy Long Legs" sometime in October.

Place the card on a level with the eye both horizontally and perpendicularly and the reading is very distinct.

Sudekum Emulates White Apron Candy Man on "Auction of Souls"

BLAZING a trail for something decidedly unusual in the way of advertising, Harry Sudekum, manager of the Knickerbocker theatre, Nashville, Tenn., has shown a new trick to showmen the world over in the exploitation of a special feature attraction.

This system of Sudekum's might be called the "teaser" system. It is very much on the order of the white-aproned chewing candy man who stands on the outside of department store entrances and passes out a few pieces of candy as a sample to the children as they enter the store with their parents. Each child, as he goes in the store, gets a bag of candy. By the time the child is ready to come out of the store he is also ready for more candy. And this time it has to be bought.

This, to a great extent, was the identical system Sudekum used. When "Auction of Souls," starring Aurora Mardiganian was shown in Nashville, Sudekum tried out his plan.

On Monday night, the opening night for the attraction, Sudekum procured a small projecting machine which could be attached to an ordinary wall socket and carried in a box by hand from one place to another. He took an advance "leader" of about one hundred feet of film from "Auction of Souls" and rigged up a small canvas about 4x6 feet on the corner nearest his showhouse. Placing the machine on the curb and flashing the leader film on the wall a big crowd soon gathered, and, having had an interesting "taste" of the picture, wended their way inside via the lobby lines.

The following night Mr. Sudekum and his little projector worked a different section of the business district, showing the leader to other large crowds. The same plan was used each succeeding night with good effect. Regardless of how small a space there was for the projection of the picture, Sudekum had the machine adjusted so that it could work well.

Before taking the machine out Sudekum made sure that the miniature projector would be practicable. As an example of what might be expected of the machine on wall space, Sudekum had a post card tacked on the doorknob in his office and the machine placed on his desk. The ride of the Turks through the desert, women nailed to crosses—in fact, all details of "Auction of Souls" were to be seen plainly.

But this method of exploitation only followed a thorough billboard campaign. Admission prices were raised from 30 cents to 50 cents. And due to the exploitation, the raise in admission price, instead of having a tendency to make theatregoers lukewarm about seeing the picture, apparently stimulated their enthusiasm.

The appearance of Aurora Mardiganian, the Armenian girl who is starred in the picture, in person at the Knickerbocker added to the interest and made a special appeal to the public. Miss Mardiganian's appearance was freely advertised in the papers and local dailies had interviews on her experiences in the Near East within several hours after she arrived in the city.

The special performances for women, held at the theatre from 10 to 12 a. m. every morning brought out large attendances. During these matinees Miss Mardiganian made talks, in which she explained the cruelties suffered by Christian girls at the hands of the Turks.

How New York Stages the Show

AN insignificant little addition to the main title of a feature film playing on Broadway this week, strikes us as a milestone in the history of the industry.

Following the announcement of Constance Talmadge in "A Temperamental Wife" at the Strand, is a sentence which acknowledges that the producers are indebted to Jane Cowl's play, "Information, Please," for certain of the scenes of the film.

To those who have any great knowledge of both the stage and screen, there has always been a considerable wonder at the nerve producers of motion pictures have displayed in the way whole scenes and sometimes the basic plot itself has been lifted from standard stage plays and offered in picture form as original stuff without apologies, and we are quite sure payment of royalty to the author.

It has been a sort of a trade joke, that some day some one would produce "Ben Hur" with a few changes and claim he was producing a play from an original manuscript. Also it has been currently rumored that in the past many a good story written by free lances and offered to some producer to be declined with stereotyped thanks has later found its way to picture release bearing the authorship of a staff scenario man, while instances have been reported where a copyrighted magazine story has been produced without even a "thank you" to the writer.

It would, therefore, seem that this little incident indicates that we are progressing in our filmistic honesty, and if such be the case it is fitting that some one make due note of the fact.

We are terribly afraid that in the past we have given both the inside and outside world reason to view us with suspicion.

If we are to purge outselves of certain little rascally tricks of the trade which in most lines of business might have landed an occasional offender in jail, and it is quite time that we did some purging, we certainly should lend encouragement to those who are displaying an inclination to be honest even to the extent of dispensing with a certain amount of personal glory, to say nothing of editorial prestige, by giving credit to the real author of an idea which has been selected for use in picture making.

"Honesty is the best policy," and our hats are off to Anita Loos Emerson and her author-director-actor husband, who have established a precedent so far as our rather wide experience in pictures is concerned, in adding such a postscript to a film as they have to the main title of "The Temperamental Wife."

Rialto Theatre

DR. RIESENFELD'S selection of a program at the Rialto this week opens with an overture from Antonio Gomez's "Il Guarany," a composition which the writer constructed, using the native music of the Amazon Indians as a basis and in its strains is much that even the uninitiated would infer to be characteristic of this South American country.

Gomez, while educated in Milan where he wrote a number of operas which includes "Il Guarany" as the most successful and an ode entitled "Il Saluto del Brasile," was a native of Brazil and therefore his use of Amazonian melodies in his musical works was natural. Introduction of the strains of the native music in this composition make the work both piquant and effective. It is a resoundant number in which the brass contributes largely. The overture is given without special stage settings with the pit flooded in scarlet and the house dark. The summer garb for the orchestra, palm beach suits, has been discarded for the season and the conventional black again reigns.

The Rialto Magazine opens with International's views of women war workers being accorded honors at San Francisco and of the West Coast's latest water sport, planing behind aeroplanes at San Diego, also from International, following.

The third strip is a scenic subject by International entitled "Waikiri," being views of water sports including canoeing in Hawaiian waters.

Mutt and Jeff follow this bit in "Everybody's Doing It," being another "shimmy" subject in which the cartoon comedians are again conducting a dancing parlor.

International again contributes to the reel on the return to current events with more scenes of Cardinal Mercier, this time with King Albert of Belgium included. The strip was shot at Dinant, Belgium.

Gaumont offers a late view of the Pacific Fleet at San Francisco with Pathe's first bit showing General Pershing being entertained by New York Elks coming next, and Wilson at St. Paul, Minn., following. This is also by Pathe.

Photographs of Berlin since peace was declared, taken from the air and presenting a bird's-eye view of the city, an International subject of unusual length, comes next.

"Relaxation," an unidentified scenic release, follows. This was projected to the music of violin and harp alone, making a most pleasing accompaniment, and closed the reel.

The duet from "The Pearlfishers," sung by Martin Brefel, tenor, and Edoardo Albano, baritone, both artists of excellent voice and well known to Broadway audiences, is number three on the program. The number is given with the house dark and the singers attired in evening dress, focused in an amber spot.

The feature picture is "The Witness for the Defense," adapted from A. E. W. Mason's standard play of the same name by Oudida Bergere, and directed by George Fitzmaurice. The picture is a domestic drama of English social life with all its locale in England and India. Elsie Ferguson has the role of Stella Derrick, the heroine, and the supporting cast contains some well known names including Wyndam Standing and Warner Oland.

During the projection of the feature picture when the locale of the story changes from England to India, the machines are stopped and two stage settings, one in each of the smaller arches at the sides of the theatre, are exhibited. Both are reproductions of typical East India scenes with the palm trees and clear sky with which we have come to associate this eastern possession of the British Empire. The setting on the right shows a full moon in a cloudless sky. When the picture is again thrown on the screen the curtains are allowed to remain parted, providing an atmosphere for the East Indian sequences of the story.

The fifth number is an instrumental offering, Harry Edison and Frank Wolf in a marimbaphone duet, "Tents of the Arabs." The instrument proves popular at the Rialto and this is not the first time it has been given place on Rialto programs.

Charlie Chaplin's early comedies seem to have the nine lives of the proverbial black cat, for "The



Interior of the Orpheum theatre, Harrisburg, Ill., looking toward the front of the house from the stage

Floor Walker," with a new sponsor, is offered for the broad comedy number and a typical Broadway audience laughed and chuckled at the premier comedian's efforts, shown we don't know how many times, as heartily as if the subject had never been viewed in the past.

The organ solo at the Rialto is "Torchlight March," played by Arthur Depew.

Strand Theatre

THE Strand program is very cheerful and very romantic this week with a nice selection throughout for a proper balance to provide good entertainment.

The overture selected is the overture from "Poet and Peasant," that tuneful opera of Suppe's that is as familiar and popular as the strains of a song hit.

For its rendition a stage setting has been prepared which adds greatly to the enjoyment of the number.

The scenic canvass disclosed by the parting of the draperies as the first strains of the overture begin, is of a poetical nature. Looking in perspective a slow moving sheet of water is seen which might be either canal, river or lagoon with low banks on either side on which grows luxuriant vegetation including high colored ornamental trees. The sky line ends in wooded hills, while on one bank is the only sign of human habitation, a huge marble pagoda whose round dome and massive pillars give evidence of architectural wonders within.

The lightings at first are the warm yellows verging on pink, suggestive of late afternoon in a tropical country, to be changed to the deep green and purple hues of the quick early twilights of the warm countries as the playing of the overture progresses. When the setting has been dimmed to full extent, white fleecy clouds drift across the sky and add realism to the scene. Toward the end of the overture the canvas is gradually returned to its original lightings. The house and orchestra pit are flooded in amber at the beginning, later dimmed and lighted in blue and green with a return to the first lightings at the close.

The Strand Topical Review opens with a Pathe strip showing the smallest practical aeroplane in the world in operation at San Francisco, with International's views of the recent parade in honor of women war workers in the same city, following.

Kinograms makes its initial showing in the number with a bit concerning the Prince of Wales at Sault Ste. Marie and follows it with General Edwards decorating the war heroes' mothers at Cleveland.

A Pathe scenic in colors, "In Scenic Wonderland —Switzerland" follows with a return to current events at its finish, in views of the recent New York policemen's field day used as an analysis of motion subject.

Pathe continues with more New York events in the visit of General Pershing to the B. P. O. E., with International following this strip showing the horse given to the General during Pershing week.

This strip closed the reel, the usual Topics of the Day having been taken from the number for this week.

The first vocal is "Springs a Lovable Ladye," sung by Dorothy South, the Strand soprano.

The feature picture is "A Temperamental Wife," with Constance Talmadge starred, and provides this ingenue with a typical vehicle constructed along comedy lines and with good speaking titles, the work of Anita Loos Emerson, worthy of commendation. The production is the combined work of John Emerson and his talented wife and is offered as an original script except certain scenes which are taken from the Jane Cowl play, "Information Please."

The fifth number on the bill is a vocal duet, "La Forza Del Destino," sung by the Strand tenor, Walter Pontious, and Carlo Ferretti, baritone, whose services at this theatre began last week in solo work.

The scenic is an Outing Chester—"When It's Time to Retire," quite up to the standard of these out-door numbers.

Harold Lloyd again gets a Broadway showing with his latest comedy "Count Your Votes," a subject which pleases those who enjoy broad comedy. The organ solo is the introduction to the third act of Wagner's "Lohengrin," played by Ralph H. Brigham and Herbert Sisson, alternating.

Academy of Music

THE Academy of Music's three-hour program opens this week with the first overture devoted to selections from the popular musical comedy, "Oh Boy," played by the Symphony Orchestra which forms a tuneful and effervescent number insuring the proper atmosphere for the first part of the bill which is of the lighter variety.

Internationals news weekly follows the overture and is composed of the following strips. Views of the smallest practical aeroplane now at San Francisco, with daring stunts performed by the aviator; Aquaplaning at San Diego behind aeroplanes; Mt. Kileaua, the Hawaiian volcano, in action, showing the boiling lava and other attendant phenomena of eruptions; a captured German submarine being exhibited at Los Angeles; "Ould Sod" babies being on view at a Chicago baby show; the German troops in athletic contests at Berlin, Germany; women war workers being honored by ceremonials at San Francisco.

The current events is followed by a "Mutt and Jeff" cartoon entitled "All That Glitters Is Not Gold Fish," in which the cartoon favorites are shown as proprietors of a bird, animal and fish store.

The first feature is "Kathleen Mavourneen," the famous Irish classic story, which has been produced for the screen with much attention to details and is historically correct, with Theda Bara in the title role. The feature is extra length and in support of Miss Bara is a large cast of correct types.

The first comedy to be shown is "Dabbling in Society," a Sunshine production containing some good trick business and with the titles rather well worded. This number is projected to the music of the Dixie Jazz band which has been added at the house as an extra feature and which is pleasing Academy audiences, judging from the rounds of applause the renditions receive.

View of a new stage setting usually changed weekly is withheld to the rendition of the second overture, which this week is the overture from the Offenbach opera, "Orpheus," a standing work that never fails to please all lovers of good music.

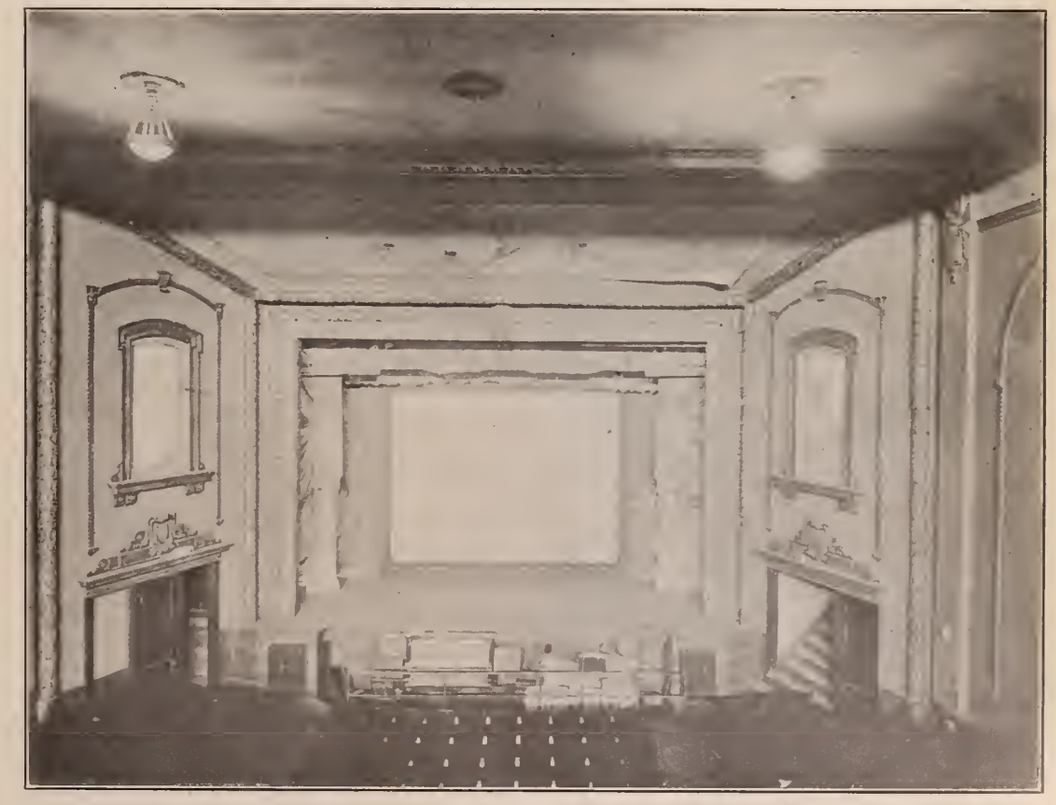
The stage setting is formed principally by the use of a painted canvas, depicting a lake which is screened on its sides by trees and a Roman garden which extends down to the water's edge and which ends in perspective in wooded hills.

In the distance a glimpse of dwellings suggestive of villas are seen. For the portions of the scene which represent the garden mentioned considerable detail has been worked in. Steps lead down through its entire distance. The ground is paved with stone and at the gate a stone lion mounted on a pedestal guards the open end. Trees which would suggest the locale of Rome or some other Adriatic country, break the wide expanse of beautifully colored sky. The setting is lighted to suggest a bright morning and the spectator can imagine that the air out on the little lake is cool and bracing. The scene is not varied throughout the rendition of the overture and is covered with the picture screen at its close. A vocal solo follows the orchestral selection. Grace Hoffman, the very well known coloratura soprano, is the singer and her selection is a tuneful one from the light opera repertoire. For an encore she uses "The Last Rose of Summer," with special piano accompaniment. Both songs are deserving of the enthusiastic applause in which they are received. The vocalist is prettily attired and sings from the stage and from a spotlight of amber.

The second feature is King Vidor's "The Other Half," which has an all star cast although Zazu Pitts is really the featured player.

The bill closes with Harold Lloyd's comedy, "Rajah," used last week at the Rialto, and which is acknowledged to be one of this comedian's best productions.

The intermissions are filled with Victor Despommier at the organ playing "La Favorite."



The Orpheum interior, Harrisburg, Ill., showing stage, orchestra pit and projection screen

"Checkers" Has Premiere at St. Louis

Picture Version of Famous Racing Play Shown First in Middle West Metropolis as Compliment to Author

BECAUSE Henry Blossom, Jr., a St. Louisan, wrote the stage version of "Checkers," the Liberty theatre of that city was accorded the honor of the premier presentation of the film version of the play, and accordingly the Liberty manager, Edward L. Hyman, also a member of our Advisory Board, began planning an advertising campaign which was to eclipse even the usual energetic exploitation policy of the house.

Hyman received confirmation of his playing dates well in advance of the showing and immediately began an advertising campaign which was second to none ever made for the exploitation of a photo-play in St. Louis. As he was in the midst of his work he was notified that he was to report in Denver, Colo., at once. "At once" means just what it says and Hyman left St. Louis a few hours after receiving the telegram.

This left the burden of the responsibility for the success of "Checkers" on the shoulders of Harry Greenman, assistant manager and treasurer of the Liberty Theatre. Greenman, as are all Fox employes, is a student and he knew that he must 'make good.' The mere fact that the manager of the theatre had left the city permanently did not relieve him of the responsibility of putting the production over.

Greenman is a youngster, having just recently reached his majority but his experience in the movie game was sufficient to enable him to take up where Hyman left off. Greenman managed the Victoria Theatre in Buffalo, N. Y., for eight months before joining the Fox Company.

Here are a few of the things he did to insure the success of the picture which is said to be one of the most elaborate ever filmed.

Greenman made arrangements with ten of the Woolworth and Kresge stores in St. Louis and vicinity to give space in their show windows for displaying advertisements of "Checkers." A horse nicknamed "Remorse" after the winner of the great Derby in the picture and mounted by a youngster in a jockey's togs paraded the streets in all sections of the city for three weeks before the picture was shown.

More than 500 'strips' bearing the word "Checkers" and giving the name of the theatre and the date of its playing were pasted around telephone poles in the vicinity of the stores.



The New Liberty's display in a Kresge "five and ten" window



The race "hosses" used to exploit "Checkers" at the New Liberty, St. Louis

An insert was placed in 3,000 copies of the song "Checkers" which were sold in the Woolworth and Kresge stores. Then 5,000 copies of the following notice were pasted on the windshields of every machine that stopped on the downtown streets and in front of the theatre:

NOTICE.

Your car has been standing here over one hour. This is violating traffic rules of this city. You are requested to appear at Woolworth's Songland, Broadway and St. Charles street, to hear the song and visit Wm. Fox Liberty Theatre, Aug. 31, and see "Checkers."

A motion picture tense with life and action and abounding with thrills.

A thrilling spectacular story of racing life with plenty of comedy.

Bigger, better and more punch than any racing story ever produced.

"Checkers" cost $350,000 to produce.

Wm. Fox latest and most spectacular production.

WM. FOX LIBERTY THEATRE,

Delmar at Grand.

Then a "trailer" showing several scenes in "Checkers" was thrown on the screen at every performance for two weeks before the production was to be shown. Greenman had but a few days to complete all arrangements before the picture was to be shown for the first time. In the meantime his advertising campaign was bearing fruit.

The phones in the office of the Liberty Theatre rang continuously and Greenman was constantly answering inquiries about the picture.

Cleverly written stories, on ideas furnished by Greenman, were furnished the newspapers carrying the Liberty's advertisement, as advance notices Then Sunday afternoon, Aug. 31, arrived and Greenman waited anxiously to see what would happen.

What happened exceeded his fondest hope and the result was that persons who bought tickets for the matinee performance were unable to use them until several days later. It would be revealing a trade secret to tell how many persons succeeded in getting into the theatre to see this master film production, but many hundreds went away when they saw the crowds.



The New Liberty's special hand drawn ad used for "Checkers" engagement

The Fiction Mart

A Service Department for Producers and Studio Executives

A SERVICE DEPARTMENT

¶"The Fiction Mart" is at your service. It serves you first by the publication each week of synopses of the latest novels and other fiction made available for motion pictures.

¶Then, should any of the stories interest you particularly, a telephone call or note to "The Fiction Mart" will bring whatever further information you may desire concerning the story, its publisher, and the details concerning the screen rights.

¶The service of "The Fiction Mart" will be limited only by the demands you make upon it. Let us hear from you; let us conduct your investigations.

Shadow Mountain

By Dane Coolidge

Character of Story: Western, mining.
Theme: Vindication.
Characters: Wiley Holman, mining engineer, lead; Virginia Huff, the belle of Keno, beautiful, capricious; Widow Huff, termagent; Death Valley Charley, half-wit prospector; Samuel Blount, banker, scoundrel; Colonel Huff, old school Southern gentleman; Stiff Neck George, Blount's gunman.
The Plot: Keno has been deserted with the closing down of The Paymaster, a great gold mine. Colonel Huff, having been squeezed out of his control of the mine, has disappeared and is thought to have been lost in Death Valley. As a fact, he is hiding from his wife, who, since the loss of his fortune, has nagged him unendurably. Wiley Holman comes to Keno to secure possession of The Paymaster with the idea of vindicating his father, Honest John Holman, who is generally believed to have robbed the Huffs, and also to restore the fortunes of the Huffs. He knows that the mine contains rich stores of tungsten. Blount, the real cheater, who has the mine, does not know this and loses money in an attempt to mine gold. Blount allows Wiley to obtain possession, expecting to oust him later. Then ensues a fight for the mine in which Wiley in winning until Virginia goes over to the enemy, having been persuaded that Wiley is robbing her. Wiley kills Stiff Neck George in self-defense. He flees to Death Valley and meets Colonel Huff. Virginia follows. They return to find that Virginia has saved the mine and the lovers are united. Good Western atmosphere, plenty of action, simple plot. Good character work in Virginia, triumph of her father's nature over that of her mother.
Locale: Death Valley, principally out of doors.
Picture High Lights: Blowing up of mill. Wiley's fight with Stiff Neck George; dramatic situations in financial fight; love scene on desert.

* * *

Partners of the Out-Trail

By Harold Bindloss

Character of Story: Romance and adventure.
Theme: Contrast between new blood and old.
Characters: Jim Dearham, a son of Canada; Carrie Winter, a pal of the trail; Jake Winter, Dearham's mining partner; Bernard Dearham, Jim's grandfather, English, rich by his own efforts; Mrs. Halliday, stepdaughter of Jim's uncle Joseph; Dick Halliday, her son; Evelyn Halliday, her daughter; Lance Mordaunt, Evelyn's cousin; Baumstein, a villain.
The Plot: Jim Dearham, temporarily on his uppers, is waiting in a restaurant in Montreal when he serves Dick Halliday, Evelyn and Lance Mordaunt. He is much struck with the beauty of Evelyn and believes that he has fallen in love with her. Later he goes West and in company with Jake Winter and his sister Carrie, carries on a plucky fight against nature and treachery and succeeds in putting a telegraph line through a stretch of wilderness. Lance Mordaunt and Dick Halliday take refuge in his hut from a storm and there Mordaunt discovers that Jim is the lost heir to the estate of Joseph Dearham; including Langrigg, a country seat. He conceals this knowledge, but Jim finds the truth in a newspaper advertisement. Jim goes to England, taking Jake and Carrie with him. As master of the estate he directs affairs with Canadian energy, to the approval of his grandfather, but to the disgust of Mordaunt and Evelyn, who are over-bred aristocrats. Jim has much trouble with poachers stirred up by Mordaunt and on one occasion nearly loses his life, but is saved by Carrie. Jim proposes to Evelyn and Mordaunt persuades Evelyn to run away with him, but this plan is frustrated by her brother Dick, who knows Mordaunt's character. Mordaunt is exposed and agrees to leave England and Evelyn promptly marries an elderly suitor. Jim discovers his love for Carrie and marries her with the approval of his grandfather.
Locale: North woods, Vancouver, English country. Chiefly outdoor.
Picture High Lights: This novel contains two distinct stories and the English part has the greater plot; many thrilling escapes in woods, rapids, etc., in first part; two or three in second part.

Heritage

By V. Sackville West

Character of Story: Psychological.
Theme: Heredity.
Characters: Ruth Penniston, afterward Westmacott, a strange mixture of British country girl and gypsy; Christopher Malory, gentleman of fortune; Rawden Westmacott, Ruth's husband and cousin; Amos Penniston, Ruth's father; Leslie Dymock, Ruth's intended husband.
The Plot: Ruth Penniston and her cousin, Rawden Westmacott, are part Gypsy by inheritance from their great grandmother, who is still living when the story opens, but who takes no active part in it; a little old woman who was once a Spanish dancer. Of the children in the family only these two inherit the fiery temperament and uncertain character of the Spanish dancer and are naturally drawn to one another though it is not possible for them to be happy together. Christopher Malory, visiting at the farm, realizes that this is true and persuades Ruth's father to forbid Rawden to visit her and persuades her to accept Leslie Dymock. Ruth, who has fallen in love with Malory, then realizes that he does not love her and runs away with Westmacott. They are married. Malory is absent for a long time, during which time, Ruth has children and continues to live with Rawden, though he treats her brutally and she is once forced to attempt his life. Later Malory comes and asks her to go away with him but she refuses. Rawden finally becomes afraid that Ruth will murder him and this so preys on his mind that he deserts her altogether and she then sends for Malory, who has at last discovered that she loves him and that he loves her.
Locale: Kent, England; English farm scenery.
Picture High Lights: There are good emotional scenes, but no great amount of action beyond Ruth's attempt to kill Rawden; an opportunity is afforded for character acting.

* * *

Diana of the Moorland

By Louis Tracy

Character of Story: Detective story, love interest.
Theme: Mystery.
Characters: Diana Fenton, officer's orphan, good blood, poor, beautiful out-of-door girl; Walter Hardy, metalurgist, inventor; Arthur Flecke, fashionable rake; Lord Henry Dallinger, Diana's uncle; Lady Dallinger, her aunt; Furneaux, detective; Rabbit Jack, poacher and petty criminal.
The Plot: Diana Fenton, lost on Howlsike Moor, stumbles on the body of Sir Dudley Seacroft, who has apparently been trampled to death by his horse. She carries the body on her own horse until she comes to Black Inges Farm, where Walter Hardy is conducting experiments. While Hardy goes for help, Rabbit Jack enters Hardy's forge and robs the body. He is caught, but the theft is not discovered immediately. He implies that he knows something of Seacroft's death. Seacroft and Diana were to have been married as a matter of convenience. Arthur Flecke, heir to Seacroft's estate, now takes his place as suitor for Diana's hand. Diana and Hardy fall in love. From this point the story is concerned with the unraveling of the mystery surrounding Seacroft's death and the discovery by Furneaux of evidence that the crime was committed by Flecke, who knocked Seacroft from his horse and then forced the hunter to trample him. This is corroborated by Rabbit Jack, who witnessed the murder. Flecke commits suicide, Hardy makes a great discovery which will win him fortune and Diana promises to be his wife. Simple plot.
Locale: Rural England, principally out of doors, but with manor houses and some interiors.
Picture High Lights: Hunting scene; capture of Rabbit Jack; fight between Flecke and Seacroft on horseback.

* * *

Booty

By Douglas Grant

Character of Story: Metropolitan; mystery.
Theme: Attempted robbery.
Characters: Eustace Wadsworth, fat and valiant; Moira Kildare, thoroughbred but shrouded in mystery; Rutherford Quade, hunchback, mas-

(*Continued on next page*)

SERVICE FOR DIRECTORS AND SCENARIO EDITORS

(*Continued from preceding page*)
ter criminal; Mrs. Ezra Throckmorton, young wife of millionaire; Ezra Throckmorton, magnate; Phyllis Calhoun, an artist, his granddaughter; Captain Gore-Pevensy, co-worker with Moira Kildare; Felix, waiter, tool of Quade.

The Plot: This story has a double love interest running through it and is full of thrills. By casually stating in regard to a certain military division, "There were thirty, but now there are twenty-six," Eustace Wadsworth plunges himself into a maelstrom of intrigue, is followed in England, assaulted and robbed, shadowed to America and finally roused to a determination to solve the mystery. He meets Moira and Gore-Pevensy under the impression that they are working with the mysterious gang following him and for some time they think him a member of the same gang. Through a series of thrilling adventures it develops that the Earl of Cranchester, being on the point of death and without issue, has dispatched three messengers to bear to Mrs. Ezra Throckmorton, a distant relative, a string of pearls known as "The Queen's Tears"—being the necklace worn by Mary of Scotland when she was executed. This necklace by law would revert to the crown and the Earl does not desire that it shall pass from his family. Quade and his gang are attempting to gain possession of the pearls, which are concealed in a bottle of olives. Gore-Pevensy and Moira Kildaire are endeavoring to deliver and, later, to recover these pearls.

Locale: England, New York and Westchester. Exteriors and interiors about equal.

Picture High Lights: Capture and escape of Moira from New York hotel; kidnapping of Wadsworth by Moira; big scene between Quade and Gore-Pevensy..

* * *

Burned Bridges

By Bertrand W. Sinclair

Character of Story: Romance; Northwest.

Theme: The Evolution of a Man.

Characters: Wesley Thompson, missionary; Sophie Carr, a daughter of the forest, but widely read; Sam Carr, Sophie's father; Tom Asche, remittance man, in love with Sophie; Donald Macdonald, the Factor.

The Plot: Wesley Thompson, sent into the north woods as a missionary, finds the people there a quiet, slow-spoken lot who regard missionary work as scarcely a man's job. Sophie Carr, who has made an immediate conquest of Thompson, looks at the matter in the same light and, after some months of inward struggle, Thompson realizes that he is getting nowhere in his work and accepts an offer of a job trading skins for the company represented by Donald Macdonald, the factor. On his return to his station at Lone Moose he finds that the Carrs have inherited money and moved away. Tommy Asche, also interested in Sophie, suggests that they strike out together for the Pacific Coast and they do so. Thompson goes to San Francisco, where he encounters Sophie and where, after trying many occupations, he becomes a successful automobile salesman. The Carrs having moved to Vancouver, where Tommy is also located, Thompson applies for this territory and secures it. He makes a success of business as Asche has also done. Thompson, after a long wait to be convinced that it is his duty, decides to go to the front. He goes to tell Sophie goodbye, but before she learns of his enlistment in the Flying Corps, she reproaches him with slacking. He leaves. Tommy goes into the shipbuilding business. Thompson is invalided home to find that Asche has told Sophie he is dead and they are on the point of being married. Learning of Tommy's deception, Sophie sends Tommy away and marries Thompson, who, having burned his bridges behind him, one after another, has become a man among men. Simple plot showing how a man progresses from the academic to the human viewpoint.

Locale: Canadian woods, San Francisco, Vancouver.

Picture High Lights: Good scene where Thompson decides to renounce his ministry because he is getting nowhere; several good emotional scenes, but the drama lies in the psychological rather than physical action.

* * *

Buck

By Charles D. Stewart

Character of Story: Character comedy.

Theme: Personality.

Characters: "Buck" Summers, everybody's friend; Clint McClintock, his friend; Prof. Arthur Holt, professor of Hebrew and other Ancient Languages; Cynthia, his wife; Elaine Hosmer, Buck's ambition; Senator Whaley; Zachary Summers, small town magnate, Buck's dad; Reggie Thorndyke, society man; Cyrus Thorndyke, big town magnate, his "governor."

The Plot: "Buck" Summers, or J. Buckingham Summers, as he later becomes, is one of those people who can't help making friends; a sort of unofficial politician who gets things done because he knows everybody and because everybody finds it a pleasure to do things for him. Finding his friend, Prof. Holt, worried lest the University drop the course in ancient languages, Buck gets Senator Whaley to secure an independent appropriation for it. His next exploit is to conduct the burial of Rameses, University mummy, who could not stand the climate of the Middle West. Holt is inspired by this to write a poetic drama in which the mummy comes to life. Buck having made the acquaintance of an innocent young actress, receives a visit from his father and, after thinking things over, leaves college and engages in the van business, where he meets Elaine Hosmer. Conducting a society circus for Reggie Thorndyke, he meets Cyrus Thorndyke, who backs him in the manufacture of a patent cookie cutter. Buck meanwhile has arranged with a theatrical producer to make a musical comedy of Holt's poetic drama, with the result that the Holts are lifted from near-poverty to comparative wealth. Buck, himself, meanwhile, has acquired a tidy sum in selling cookie cutters and marries Elaine. Very simple and not very consistent plot, but good character work, plenty of humor and sufficient incident to form basis for straight story.

Locale: Chicago.

Picture High Lights: Burial of Rameses; society circus; several minor comedy situations.

* * *

The Mystery of the Abandoned Room

By Wadsworth Camp

Character of Story: Detective story.

Theme: Personal resemblance.

Characters: Bobby Blackburn, extravagant grandson; Silas Blackburn, rich grandfather; Katherine Perrine, Bob's cousin and fiancee; Senor Carlos Parades, a friend of Bobby's; Maria, Spanish dancer; Doctor Groom; Howells, a detective; Hartley Graham, another friend of Bobby's; Robinson, another detective.

The Plot: Bobby Blackburn, spendthrift, is called to the house of his grandfather, but remains in town to attend a dinner with Senor Parades and Maria, a Spanish dancer. He drinks more than is good for him and awakes to find himself in an abandoned farmhouse near his grandfather's estate, The Cedars. He decides to return to the city to freshen up and is accosted by a detective who tells him that Silas Blackburn has been murdered and that Bobby is wanted at the house. Blackburn has slept in an abandoned room in The Cedars where three times the death of a Blackburn has occurred from a wound in the head. He is found dead with a wound in the head, all the windows and doors being locked from the inside. As he had just cut Bobby out of his will suspicion falls upon him, but he is not arrested. Howells, the detective, sleeps in the abandoned room and meets death in the same way. Robinson takes charge of the case. A mysterious woman in white haunts the place. Parades comes and stays at the house and is also suspected. Silas Blackburn, who had apparently been buried, reappears at home with a newly healed wound at the back of his head, but promptly disappears again. It develops finally that the body first found was that of Silas' brother who had returned to America to claim from Silas money that Silas had robbed him of years before in South America. Maria is the daughter of this brother. Silas kills his brother and the detective. Silas drowns himself and Bobby is cleared of suspicion and is free to marry Katherine.

Locale: Westchester. Chiefly interiors.

Picture High Lights: The chase of the woman in white; secret panel in abandoned room, re-appearance of supposed dead man.

* * *

The Taker

By Daniel Carson Goodman

Character of Story: Analytical.

Theme: Inability of a selfish, egotistic man to find happiness through various types of women.

Characters: The man, Leonard Vernon; his mother, Mrs. Vernon; his first wife, Jennie Clemons; his second wife, Mabel Gillette; his sweetheart, Marcy Moore; Jennie's father, Marcy's husband and father, several other women.

Plot: Leonard leaves his devoted but incapable mother in order to experience a broader life and follow an artistic career. He soon marries Jennie, whose father owns a large factory and gives him a lucrative position in the factory, also leaving it to him at his early death. He grows tired of Jennie, divorces her and marries Mabel, his stenographer. Then he finds Mabel monotonous and becomes interested in Marcy, who works in his factory. Mabel commits suicide. Marcy's husband tries to kill him, but succeeds only in wounding him slightly, set fire in the factory and leaves town for good. While recuperating, Leonard sends for Marcy, and finally installs her in a New York apartment, where he visits her and takes her to theatres and restaurants. This also palls and he leaves her, but is so much depressed when she chloroforms herself that he even attempts to take his own life unsuccessfully. He drifts around with various others until a very young girl mistakes his interest in her for her mother and informs him that she supposes he is about fifty years old. Then he returns to Jennie, who receives him with open arms.

Locale: Hastings, N. Y., and N. Y. City., mostly interiors.

Corbett in "The Prince of Avenue A"

James J. Corbett's big super-feature to be made under the Universal banner when he returns from New York where he has been vacationing after completing the serial "The Midnight Man," will be "The Prince of Avenue A." It is a story from the pen of the prolific writer of stage melodramas, Charles T. Dazey.

It will be directed by Rex Ingram, who is now producing "The Beach Comber," starring Elmo Lincoln.

The story concerns political circles in a big city and Corbett will be seen as the boss of his ward.

Live News from the Producers



Tom Mix, receiving the aerial invitation from Mayor Rolph of San Francisco to visit the 'Frisco rodeo

W. H. Scenario Editor Resigns

Elmer J. McGovern, for the past two years production editor for the W. H. Productions Co., has severed his connection with that concern to become a free-lance editor.

Mr. McGovern has been in the film world seven years and has had experience in every phase of the industry.

As editor for the W. H. Production Co., Mr. McGovern has edited close to 500 reels of Keystone Comedies and Kay-Bee Productions, also the Chaplin and Arbuckle pictures released by the same company. But it was the work he did on the $300,000 Production, "Mickey," which brought him to the fore and placed him in the front ranks of motion picture editors.

Mr. McGovern will make his headquarters at Joe Miles Projection and Cutting Rooms at 220 West 42nd street.

Burton Holmes Returns from Europe

Burton Holmes, traveller and author of the Travelogues, has just returned from Europe on the "Adriatic" with Mrs. Holmes after about four months of motoring through France, Belgium and the Occupied Rhineland, where he and his accompanying staff of assistants have made an exhaustive study of the conditions of the countries and peoples from the point of view of the tourist.

He brings back to America with him an infinite variety of motion pictures and photographs for his colored views, showing not only scenes of devastation, but also the natural beauties of the unscathed cities, towns and villages, and what the people in these three countries are doing along the lines of peace and their endeavors to re-adjust themselves and their communities in agriculture and manufactures, after four years of war. Mr. Holmes' season begins in November.

President Recognizes Fox News

Writes Approving the Platform of Service Adopted

WITH the time not far distant for release of the first regular reel of the widely heralded Fox News, reports from Fox Exchanges of the progress this novel screen feature is making throughout the United States and European markets indicate the greatest interest ever shown by exhibitors in a product of this nature. The release of the first reel is scheduled for October 11.

From all parts of the world Fox Film Corporation is receiving requests for information as to release schedules and deliveries on the Fox News. Never before in the history of the Fox organization has such keen and widespread interest been shown so far in advance of release.

In reply to these thousands of queries the Fox News office, under the directorship of Herbert E. Hancock, is informing the exhibitors—direct and through the Fox exchanges—of the magnitude of the plan and the entertainment values of this unique film enterprise.

The organization of the Fox News is complete and thoroughly efficient. Intense personal interest is being taken in the big project by William Fox, president of the corporation, and Winfield R. Sheehan, general manager—whose original ideas in the conception of this film are built along lines which it is predicted will carry with them enormous entertainment values, punch and power.

Not only has the enthusiasm of exhibitors and others in the motion picture field been aroused, but lively interest in the project has spread to the White House. In spite of his activities as the head of the nation, President Wilson, upon having the announcement of the Fox News brought to his attention and learning of the high educational value of the plan as outlined, voluntarily wrote the following letter to Fox Film Corporation under date of Sept. 1:

I am very much interested and deeply gratified to learn that the Fox Film Corporation is intending to devote its News Weekly to the promotion of universal and lasting peace. It can render the greatest service in this direction. The Moving Picture News Weekly, as an educator and a power for good, can be made of the greatest service to the nation and to observant people everywhere throughout the world, and I congratulate the company upon its public-spirited plan. Cordially and sincerely,

WOODROW WILSON.

It is hardly to be expected that William Fox would allow a communication of this kind, coming from such a source, to remain hidden in the files of his office. President Wilson's letter will be shown in the first Fox News issue.

Up to date, it is announced, several thousand expert cameramen have been engaged in gathering news and novelty features among the 1,642,000,000 people who, according to latest statistics, inhabit the earth.

In every city of any consequence in the world Fox News has a representative—thus bringing the Fox organization into daily touch with every race in the world. It is impossible for any real live news to escape the eagle eye of the Fox News camera, so carefully and methodically has the staff been organized and appointed.

Among the principal more distant points covered with headquarters in each are Yokohama, Tokio, Shanghai, Pekin, Hongkong, Canton, Manila, Honolulu, Wellington, N. Z., Sydney, Melbourne, New Guinea, Borneo, Sumatra, Tibet, Russian Siberia, Irkutsk, Manchuria and Alaska, Canada, South America and Central America are covered. Even down in Tierra del Fuego Fox News has a cameraman ever on the lookout for the new and unusual.

In Europe every city is under the watchful eye of the Fox News camera—among them being Stockholm, Petrograd, Glasgow, Dublin, Liverpool, London, Copenhagen, Havre, Paris, Bordeaux, Brussels, Lisbon, Madrid, Rome.

B.B's New Series to Begin In Nov.

Will Consist of Eight Pictures at Stated Intervals

PREPARATIONS have been completed for release in November of the first of the new Bessie Barriscale Superior Pictures and from the number of inquiries received by Exhibitors Mutual and Robertson-Cole a brilliant season is anticipated. The new series will consist of eight pictures released at stated intervals and all of them will meet the Robertson-Cole Superior Picture standard.

Miss Barriscale's pictures will continue to be made by her own company, the B. B. Features, and the direction of the new series will be under Howard Hickman who achieved such phenomenal results in the previous offerings. Stories and scenarios have been bought without regard to price to insure the star photo-plays suited to her talents and the extensive capacity of her studios.

According to work received from exhibitors and patrons everywhere the distinctive success of Miss Barriscale in the past year has been due in no small measure to her remarkable versatility. She has not been confined in her acting to presentations of the same type but has covered a wide variety of roles and has distinguished herself in all of them. In the coming series the same underlying principle of making each production different in character from the others will prevail.

In the first picture Miss Barriscale appeared as a quick witted American business girl full of "pep" and vigor. In her next "A Trick of Fate" she afforded the contrast of a modest dancing teacher and a Parisian dancer of the lighter life. In "Hearts Asleep" we found her a scrub woman and when an actress appears on the screen in a role of that character real acting is required if she is to keep her hold on popular favor.

"Josselyn's Wife," and "Tangled Threads" gave Miss Barriscale an opportunity to show her worth in the role of the wife who finds happiness after a struggle. As a professional swimmer and later a lady of society the actress was superb in "The Woman Michael Married." Her last release "Her Purchase Price" permitted us to see Miss Barriscale as the Pearl of the Harem. In this she had a colorful and expressive role and it was remarkably handled.

This review of her work shows the care taken to make each Barriscale picture one that will stand by itself.



A scene from "The House of Intrigue," a Robertson-Cole product on



Tom Moore, Goldwyn star in "Lord and Lady Algy"

Metro Buys "The Cave Lady," by Cullen

"The Cave Lady," an original comedy drama from the pen of James Cullen, has been purchased by Metro Pictures Corporation as the most recent addition to its list of stage plays and famous novels, from which Screen Classics, Inc., will make thirty-six big special productions during 1919-20. "The Cave Lady" will probably be used as a starring vehicle by May Allison.

Purchase of "The Cave Lady" is an innovation even for Metro, which recently announced its other decided innovation of "fewer and better" pictures to replace its program policy. For the Cullen comedy is to make its appearance on the screen before or at the latest simultaneously with the presentation of the vehicle on Broadway for a stage run.

Al Jennings' Newest

"Fugitives Who Came Back," the striking narrative of the meeting of Al Jennings, the celebrated ex-bandit with O. Henry, noted writer of short stories, in a drowsy village of Honduras, at a time when the two were able to take part in a revolution brewing just then, has been completed at the Hollywood studio of the Capital Film Company, under the direction of H. W. Bergman.

The picture is the first of a series of short features which are being made, having as a basis, the life-long friendship which existed between Jennings and Sidney Porter, whose pen-name of O. Henry, made him beloved by thousands who read his fiction.

Alice Joyce Progresses on "Pride"

Alice Joyce, with the assistance of her new director, George Terwilliger, is making rapid progress on her next Vitagraph feature, which has the tentative title of "Pride." Written especially for the star by William B. Courtney, the play abounds in dramatic situations, and is fully up to the high standard set by Miss Joyce in her previous pictures. Once more she portrays the "daughter of luxury" type of girl, a role with which she has been closely associated and in which she has met with great favor.

Drury Lane Drama is Claimed

Vitagraph Announces It Has "The Great Ruby," First Credited to Another Firm

ALBERT E. SMITH, president of Vitagraph, Inc., announces this week that his company has secured the film rights to "The Great Ruby," the Drury Lane melodrama written by Cecil Raleigh and Henry Hamilton.

This announcement is given in repudiation of the claim of another concern to have secured the rights to this production.

That there has been active rivalry among several of the big film companies to attach this melodrama, and place it in the crown of their achievements, there seems no doubt.

Vitagraph's victory exists not only in capturing the Drury Lane spectacle from a field of competitors, but in the fact that here is a melodramatic creation practically made to order for photoplay purposes. Although this brain-child of Cecil Raleigh and Henry Hamilton antedated the now all-enveloping silver sheet, these prominent British playwrights might well have had the screens in mind when they built this punch-crammed action-play. It was known on the stage as a production of constant, rapid-fire action from overture to exit march, depending but little upon its spoken lines for its colossal success.

It is not known exactly when Vitagraph intends to produce "The Great Ruby," but it is understood that the undertaking is not far distant.

Corinne Griffith will be the star. Tom Terriss, who has been her director for some time, and who has just finished guiding her through "The Climbers," will direct the melodrama.

Plans on Kay Laurel's Films

Shear Announces Six Will Be Made in the Year, All to Rank with the Best

J. M. SHEAR, executive head of J. M. Shear Company, producers of the new series of Kay Laurel Productions, starring the former Ziegfeld Follies beauty, in a statement issued this week, announced that plans have been formulated for the production of six Kay Laurel features during the year under the direction of Jack O'Brien. Mr. Shear has not definitely decided on the method of release of the Laurel features, but states that he is negotiating with one of the big distributors to take over the marketing and distribution.

Director O'Brien is on the third week of production with the first Laurel feature, the title to which has not been announced. It is taken from a well-known author's work. The story's action is laid in the oil fields of Texas and Oklahoma. Mr. O'Brien states that the first picture will be ready for a review showing the first part of October and a Broadway opening is promised by Mr. Shear.

In connection with the exploitation of the Kay Laurel features, Mr. Shear is planning a countrywide publicity and advertising campaign to include space in the trade and daily papers. A few months ago, Miss Laurel made her debut in the silent drama as star of the screen version of Rex Beach's "The Brand," and in connection with the release of this picture, the star was given wide publicity. She has a large following throughout the country, due to her success in this picture, and as one of the most popular and talented members of the Ziegfeld Revue.

United Theatres Reach Out

Purchase of Big Play Forerunner of Number of Important Acquisitions

WHAT is announced as the forerunner of a number of important acquisitions of plays and other story material that has achieved notable success on the speaking stage and in the field of literature is forthcoming this week in the purchase by United Picture Productions Corporation of "The House of Lies," the remarkable society melodrama by John P. Ritter, which has to its credit on the dramatic stage one of the longest engagements on record in New York, and which long continued to prove highly successful in a career which covered practically the whole of the United States and Canada. Cecil Spooner made a remarkable success in the leading role of Rose, the millionaire wife.

Commenting on the inaugural purchase by the Productions Company, Lee A. Ochs, vice-president, said in part: "United Picture Productions was incorporated only recently as an auxiliary organization which should assist in furthering the plans of United Picture Theatres, Inc., for the securing of the best available material, whether star or story, for the use of the three thousand theatres throughout the country which exhibit United product. A prompt and lively response followed the announcement of the formation of the company, the early success of which is not only gratifying to the officials and stockholders of the company, but which is thus quickly demonstrated by the successful negotiations which have this week resulted in our acquiring "The House of Lies," a highly successful play, which, it is intended, is only the forerunner of similar purchases in the near future.

"The meritorious success which has accrued to the feature offerings of Dustin Farnum, Florence Reed and other United stars has been followed by a demand for United product which in its rapidity and extent far exceeded our immediate expectations. The result has been a quickening of our search for even better material."



Bobby Burns, now in Cuckoo Comedies

Educational Party in Danger for Hours

An exciting adventure recently experienced by Robert C. Bruce, Educational's scenic director, is retold in a letter just received by Vice President E. W. Hammons, of the Educational Film Corporation of America. A "seven-hour session with the thin old man with the scythe," is Mr. Bruce's description of his worst experience in six years of scenic shooting. The Educational camera crew is on board the yacht "La Viajera" and have been working all through the summer months along the little known coast of Alaska and British Columbia.

Mr. Bruce with two others were in a small boat which got into an ice crush in Le Conte Bay, and for hours it appeared as if their small vessel would be crushed, but they finally made their way to safer waters.

Anita Stewart's First Under Mayer Banner

More than ordinary interest attaches to the initial showing of Anita Stewart's latest production, "Her Kingdom of Dreams," at the Strand theatre next week, beginning Sunday, September 21. It not only marks the greatest effort of Miss Stewart, since she came under the Louis B. Mayer banner a year ago, but it should prove a real test as to how much an all-star cast really adds to the quality of a production.

The cast includes such well-known players as Anna Q. Nilsson, Kathlyn Williams, Tully Marshall, Thomas Santachi, Thomas Jefferson, Mahlon Hamilton, Frank Currier, Wesley Barry, Robert McKim, James Neill and Edwin Stevens.

First View of Sunset-Burrud Scenics

Heralded as the greatest series of scenics filmed, the Sunset-Burrud "Legends of the Wilderness" will have a preview in San Francisco, October first of the first "legend" before a selected audience of naturalists, artists, photographers, editors and writers of history. The Sunset Magazine, which is collaborating with Leland J. Burrud, the producer, will stage the preview in one of the largest motion picture theatres in the Bay City.

All America Sings it's Praise on

"THE RIGHT TO HAPPINESS"

ALLEN HOLUBAR'S LATEST AND GREATEST MASTER PRODUCTION
FEATURING AMERICA'S FOREMOST EMOTIONAL ACTRESS

DOROTHY PHILLIPS

"Will be one of the most talked-of pictures of the year. Allen Holubar reveals himself as a born story-teller, a gifted dramatist and a master director." MOTION PICTURE NEWS

"One of the most human film plays of the season." BOSTON AMERICAN

"It is sure to be a big financial success." SAMUEL L. ROTHAPFEL

"Dramatically, the striking element of the play is the presence of Miss Phillips in a dual role.
"It is hard to believe it is the same woman in the two characters." BOSTON GLOBE

Allen Holubar has produced a wonderful picture in 'The Right to Happiness.' It is a picture that will take its place among the truly big productions of the year." LOS ANGELES EVENING EXPRESS

"This should certainly be one of the big pictures this year. Surely this is a special -- and if you handle it right it should be a very big money-getter. The success of Allen Holubar's 'Heart of Humanity' is going to help you a lot in presenting this." WID

"Dorothy Phillips -- as the tempest-tossed agitator gave a powerful portrayal; as the society leader she formed a direct contrast, making her performance of the dual role an achievement. Her acting in the pathetic scenes will draw oceans of tears from the feminine auditors." THE BILLBOARD

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NOTHING BIGGER

and No Photoplay so Big, as This -

Carl Laemmle

DOROTHY

AMERICA'S FOREMOST

The RIGHT TO

PRODUCED UNDER THE PERSON



Universal Jewel Production de Luxe

NOW PLAYING CAPACITY IN NEW

N THE WHOLE WORLD

he Greatest Love Story Ever Told

Offers

PHILLIPS

MOTIONAL ACTRESS IN



Universal Jewel
Production de Luxe

ORK'S BEAUTIFUL PARK THEATRE

All America Sings it's Praise on "THE RIGHT TO HAPPINESS"

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"It is sure to be a big financial success." SAMUEL L. ROTHAPFEL

"Will be one of the most talked-of pictures of the year. Allen Holubar reveals himself as a born story-teller, a gifted dramatist and a master director."
MOTION PICTURE NEWS

"This should certainly be one of the big pictures this year. Surely this is a special -- and if you handle it right it should be a very big money-getter. The success of Allen Holubar's 'Heart of Humanity' is going to help you a lot in presenting this."
WID

"The picture and story by Allen Holubar deserves to rank among the master-pieces of the screen world. It has yet to be equalled."
BOSTON EVENING RECORD

"A powerful picture of today's conditions."
BOSTON HERALD

"We wish to thank you for bestowing on our theatre the honor and privilege of giving 'THE RIGHT TO HAPPINESS,' the new Holubar-Phillips super-production, its world premiere.

"Never during the entire time that the California Theatre has been in existance, have we had so many voluntary expressions of unqualified commendation from our patrons.

"For the entire engagement, from the opening matinee to the closing night, we had throngs of eager patrons lined in front of our box offices and entrances and the gross receipts on the week's business exceeded our greatest expectations.

"I consider the work of Dorothy Phillips in the role of SONIA, the girl of the tenements, absolutely the most artistic piece of emotional acting given to the screen this year."

California Theatre, Los Angeles.
(Signed) FRED A. MILLER, President.

"A big theme, a master hand, a mighty cast and a pleased audience. When Holubar produced 'The Heart of Humanity' the screen world was almost positive that another master had been unearthed. Now, it positively knows. If the play meets with the same response in New York as it did at the California last night it will be an immediate success."
LOS ANGELES EVENING ERRAND.

Now Booking Thru All JEWEL-UNIVERSAL EXCHANGES

Your Patrons Want To See the Great

EDDIE POLO



Book and Advertise every POLO Picture especially Polo Serials

If you haven't played the 10 FAMOUS CYCLONE SMITH STORIES you have positively missed the 10 biggest two reel features produced this season, bar none. Again, we tell you as we've told you dozens of times before—GO SEE THESE WONDERFUL TWO REEL SUBJECTS AT ANY UNIVERSAL EXCHANGE and then pass your judgment. Millions know the mighty POLO—millions want to see him—millions recognize in POLO one of the biggest and most entertaining STARS in pictures. WHY NOT CASH IN ON THAT PRESTIGE?

Playing these famous CYCLONE SMITH STORIES sets your stage for POLO in his tremendous new serial, staged on two continents. The only serial of this kind in picture history.

ALL UNIVERSAL EXCHANGES

WATCH FOR IT—WAIT FOR IT

Two Notable Acquisitions by Pathe

TWO announcements of interest emanated from the Pathe offices during the week, one of the signing by Mrs. Sydney Drew of a contract to produce two reel comedy specials for the firm, and the other that Hobart Henley signed to produce four features a year for the house of Pathe.

"The agreement stipulates that Mrs. Drew will produce eight if not ten two reel comedy specials a year," said Paul Brunet, vice-president and general manager of the Pathe Exchange, Inc., was asked for details of the contract.

"Mrs. Drew's name and fame are such that I feel as though I could add nothing to the bare announcement that she has signed a contract with us. Naturally we feel complimented that Mrs. Drew should have decided that Pathe offered the best medium for putting her plays on the market; that she should have appreciated the merits of the Pathe policy, which admits of an exhibitor booking his pictures either by the "open" method or by contract; and that she should have approved of the Pathe plan for exploitation and publicity. In return, we realize the value of Mrs. Drew's talents as an actress and her abilities as a director of motion picture plays. The alliance, I am sure, will be one of mutual benefit.

Mrs. Sydney Drew and Hobart Henley Enter Contracts

In speaking of the Henley contract Mr. Brunet said:

"The arrangement gives us one of the foremost directors in the profession and adds considerable prestige to the Pathe program. In addition, it carries out the Pathe policy of 'Better Service' in supplying the exhibitor with the best that is obtainable in features which have an undoubted box-office value.

"I am of the sincere conviction that under the Henley contract, the Pathe clientele may look forward confidently to a series of brilliant successes. The lines we have laid out mean that we shall give to the screen the best in literature; Mr. Henley has been given free rein. Each feature will bear the trade-mark 'produced by Hobart Henley,' and I am certain that no better guarantee could be given. He will select his own subjects, and as he has made a name for himself because of his good judgment in the discernment of screen material, there is no reason to fear that any picture from his hands will lack the slightest essential making for artistic perfection and financial returns of the most satisfying figures.

Mr. Henley, likewise, issued a short statement with the news of his contract. "I'm absolutely happy for the first time since I began directing pictures," he said with an extra edition of the well-known Henley smile. "This contract with Pathe means freedom to me—freedom to make pictures as I think they ought to be made, not as some one tells me to do so. I think I can safely promise motion picture theater goers something different. I shall make each picture myself; there will be no 'supervising' on my part. While I do not care to divulge my plans in their entirety, I may say that I shall present plays taken from only the best and most popular authors. The first one under the Pathe contract will be completed about the midle of November.



A very interesting moment from "T Amazing Lovers," a B. A. Rolfe produ tion, for Fischer features

Rowland Sees Great Metro Year

THAT Metro is on the eve of its greatest year, the most prosperous in its history not only for the company but for exhibitors of Metro productions, is the prophecy made by Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., three weeks after his return from his ten weeks' first-hand survey of the European motion picture field.

"The year 1919-20," says a statement by Mr. Rowland, "gives certain promise of being the banner year in the history of our organization. I am not prone to prophecies, so I say this only after the most careful scrutiny of present-day conditions in the industry, as they apply at home and abroad. And I say it with the utmost confidence after what I have observed personally since my return from abroad.

"I was delighted with the smooth running of the organization upon my return; notwithstanding that the home office and the exchanges had been deluged with business following our announcement of the new policy of 'fewer, bigger and better' pictures."

Indications Are That It Will Be Best Experienced

In fact, the few weeks that Mr. Rowland has been home have been the busiest he has ever known. His desk has been piled high with telegrams and letters from exhibitors all over the country eager to book the Nazimova and Screen Classics, Inc., productions. Since he has been back Metro has signed the new Capitol Theatre on Broadway, at Fifty-first street, to show "The Brat" and the new Screen Classics, Inc., specials as they appear. The Loew Circuit has signed; so has the Ascher circuit in Chicago; the seven Crandall Theatres in Washington, D. C., the Merrill in Milwaukee, and a host of other picture theatres.

Mr. Rowland, in addition to being the executive head of the Metro distributing and the Screen Classics, Inc., producing organization, is a large exhibitor. As a member of the firm of Rowland and Clark, owners of a great chain of theatres, he has combined the viewpoint of the exhibitor as well as the maker of photo-dramatic productions.

"I adhered to this dual viewpoint throughout my recent tour of the European picture field," said Mr. Rowland. "I have, in fact, never lost sight of the exhibitor's angle. Being an exhibitor myself—having started in the industry as an exhibitor—I have faced all the problems that daily confront a showman, and my knowledge of them has aided me greatly in my work as a producer.

As to the prediction that Metro is entering the most successful of its four years of activity, Mr. Rowland also points out that its expansion will take in Europe as well as this country. This expansion is very likely to be extended even further, although announcements are not yet ready to be made.

Metro has placed its entire output for the next two years with Jury Imperial, Ltd., headed by Sir William Jury, for distribution throughout the British Empire. This deal involved a turnover of $2,500,000. Jury Imperial, Ltd., will be sole distributors of Metro productions for England, and has started already with the Nazimova pictures, which have created a furore among the British picture-goers. Jury Imperial, Ltd., controls a chain of more than 200 theatres in the British Isles alone.



Bert Lytell in "Lombardi, Ltd.," a Screen Classics production distributed by Metro

W. H. to Offer Series of Keystones

The W. H. Productions will release on the states rights market, commencing October, a new series of single reel Keystone reissues featuring Chester Conklin, Mack Swain, Mabel Normand and the other prominent Keystone stars. They will also release the series of twelve single reel Fatty Arbuckle comedies. The advertising matter will consist of attractive one and three sheets and a lobby display of 11 x 14 photographs.

Release of "The Wolf"

Vitagraph will this month release "The Wolf," another of the string of picture plays made from noted dramas of the stage. Not one of them has been a failure.

Earle Williams and Jane Novak are in the leading roles.

"Fatal Fortune" Pre Book Attractive

A PRESS book on the He Holmes serial, "The Fatal F tune," which is to be presented Sherman S. Krellberg is ready for exhibitors who book the producti and should prove of great value them in properly exploiting "T Queen of the Serial Screen" in l latest offering.

The book gives the complete ca a synopsis of the story, some s lights concerning the star, and l leading man, Lieut. Jack Leveri suggestions for exploiting the seri a complete list of the advertising m terial available from the exchange advertising the picture which incluc striking lithographs, stills, canv banners, slides and newspaper cuts.

The book is attractive and has be well edited.

In addition to the regular stock pi ducers' aids which we have mention a pocket mirror with a photograph Helen Holmes on the back may be cured. It is thought that this w prove a very popular souvenir and in getting people out for the first e sode if used as suggested.

A song entitled "Pretty Helen" a dedicated to Miss Holmes will be us in the exploitation camgaign. Copi will be sold to the exhibitor at reaso able prices who in turn may sell copi to his patrons at a profit.

A Picture to Startle

A motion picture which, Famo Players-Lasky predicts, will fair startle the film patrons of the worl is "The Life Line," Maurice Tou neur's latest contribution, a picturiz tion of the famous old English mel drama, "The Romany Rye," George R. Sims, which will be releas in October as a Paramount-Artcra Special. At least, such is the unar mous opinion of those who saw t picture at its first showing in the F mous Players-Lasky projection roo a few days ago.

Vitagraph to Release "The Combat"

Vitagraph has announced the ear release of "The Combat," with Ani Stewart in the leading role. It w written by Edward J. Montagne a directed by Ralph Ince.



Six picturesque and stirring scenes from the Robertson-Cole feature, "The Dragon Painter," featuring Sessue Hayakawa. Released through Exhibitors Mutual

Full Pioneer List Is Sold to Hulsey

The biggest deal of the last month in the state rights field by Pioneer was the sale to E. H. Hulsey of the First National Circuit of Dallas, of its complete list of current attractions.

The pictures effected in this sale are "The Boomerang" and "The Long Arm of Mannister," both of which star Henry B. Walthall in the leading roles. The other productions are Grace Davison in her latest picture "Atonement," Wanda Hawley in "Virtuous Sinners," "Sins of the Children" with Stuart Holmes and Alman Hanlon, "The Girl From Nowhere" with Cleo Madison and Wilfred Lucas, "The Wives of Men" with Florence Reed, and "Suspicion" with Grace Davison.

Many Male Leads in Equity Picture

For what is said to be the first time in motion picture production, six men are to vie with each other in the one film.

Milton Sills, Edmund Lowe, Gareth Hughes, William Courtleigh, Rudolph Valentino and Ralph Lewis, are all supporting Clara Kimball Young in her first Equity production, "Eyes of Youth," and are all in many scenes together.

F.G. Hall Has New Series to Release

FRANK G. HALL, president of Hallmark Picture Corporation, has closed a contract with Nancibelle W. Grant, president of British-American Picture Finance Corporation, to release through the Hallmark Corporation, a series of twelve special productions beginning Oct. 1st., and one each month thereafter. The pictures to be acquired by the British American company will be selected from the best independent productions offered on the market for the coming year and will be purchased outright for cash, the world rights to be controlled by British-American. These pictures will be released to the exhibitor on a rental based on the merit of each production.

The British-American Picture Finance Corporation had a contract with the Independent Sales Corporation whereby the latter released all its pictures. The Independent Sales was absorbed recently by the Hallmark Pictures Corporation. During the run of its contract with British-American Independent released the following pictures of British-American: "A House Divided," a J. Stuart Blackton production; "When a Woman Strikes," starring Ben Wilson; "When My Ship Comes In," starring Jane Gray and "The Other Man's Wife," co-starring Miss Ellen Cassidy and Stuart Holmes.

Under its new contract with British-American, Hallmark Pictures Corporation will release three big productions acquired under the new contract. These three are "Wit Wins," a Burton L. King production, starring Florence Billings; "Love, Honor and (?)," co-starring Ellen Cassidy and Sturat Holmes, a Charles Miller production, and "Parted Curtains," starring Henry B. Walthall. These three productions will be ready for release throughout the United States, Oct. 1st.

With the acquisition of the last-named productions, British-American has seven pictures releasing through the Hallmark Corporation and others are to be acquired from the open market.

The British-American Corporation, according to a statement issued by President Grant, will consider, in purchasing for open market, three qualifications—box-office value, story and personnel of cast. Under the qualification of box-office value President Grant considers production, director and all those elements which enter into a picture to attract patrons without the high-priced star as the one and only incentive. The story must be colorful and true to life with the suggestive and far-fetched situations eliminated. The cast shall contain the names of recognized actors and those whose names have become known through their work in the silent drama.

Deal Is Arranged with British-American for Twelve

Long Lloyd Comedies Start in November

A new era in comedy making will be inaugurated with the release of the first of the $100,000 two-reel Harold Lloyd specials, according to Mr. Paul Brunet, Vice-President and General Manager of Pathe, in announcing the titles of the initial four Lloyd productions to be distributed under the new and broadened policy adopted by the Rolin Film Company and Pathe.

"Bumping Into Broadway" will introduce Lloyd as the star in multiple reel comedies, Mr. Brunet announces, and will be released on November 2nd.

"Captain Kidd's Kids," "From Hand to Mouth" and "His Royal Slyness" are others of the series, which have been completed.

Insuring Correctness

Jesse D. Hampton announces that Professor Ernest C. Sealer, scholar and linquist, will be retained by the Blanche Sweet productions.



Revival Announced by Exclusive Features

Exclusive Features, Inc., announces the revival of "The Heart of Texas Ryan," a five-reel Western drama, produced by William N. Selig and pronounced by critics, at the time of its initial showing, one of the most stirring dramas of Western life ever produced for screen presentation. Exclusive Features, Inc., has obtained the exclusive rights to this feature from William N. Selig and are offering it on the state rights' market as a special.

Tom Mix, the star of "The Heart of Texas Ryan," is known wherever motion pictures are shown as one of the silent drama's most daring and expert horsemen. In William N. Selig's production of "The Heart of Texas Ryan," the star is shown in what is considered by critics and the public to be one of his best pictures. Exclusive Features, Inc., has revised and re-edited this popular Mix feature. New prints have been obtained.

H. B. Warner Liked in Latest Production

"For a Woman's Honor," the latest Robertson-Cole release through Exhibitors' Mutual, shows that H. B. Warner is getting into his real stride before the camera. "The Man Who Turned White" and "The Pagan God," the two first Superior Pictures in which Mr. Warner was starred, are going big throughout the country according to exhibitors' reports, but the newest play is expected to top them both.



Rita Stanwood, leading woman with H. B. Warner in Jesse D. Hampton productions

Fisher's Cartoons in Demand

Fox Offices Report Exceedingly Wide Demand for "Mutt and Jeff" Comedies

THE possibility of a Mutt and Jeff Animated Cartoon, by "Bud" Fisher, dominating theatre programs is interesting Fox Film Corporation as producer of the weekly comic feature by the artist.

Many exhibitors have reported to the producer that Mutt & Jeff are steadily constituting themselves the most important portion of their programs, and have reached a popularity which equals that of any of the screen stars.

Since the advent of a novel advertisement emanating from the Fox organization thousands of queries have been received at the Fox home offices, as well as at the various branches throughout the country, regarding the truth of the story that Mutt and Jeff are real people, men of flesh and blood.

Some enthusiastic fans have requested their favorite theatres to arrange for the personal appearance of one or both of these comedfians, and the exhibitors in turn have appealed to the Fox organization to dig up the originals and send them on tour of the country for personal appearances at the houses in which they have amassed such a following.

With the novelty of the ideas contained in the forthcoming releases for 1919-1920, William Fox is confident of the ability of the Mutt and Jeff cartoons to surpass the record for box office value which they already boast, and which has spread recently into houses using black-and-white comics for the first time.

Many new stunts are promised in this globe-trotting tour, and, with the new method of reproduction which has been installed in the studios of Fox Film Corporation, it is believed theatre managers will find no difficulty in sending 'em away with a Smile.

"Bandbox" Ready in October

Hodkinson Announces Release Date of the Dietrich-Beck Production

LOUIS JOSEPH VANCE'S popular melodramatic novel, "The Bandbox," is announced this week by the Hodkinson organization, its distributors, as available for American pre-release engagements for first week in October. This fast melodrama of a vanishing pearl necklace, with scenes laid in London, on shipboard and in metropolitan New York, is the first Doris Kenyon starring vehicle to be completed by Deitrich-Beck, Inc.

The Deitrich-Beck productions are to be not less than six in number and will include besides "The Bandbox" "Cynthia - of - the - Minute," "Joan Thursday" and other famous Vance novels.

Theodore C. Deitrich and Arthur F. Beck, the producers who lend their names and experience to the new organization, chose R. William Neill to direct "The Bandbox," and Mr. Neill, being in thorough accord with his star, has given this organization one of the swiftest, liveliest stories of his career which has been marked by such previous exhibitor successes as "The Career of Katherine Bush" by Elinor Glyn, "Flare-up Sal," "Love Me," "The Price Mark," "Tyrant Fear," "Green Eyes" and "Mating of Mercella." Mr. Neill's first work as an Ince director was in assisting in the supervision of "Civilization."

The Hodkinson exploitation department has just completed a special campaign press sheet on "The Bandbox," replete with helpful exploitation hints for exhibitors and usable newspaper "readers" on the star and production. The press sheet will supplement a nation-wide campaign among booksellers on the Hodkinson organization's first Doris Kenyon release.

Beck's Serial Company in Southern Waters

"The Isle of Jewels" serial company, headed by Stuart Holmes, and Miss Frankie Mann, is en route for a small island off the southern coast where the tropical scenes of the new fifteen chapter drama are to be enacted.

Arthur F. Beck, head of Beck Serial Productions, Inc., producing this serial for Pathe, dispatched Robert Stevens, technical director and a corps of forty men over two weeks ago, and the work of preparation for the company's arrival is now practically complete, despite two or three bad storms.

Rolfe Completes "The Amazing Lovers"

With the staging of the final episode of exteriors, B. A. Rolfe last week finished the production of "The Amazing Lovers," and the negative is now in the cutting room being assembled and edited. The picture, based on the Robert W. Chambers story, "The Shining Band," with adaptations for the screen by Charles A. Logue, is the first of a series founded on stories by Mr. Chambers, and the first Rolfe production to go through the new firm of A. H. Fischer Features, Inc.

In the cast are Grace Darling, Ramsaye Wallace, Sally Crute, Marc McDermott, G. V. Seyffertitz, E. J. Ratcliffe, John Goldsworthy, John L. Shine and Robert Paton Gibbs.

Versions of Dickens' Works Please

Supporters of the move for more picturizations of high-class works are said to be pleased over the box-office success of Charles Dickens "Dombey and Son," Oscar Wilde's "Lady Windermere's Fan" and H. B. Irving in "The Lyons Mail" recently released by Triangle.

Enthusiastic reports are now being received by Triangle Representatives from exhibitors in every territory telling them of the sudden bursts of applause caused by the great author's works during the showing of the pictures and the favorable comments heard in the theatre lobby after each performance.



If Louise Glaum had not changed her roles we might infer that Admiral Rodman was in danger of being "vamped" by the fair Louise

HERE THEY ARE, BOYS!

Three of 'em!
All Super-features!!
All Capacity Pictures!!!
All Clean-Ups!!!!

THEY ARE THE PICK OF EXACTING BROADWAY'S GREATEST DRAMATIC TRIUMPHS. FOR TWO YEARS THEY HAVE BEEN THE TALK OF LONDON, NEW YORK AND OTHER BIG CITIES. ON THE SCREEN THEY ARE EVEN GREATER SENSATIONS & EVEN MORE ENTERTAINING, APPEALING, STIR-RING AND DRAMATIC.

Bert Lytell in LOMBARDI, LTD.

is a box-office attraction of the greatest power. Public and critics have been unanimous in praise of it. Tito Lombardi, a fashionable New York dressmaker who deals in gowns and love is played by Mr. Lytell and is a character after every woman's heart.

May Allison in FAIR AND WARMER

is an elaborate screen version of the famous Hopwood stage comedy that holds all records for Broadway runs. METRO paid an unprecedented sum for it's picture rights to give the exhibitor a 100 per cent attraction with unlimited advertising opportunities for long runs.

Viola Dana in PLEASE GET MARRIED

is another stage success that has stood the acid test of critical Broadway audiences for over two seasons. Because of it's sensational success, it's popular star and highly original story, it will mean long runs and capacity business to the wise showman.

MAKE THESE BIG SUCCESSES YOUR SUCCESSES.

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

The First One!



A Big comedy with a dash of naughtiness, bewildering in it's appeal to the eye, and it's power to convulse audiences With laughter!

Fewer Bigger and Better Pictures



A solid year to capacity houses at the Morosco Theatre in New York!

5 months in Chicago

3 months in Boston

2 months each in Philadelphia, San Fransisco, Los Angeles and other cities.

BERT LYTELL

in

LOMBARDI, LTD.

by

FREDERIC *and* FANNY HATTON

Scenario by JUNE MATHIS. *Directed by* JACK CONWAY.

MAXWELL KARGER
Director General

METRO
PICTURES CORPORATION

JURY IMPERIAL PICTURES, LTD., Exclusive Distributors throughout Great Britain. SIR. WILLIAM JURY, Chairman.

Fewer, Bigger and Better Pictures

The Second One!



A "Peek-a-Boudoir" comedy-spicy yet clean-a play that kept New York audiences guessing and holding their sides for two seasons at the famous Morosco Theatre.

Directed from FINIS FOX'S scenario by JOHN E. INCE.

JURY IMPERIAL PICTURES, LTD., Exclusive Distribu[illegible] through out Great Britain. Sir WILLIAM JURY, Chairman

A proven Box-Office hit that assays 22 karat



Appealing

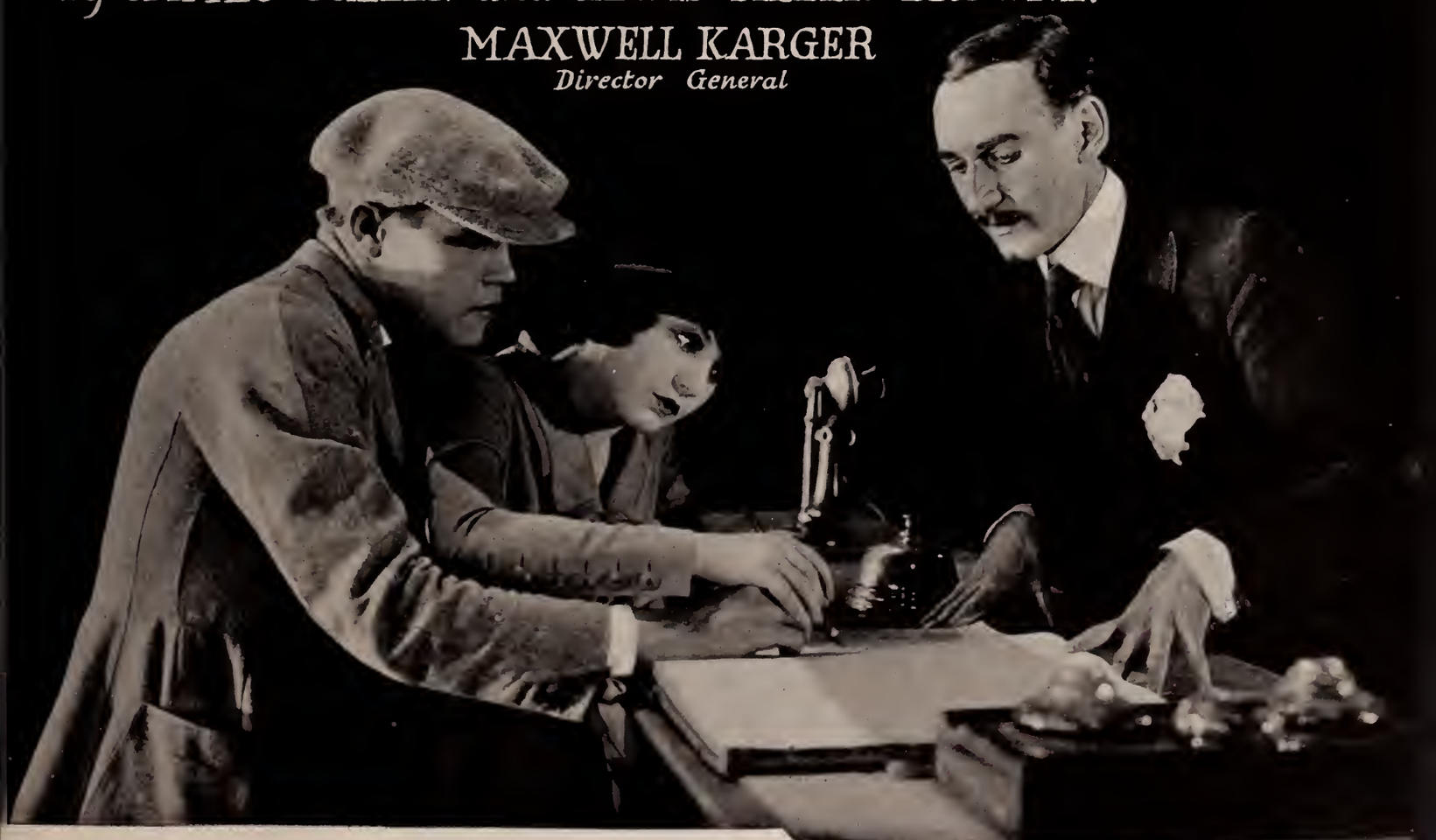
VIOLA DANA

in

PLEASE GET MARRIED —

by JAMES CULLEN *and* LEWIS ALLEN BROWNE.

MAXWELL KARGER
Director General



METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

The Third One!



Passed it's 20,000th performance last season!

Has been acclaimed the funniest play ever produced by more than five thousand dramatic critics.

Holds the record for longest runs by farces in New York, Chicago, Boston, Philadelphia, San Francisco, and other cities.

Played in every state in the union and nearly every country on the globe!

METRO
PICTURES CORPORATION

Fewer, Bigger and Better Pictures

MAY ALLISON

in AVERY HOPWOOD'S *famous*

FAIR and WARMER

The Selwyn play that put the cocktail in the Hall of Fame, and millions of theatre-goers into hysterics.

Scenario by JUNE MATHIS *and* A.P. YOUNGER.
Directed by HENRY OTTO.

MAXWELL KARGER
Director General.



SIR WILLIAM HUDY — *Chairman*

The Perfect Thirty Six



OLD LADY 31
by Rachel Crothers

THE RIGHT OF WAY
by Sir Gilbert Parker

TESS OF THE D'URBERVILLES
by Thomas Hardy

THE TEMPLE OF DAWN
by J.A.R.Wylie

SHORE ACRES
by James A.Herne

SOME BABY
by Zellah Covington & Jaules Simonson

FAIR AND WARMER
by Avery Hopwood

THE YELLOW DOVE
by George Gibbs

PLEASE GET MARRIED
by James Cullen & Lewis Allen Browne

LOMBARDI, LTD
by Frederic and Fanny Hatton

THE CAVE LADY
by James Cullen

THE WILLOW TREE
by J.H.Benrimo & Harrison Rhodes

SOMEONE IN THE HOUSE
by Larry Evans

YOSEMITE
by Chas.A Taylor and Asa R. Cassidy

THE HEART OF A CHILD
by Frank Danby (Mrs.Frankau)

WHOLLY INNOCENCE
by H.Austin Adams

THE NATIVE BORN
by J.A.R.Wylie

LA MAISON DE DANSE
by Noziere and Ch.Muller

THE BRAT
by Maude Fulton

ALONG CAME RUTH
by Holman Day, from the french of Fonson & Wicheler

THE HERMIT DOCTOR OF GAYA
by J.A.R.Wylie

L'HOMME RICHE
by Jean Jose Frappa and Henri Dupuy-Mazuel

THE WALK OFFS
by Frederic and Fanny Hatton

MAXWELL
KARGER
Director General

Keep Your Dates Open

AND FIVE WORLD FAMOUS
DRURY LANE MELODRAMAS ~

THE BEST OF LUCK
THE HOPE
THE GREAT MILLIONAIRE
HEARTS ARE TRUMPS
THE MARRIAGES OF MAYFAIR

And 8 other great attraction productions to be announced later.

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS



Ruth Roland, carrying a lucky horseshoe, as a precaution during her serial for Pathe Exchange, "The Adventures of Ruth"

Monopol Films Ready for the Market

Max Cohen, president of Monopol Pictures Company, announced this week that "Crimson Shoals" and "Alma, Where Do You Live?" are now both ready for the consideration of the state right buyer. Several weeks have been spent in the preparation of an extensive line of advertising accessories and publicity helps for both productions. Cohen is particularly enthusiastic over the possibilities in connection with "Crimson Shoals."

He said this week: "'Crimson Shoals' has great advertising possibilities for the exhibitor. It stars Francis Ford, whose many appearances in successful serials has made his name a byword with the motion picture public. Despite this we have insured the production as to attraction-compelling powers by providing Ford with the most unique role ever assigned a star. This film contains the amazing paradox of one man appearing in three distinct characters, in the same scenes, at the same moment."

Tyrad Picture Branch in Pittsburgh

Matthias Radin, president and general manager of the Tyrad Pictures, Inc., announces that he has just returned from Pittsburgh, Pa., where he has established a branch of the Tyrad Pictures, and has placed Mr. Earl Simmons in charge as manager.

A number of very prominent citizens of Pittsburgh have indorsed "The Red Viper."

In New York City a number of circuits have been already booked, and first runs are booking very speedily. The picture is being handled on a state right basis. Some territory is still open.

Gaudio Joins Mayer

Tonio Gaudio, the photographer who jumped in the limelight through his work on "The Unpardonable Sin" and other Marshall Neilan pictures, has quit the Neilan organization to devote his time exclusively to the photographing of future Anita Stewart Productions. Gaudio is one of the men who has brought motion picture photography to the high standard of perfection it has reached today, where it is recognized as a real art.

Schomer Signs Feminine Star

Muriel Ostriche in Addition to Emily Stevens Now Under Producer's Banner

ABRAHAM S. SCHOMER, author and director of many screen successes, has now persuaded two screen favorites whose faces have been missing from the silver sheet for some time to return, and they will make their new debuts in "The Sacred Flame" Mr. Schomer's newest play which is now being filmed up at the old Biograph Studios.

It was but recently that Emily Stevens, the star of the new production, announced that she has been persuaded to again face a camera through reading the script of "The Sacred Flame" which she declares is a story worth while making and not the inane sort of material which so many producers have recently been offering and which she so condemned that she had declared she would not longer appear in any of them. In Miss Stevens' case, it was Mr. Schomer's literary ability and directing generalship which brought a star back to the movie fans.

Now comes announcement that another actress who has been devoting her attention to things far removed from the calcium will also return via "The Sacred Flame." She is Muriel Ostriche, well known to all the moving picture world as a leading woman and ingenue since she long ago played child parts with the old Biograph company. For the past two years, Miss Ostriche who will appear in the new feature as ingenue, has been devoting her entire attention to war work, being chiefly affiliated with the Stage Women's War Relief.

Mr. Schomer believes that it is as ingenue rather than leading woman, however, that Miss Ostriche is at her best, for she weighs but ninety pounds and her screen manner is that of the unaffected very young girl.

Radium Mystery Scheduled

Universal Will Release Long Serial; Four Well-Known Stars Are Featured

"THE RADIUM MYSTERY," said to be one of the most interesting serials of the year and which has for its basis the mystery of the location of a tube of radium, the costliest substance known, is to be released by the Universal Company.

The serial, which will be made in eighteen episodes, is being made by the Pacific Producing Co., and will be released through Universal some time later this fall.

Four very well known film stars are to be featured in this serial. They are Cleo Madison, whose latest success was in "The Romance of Tarzan"; Eileen Sedgwick, who has been starred in a number of successful serial productions, including the Eddie Polo serial, "The Lure of the Circus," formerly U. S. cavalryman who has been featured in "The No-Good Guy," "The Waifs," "Cactus Nell" and "The Narrow Trail," with Wm. S. Hart in "Square Deal Sanderson," and Edwin Brady, who has been the "villain" in such photodrama as "Neal of the Navy," "Out of the Shadows," and "The Fount of Courage." All of these artists have been in Universal productions before.

The opening episodes of the serial are laid in Northern Montana. After the third episode the scenes will be laid in Barbary Coast and later to the tropical climes.

One of the most unusual incidents connected with the making of this serial was the obtaining of one gramme of radium from Joseph M. Flannery, the Pittsburgh millionaire who is said to own eighty per cent of the world's supply.

Minter Photos are Exhausted

Edition of Over Million Used in Big Publicity Campaign Quickly Run Out

THE first edition of portraits of Mary Miles Minter, eight by ten inches in size, printed in four colors and to be used as inserts with Saturday and Sunday editions of newspapers, has been exhausted according to an announcement from Realart Pictures Corporation and arrangements now are under way for a second edition.

The printing of the first run was 1,040,000 copies. Requests from additional newspapers with total circulation in excess of 500,000 copies have been received for permission to use the portrait.

Among the large newspapers in which the insert will appear in the near future are the New York World, the Atlanta Constitution, the Birmingham Age-Herald, the Philadelphia North American and the Nashville Tennesseean and American. The aggregate circulation of these publications is in excess of 950,000 copies, the New York World leading with 600,000 and the Philadelphia North American being second with 215,000.

Newspapers which are under consideration include one in New England, three in the South and one in the West. All are desirous of widely advertising the portrait in connection with circulation promotion work. The picture is the framed one of Miss Minter which Realart used recently in trade paper advertising. The requests for permission to use it followed almost immediately upon its publication and have been coming in since at the rate of one a day.

One of the first to obtain permission to reprint the picture was "Le Samedi," a monthly magazine published in Montreal. This "fan" publication, one of the largest in North America, will utilize the picture as its front cover design.



Mary Miles Minter, who is "Anne" in "Anne of Green Gables" for Realart

Edwin August Back as Director Again

After having enjoyed the pleasure of appearing again on the spoken stage for several years, after a long number of years directing pictures, Edwin August is again handling the megaphone at the World Studio at Fort Lee. Mr. August, while waiting in his dressing room for his cue to appear on the stage, whiled away the time writing a motion picture play. He called it "The Poisoned Pen." This brain child of his appealed to his sense of value as a director and he set about to see it put on the screen. He brought it to the World Film Corporation and sold it.

The next thing was to get a director and the officials of this company, remembering that August had made many good pictures for the company, asked if there was any reason why Edwin August, the director could not cooperate with Edwin August, the author, and make the picture. The director and author agreed that this was a very good idea and thus Edwin August is directing June Elvidge in "The Poisoned Pen," and it will be released some time during the month of November.

Earle Williams Signs for Long Term

Earle Williams has just signed a new contract with Vitagraph which will assure his services to that organization for several years to come. Mr. Williams is now at work on "The Far East," by H. H. Van Loan. When this is finished he will make a trip to the East.

Mr. Williams, after signing the contract, said that he had had many offers from other producers, who knew that his contract with Vitagraph was about to expire. He long ago decided, he said, to remain with the pioneer film company, with which he had been identified ever since gaining prominence on the screen.

Select's Chief Artist

Anthony Gablik, for four years head artist for the Universal Film Corporation and founder of the Kiddie Art Novelty Company, has been engaged as chief artist of the Select Pictures Corporation.

Prints of First Equity on the Way

"EYES OF YOUTH," the first of the Equity Pictures Corporation's productions, in which Clara Kimball Young is starred and which, from Equity's announcements, is her first big dramatic vehicle, is complete and prints will arrive in New York early next week.

Harry Garson, who is making all Equity productions, and who is responsible for the direction and creation of all studio activities, notified his distributing concern that the negative was being cut and titled and that a new scheme of animated titles had been gotten and that the mystical effects in the picture were so unusual as to be almost startling.

President Herbert K. Somborn of the Equity is returning east this week, having remained at the coast studio until he witnessed the very last shot, and according to his wire to General Manager Joseph Schnitzer, the picture is all and more than was anticipated.

The new Equity pictures are being handled on a franchise basis in the domestic market.

Eugene Roth of San Francisco has procured the rights in that territory and is opening exchanges in Los Angeles and San Francisco.

G. A. Metzger, formerly with Universal and prominent in northwestern film activities, controls the franchise in the Oregon district and has already set about opening exchanges.

"Eyes of Youth" Completed; Somborn Coming East

Samuel Zieler controls the New York territory and will open offices here under the name of Commonwealth Pictures. Mr. Zieler will surrender his position with Universal, and start work at once on his new venture.

Benjamin Amsterdam, director of the exchange bearing his name, in the eastern part of Pennsylvania, secured that territory and Southern New Jersey and has opened new exchanges at 1235 Vine street under the name of Equity Productions and has already been busy on the exhibition end of "Eyes of Youth" which will come to the market about November 1.

Colonel Fred Levey, of Louisville, will control Kentucky and Tennessee and journeyed to Los Angeles as Miss Young's guest to witness part of the picture's production. He was responsible for a wire to the Louisville *Courier Journal,* in which he stated that after viewing the work at the Garson studio for a week, he was firmly convinced that a new school of dramatic film production was at hand and that he had purchased all the Equity pictures at a price greater than he had ever considered paying for any films.

Edward Golden, of the American Feature Film Company of Boston, will handle the New England States on Equity productions and anticipates extremely active trading.

His offices at 60 Church street will be the New England headquarters.

Clarke and Rowland, trading under the First National Exhibitors of Pennsylvania, has purchased the entire Equity output for Western Pennsylvania and West Virginia, and as usual, Joseph Skirboll from his Ferry street location will control the picture's destinies.

Floyd Brockell and his associate, Elliot, trading under the name of Greater Stars Productions Company, with office in Consumers' Building, will direct the Equity productions throughout Illinois and Indiana while L. C. Thompson, formerly with Universal, at Cleveland, is opening offices in that city for the distribution in Ohio of Equity material.

The remainder of the territory has been practically closed, with the mere formality of signing contracts remaining to make the deals actualities, which will conclude 100 per cent of the territory as active and the first release already booked in a number of the highly important theatres throughout the country, already set for early November.

Goldwyn's Drive Begins Oct. 15

BACKED by definite information relative to motion picture conditions in every part of the country and the specific needs of exhibitors in various localities, the Goldwyn Distributing Corporation will launch its contemplated national advertising campaign early in October.

The Board of Directors has authorized Charles D. Isaacson, director of advertising, to proceed on an elaborate scale with the campaign which has been planned with the utmost care during the past two months. A budget has been prepared on the basis of an investigation carried on by Mr. Isaacson, which provides an up-to-the-minute knowledge of the requirements of exhibitors in small towns, as well as the larger cities.



"Puppy Love" it might be titled, for you would scarcely recognize Mabel Normand here. From Goldwyn's "Empty Paradise"

National Ad Campaign to Be Put Before Millions

The Goldwyn advertising director has been instructed to employ the finest talent obtainable—literary, artistic and otherwise—in order to make this campaign completely effective from the standpoint of the exhibitor who sells Goldwyn Pictures to the ultimate consumer.

In a number of vital respects the plan devised by Mr. Isaacson is unique, and it will be worked out along lines differentiating it from any national advertising drive which has been conducted in the past. Instead of shooting into the dark without any definite objective, Mr. Isaacson has surveyed the field which he is going to cover and has gathered the best possible information on where advertising copy can be placed most effectively with a view to getting a full return on every dollar expended.

Goldwyn press and service men, now located in all but one of the company's twenty-two branches, have been scouting the field for almost two months, collecting data in regard to local demands and drawing up a general survey of advertising conditions as they bear upon motion pictures. The survey, as carried on in a systematic way to cover the entire field, has been unique, and has revealed many new angles through which national advertising may be tied up with exhibitors and theatres in a way that gives them a direct benefit.

Plans formulated by the Goldwyn advertising director are such as to build an appeal to the public that will be awakening and stimulating and will cause a country-wide discussion of Goldwyn productions, which present the foremost stars of the screen, the works of the Eminent Authors and adaptations of famous stage plays selected from the inexhaustible number of successes that have come to Goldwyn through the alliance with the Shuberts, A. H. Woods and the Selwyns.

By October 15th, Goldwyn copy will confront the eyes of millions of newspaper readers, who, at no expense to the exhibitor, will be informed of the merits of the super-quality photoplays which Goldwyn has completed for the opening of the fall season that institutes the new policy of "Don't book Goldwyn Pictures until you have seen them."

Geraldine Farrar, Pauline Frederick, Will Rogers and the other stars of the organization will be kept constantly before the public's attention and readers of the works of the Eminent Authors will be informed about the picture versions of the novels that they enjoyed in book form.

Lait's Contract Calls for Five Years

It is now announced that Jack Lait, well known author, has been signed by Myron Selznick for a period of five years and not one year, as previously announced.

Simplex Notes

Mr. C. D. Struble, head of the Yale Theatre Supply Company of Kansas City, Mo., is being congratulated upon the appearance of the August 7th number of his "Yale Service Bulletin," which has made a tremendous hit ever since the first number was published.

This bulletin is gotten up in folder form and is printed upon glazed paper, using a dignified poster type in two colors. Part of the August issue is devoted to the recent Simplex installation at the Newmann theatre, this section occupying the centre page spread and which comprises an original group of photographs picturing the Newmann installation, while the balance of the pamphlet is taken up in trade talks, and price lists of theatre equipment, with entertaining descriptions of same.

Mr. Struble, besides editing this entertaining little house organ, has also found time to place Simplex Projectors in the following theatres in his territory, all of them being placed since the Newmann installation:

Stone Church, Independence, Mo.
L. S. Reich's theatre, Wagoner, Okla.
Airdome, Sulphur, Okla.
De Luxe theatre, Hutchinson, Kans.
Electric theatre, Quinter, Kans.
Star theatre, Ashland, Kans.
Iris theatre, Hutchinson, Kans.
Cozy theatre, Pratt, Kans.
Opera House, Minneola, Kans.
Liberty theatre, Topeka, Kans.
Airdome, Gypsum, Kans.
Forum theatre, Wichita, Kans.
Sedalia theatre, Sedalia, Mo.
Star theatre, Newton, Kans.
Electric theatre, Larned. Kans.
Murray theatre, Ponca City, Okla.
St. Mary's Academy, Leavenworth, Kans.
Zimm theatre, Winfield, Kans.
J. W. Collins' theatre, Avant, Okla.
Majestic theatre, Devol, Okla.
Highland theatre, Guthrie, Okla.

Mr. Charles W. Johnson, better known as "C. W.," has just returned to this city after a very interesting period of activities at Detroit, Mich.

Mr. Johnson, who is supervisor of projection for the Wm. Fox Corporation in which capacity he has served for the past thirteen years, was sent to Detroit to install his system of projection in the Washington theatre, that city, which the Wm. Fox interests have recently taken over.

Mr. Johnson's system includes special stage settings and lighting effects, as well as specially treated and constructed screens. When Mr. Johnson reached Detroit he found that the Fox company in following out their regular policy had removed the projectors with which the house was previously equipped and had purchased two new Type "S" Simplex Motor-Driven Projectors.

In order that one hundred or more seats might be made available, the projection room at Mr. Johnson's suggestion was removed from its former location in the first balcony into the second balcony. It was here that Mr. Johnson was to meet with considerable difficulty, for with the increased pitch due to the higher projector location a distortion both in focus and in picture shape was inevitable.



Adolf Philipp and Marie Pagano, in "The Midnight Girl"

Millions Interested in Red Cross Films

The tremendous total of twenty-eight million members of the American Red Cross, divided among nearly four thousand local chapters, offers an idea of the vast number of prospective theatre patrons who will be interested in the new "Red Cross Travelogues," now being released by the Educational Films Corporation of America. In the opinion of Vice President E. W. Hammons of the Educational organization this new series of travel pictures is backed by the greatest organization of bona fide members ever interested in motion picture production.

The Red Cross releases so far completed are "Belgium, the Broken Kingdom," and "America's Watch on the Rhine." Both subjects are essentially "travelogues," but have added interest because of the historical value and the auspices of the Red Cross organization, which in conjunction with the name of the Educational Films Corporation is a double guarantee of quality.

Life-Grams Organized

Alex. Yokel and J. Stuart Gillespie, executives of Briggs Pictures, Inc., the producers of the Paramount-Briggs Comedies, have organized Life-Grams, Inc., and will produce a series of one-reel comic novelties written by Neal R. O'Hara, the New York Evening World humorist.

The comedies, which are one reel long, will introduce, it is declared, a new form of screen expression that is expected to prove exceedingly popular. Three of them already have been finished and work is going ahead on others at a Manhattan studio. They will carry the general title of Life-Grams, although each subject will be complete in itself.

Daughter of English Favorite for Screen

Georgette Cohan, the daughter of George Cohan and Ethel Levey, is to appear on the screen. She will make her debut in the forthcoming productions of the Famous Players-Lasky Corporation in England.

Miss Cohan lives with her mother in England. Ethel Levey is an English stage favorite and now is the wife of Graham White, the aviator. Miss Levey owns the famous and exclusive Flying Club at Hendon, England.

Realart Gets a Record Contract

WHAT is believed to be the biggest contract ever closed between a West Coast exhibitor and a distributing company is that recently made by Turner and Dahnken through Bruce Johnson, General Manager, and Ralph B. Quive, San Francisco manager for Realart Pictures Corporation.

What makes the contract unusual are the big figures covered by it, the extensive guarantees given by both parties and the large number of theatres and attractions covered. All the star productions of Realart Pictures Corporation are to be presented in the extensive Turner and Dahnken chain clustered around the great Tivoli theatre in San Francisco.

The theatres affected outside of the Tivoli are the T. and D. in Oakland, T. and D. in Sacramento, T. and D. Stockton, T. and D. San Jose, and T. and D. Berkeley. This takes in cities with an aggregate population running well into 1,000,000, or by far the greater number of persons living in communities having photoplay houses served by San Francisco exchanges.

Turner and Dahnken Houses on Coast Take Output

The mighty America theatre of Denver will house Realart attractions first run in the mile high city. There is probably no manager in the western part of the United States who influences the territory surrounding him so strongly as Mr. Alvah G. Talbot. His ambitious presentations and live exploitations are known far and wide in the inter-mountain country.

In the metropolitan district the entire Marcus Loew chain of 26 theatres will display the new pictures of the Realart stars.

Tom Moore's big Rialto theatre in Washington will show the productions first in the Capital City. Mr. Moore is entering on a big exploitation campaign designed to make the Realart luminaries the best known stars in Washington. Mr. Moore's high standing and achievements are well known.

One of the prettiest and best located houses in Kansas City, the Liberty, on Main Street near 12th, has secured first showings. Mr. Sam Harding, one of the most prominent of the Missouri showmen, opened the Liberty a little over a year ago and it has been a great success. Mr. I. Libson has arranged for the attractions for his Strand theatre in Cincinnati. This is one of the downtown houses conducted by Mr. Libson, who has nearly all the first run theatres in the Ohio city. Marcus Loew's Strand theatre in Dayton will present Realart Pictures under the direction of Mark Gates.

Louisville photoplay followers will see Realart's stars and specials at the Alamo. This leading theatre is under the management of Fred Dolle. A. F. Brentlinger, who runs the Liberty in Terre Haute, the Orpheum in Ft. Wayne and the Murette in Richmond has signed his name to a contract to present pictures bearing the trademark of the palette and tube in the Indiana cities. Followers of motion pictures in Providence, R. I., will find Realart Pictures at Max Nathanson's Modern theatre.

"Desert Gold" Gets Recognition

ZANE GREY'S "Desert Gold," produced by Benjamin B. Hampton and Eltinge F. Warner for W. W. Hodkinson distribution with the personal supervision of the author and under the direction of T. Hayes Hunter, has been given immediate recognition as a really fine picture. This recognition, of course, takes the form of immediate bookings by the country's largest first-run factors and by important circuits.

Important bookings of the past week included a first run in "The Loop," Chicago, at the Pastime theatre, followed by circuit-wide bookings in all the Lubliner and Trinz and Ascher Bros.' houses in Chicago, giving this production a clean sweep from the far North Side to the extreme South Side of Chicago. Other first runs that have closed within a few days for immediate playing dates are A. G. Talbot's America theatre, Denver; Swartz's Victoria theatre, Wilmington, Del.; the Empire, Portland, Me.

Exhibitor Demand Is Taken as Barometer on Worth

An indication of what Zane Grey has come to mean with his pictures was furnished during the week by the visit to New York of Hugh Shields, of the Denver Dry Goods Company, the largest retailers of books west of the Mississippi River. Mr. Shields came to New York for the sole purpose of facilitating the immediate shipment of his orders of "Desert Gold" and other Zane Grey novels by Grosset and Dunlap to Denver to take advantages in a sales way of the tremendous popularity "Desert Gold" will enjoy as a picture throughout the Denver territory. Immediately after seeing this picture, the representative of the Denver Dry Goods Company placed for his organization's book department the largest order ever received in the history of the Grosset and Dunlap publishing firm for the works of a single author.

Chaplin Finds Europe Is Unsettled

AFTER having half circled the globe since his departure from New York nine weeks ago, during which time he visited England, France and Switzerland, Sdyney Chaplin returned to this country Saturday, bringing with him close to thirty thousand feet of films, the best of which will be used in his first Paramount Special under his million dollar contract with the Famous Players-Lasky Corporation.

Although very enthusiastic over his success abroad, especialy over the fact that he has obtained a new character of material for the screen, the producer-star regretted his inability to return with a complete picture, attributing this impossibility to existing conditions in those countries close to the war zone.

According to Mr. Chaplin's findings there is tremendous scope for the production of motion pictures abroad, especially in France, but this virgin territory will not be available for the camera until business conditions and facilities become normal.

Returns from Long Trip with 30,000 Feet of Film

Those scenes which were filmed by the star, however, furnish, with a few exceptions, the exteriors for his picture. While a number of interiors were made, it was under severe handicap and with approaching winter and a heavy shortage of coal rendering it impossible to obtain artificial lighting, it was found advisable to return to the United States.

Without losing any time the star and members of his company will start immediately for Los Angeles where the picture will be completed within the next two months.

"I could not have selected a better place than France as a background for my first production," said Mr. Chaplin in speaking of his trip. "It is impossible to convey, in mere words, the wonders held in the land of our sister Republic, in the form of scenic beauty.

"But the cloud of war has cloaked itself over all of France for more than five years and now that the first rays of peaceful sunshine are replacing the echo of roaring guns, those who have faced the ravishings of conflict are taking advantage of free air.

"To produce motion pictures many things are required. Coal is one of the greatest essentials being used for the electrical apparatus. Just now coal is at a premium and it is a speculation as to whether there will even be a sufficient supply to meet domestic dmands in Paris.

"And there are many other commodities the picture producer requires which cannot be obtained at this time in France.



"A Scream in the Night" has been purchased by Selznick

Prosaic Happy Ending Not for "Laska" Film

The story of "Lasca," the first production of Universal's winter-spring series, is from the poem by Frank Duprez, and promises to inaugurate a number of new ideas in photoplay stories.

Percy Heath, the new head of the Universal scenario department, formerly a widely-known newspaper man and who for a long time was associated with the Dillingham theatrical enterprises, has taken the lead in the new trend of the photoplay art in his picturization of this famous poem.

Instead of the prosaic happy ending in which the hero and heroine clasp in the final close-up, Mr. Heath with the co-operation of Director Norman Down, have advanced the art of the silent story telling by their scenario innovations in "Lasca."

An ending different and more unique than anything previously attempted in pictures makes this Universal production one of the first of a series to be filmed under the scenario direction of Percy Heath.

Two Pathe Serials Run on the Same Bill

A new record in serial bookings has been set by the Buffalo, N. Y., Branch of Pathe Exchange, Inc., at the Try-It Theatre in Buffalo.

Try-It seems to be an appropriate name for the house. The manager, Mr. Parmelee, formerly used a Pathe serial and a Pathe feature on the same day and found the combination had decidedly strong drawing power. Then he tried an experiment. He booked two Pathe serials, "The Lightning Raider," starring Pearl White, and "The Tiger's Trail," starring Ruth Roland, and exhibited them on the same day. The experiment was even more successful, Manager Parmeless reports.

Fox Circuit Takes Big Sennett Comedy

Sol Lesser announces that his New York Exchange has just closed bookings for the Fox Circuit of thirteen theatres for "Yankee Doodle in Berlin," the Mack Sennett travesty, in conjunction with the personal appearance of the famous Mack Sennett Bathing Beauties.

Neilan Buys Penrod Stories

Popular Booth Tarkington Tales Will Be Filmed with Wesley Barry as Penrod

J. R. GRAINGER, Eastern representative for Marshall Neilan productions, last Tuesday afternoon annonnced the purchase of motion picture right sto the famous "Penrod" stories. Negotiations for this piece of property have been under way for some time between the Marshall Neilan organization and Booth Tarkington, the author, George W. Tyler and Klaw & Erlanger, who own the theatrical rights.

The Penrod stories have for the past several years appeared in various national magazines including Metropolitan, American, Everybody's, etc., and have become one of the foremost series of popular literature. In 1914 the book, "Penrod" was published by Doubleday, Page & Co., and proved one of the biggest sellers of the day. In fact, the demand for these stories among the reading public was so great that in 1916, Doubleday, Page & Co. published a sequel by Tarkington in book form entitled "Penrod and Sam."

As a play, produced by Klaw & Erlanger and George W. Tyler, "Penrod" proved an instantaneous success. The play opened at the Globe theatre in September, 1918, and was staged by Edward E. Rose, who dramatized the story. On the road the play duplicated its Broadway success and it has just started on tour for the 1919-20 season. According to latest reports it is breaking records for early-season receipts.

Simultaneous with the Penrod announcement, Mr. Grainger stated that Wesley Barry, the freckle-faced youngster who has become one of the most popular child-actors in the country and who was recently signed on a long term contract by Mr. Neilan, will play the part of Penrod.

The "Penrod" story will probably be Mr. Neilan's second First National release following "The Eternal Three," an adaptation from Randall Parish's well known book, "Bob Hampton of Placer," now being produced by Mr. Neilan.

"The Other Half" is Scoring

Such Is Report Received by Exhibitors Mutual on King Vidor's Latest

"THE Other Half" the Brentwood feature released through Robertson-Cole is destined to be one of the biggest pictures of the season in point of popular approval and financial return according to the reports received by Exhibitors Mutual. The success of "The Turn in the Road" and "Better Times" has immeasurably strengthened the demand for pictures made by King W. Vidor and paved the way for "The Other Half."

"The Turn in the Road" was pronounced the second best play of the year by one of the noted critics and many who saw it and who have recently seen the latest Vidor picture have expressed the belief that the latest offering is the better of the two. It received the most remarkable sort of praise from all the reveiwers.

What makes it particularly valuable at this time is the fact that it deals with the question of capital and labor in an entirely novel way in these days of industrial strife. It softly unfolds the fact that there is so much good in the worst of us and so much bad in the best of us that it ill behooves any of us to talk about the rest of us.

The rancor and ill will which characterizes so many productions touching on capital and labor is entirely absent in this picture. The struggle between them is there, worked well into plot, but Vidor as always handles his subject in a strong but seemingly gentle manner.

Weird Uniqueness in Setting

Reynolds Tries New Effects in the Interiors of the Pauline Picture

WITH production humming merrily onward at the studios of the Supreme Pictures, Inc., at Flushing, L. I., Sidney Reynolds discloses the fact that he is incorporating many original effects in interior settings. Employing an artist well-known in Washington Square circles for his illustrative work and decorative conceptions on magazine covers, Mr. Reynolds had this painter design a series of original panels for the interior of the mysterious house in which a large part of the action of his serial featuring J. Robert Pauline, the famous former hypnotist and vaudeville headliner, takes place.

These designs are of a weird and yet artistic conception. Each design embodies in its conception a symbolic meaning and is not the mere, idle vagary of a dreaming mind but forms part of a connected whole-making a vertible symposium of interperative art. Music, the dance, literature, painting, sculpture, human aspirations and human struggles are represented in fantastic and yet beautiful figures which form the panel effects. These works were not done by ordinary decorators but were executed by a number of associates whom this artist obtained for the purpose. It is confidently stated by Mr. Reynolds that nothing like these weird and fantastic panels of modern art has ever been done for the screen.

A number of interesting shots of J. Robert Pauline's hypnotic eyes have been made by Director Davis for this serial. Mr. Pauline has adjusted himself admirably to the world of the camera, according to Mr. Davis, and is right at home in this field of histrionic endeavor with Violet MacMillan, Paul Panzer, Peggy Shanor, Ralph J. Locke, George Clarke and Horace Braham.



Scene from Vitagraph's latest serial "Smashing Barriers" featuring William Duncan

Foreign Deals on Hodkinson Releases

The W. W. Hodkinson Export Department reports the sale of a year's series of J. Warren Kerrigan productions for all of Continental Europe to the J. Frank Brockliss, Inc., the negotiations having been made with Mr. Brockliss, now on a visit to the United States during the absence of his American associate, Sidney Garrett.

Complete world rights to the Kerrigan and Billie Rhodes productions are controlled by the Hodkinson organization and sales of important territories are now being closed. The rights to "A White Man's Chance" and "The Joyous Liar," the latter a Kerrigan production still unreleased in the United States, have been sold to Max Glucksman for Argentine Republic, Uruguay, Paraguay and Chile through Jacobo Glucksman, of 110 West 40th street, New York.

Tableaux with Ancient Deities Represented

"The Feast of the Gods" in "Dangerous Waters," William Desmond's latest Robertson-Cole production, distributed by Exhibitors' Mutual, is said to offer suggestions for society tableaux as well as being a screen novelty.

This spectacular scene is laid in a rocky crystal grotto were all the guests come costumed in the filmy apparel of gods and goddesses. Jupiter and Inno, Venus and Adonis, Vulcan and Bacchus, Hebe, Minerva, Proserpine, Neptune, Cupid and Psyche, and all the other mythological folk are shown in a Saturnalia of Bacchus and revelling in the old pagan way. Beautiful tableaux entertain the guests, and later revelry leads to riot.

Canyon's President on Way to Coast

Jacob Weinberg, president of Canyon Pictures Corporation, left last week for the Selig Studios, Los Angeles, to supervise the serial production in which this company will feature Franklyn Farnum. Mr. Farnum is now at work completing a series of two-reel Western dramas for Mr. Weinberg, three of which are now ready for review.



Victor Moore will make his screen reappearance in stage stories produced by A. E. and R. R. Riskin

Another Capital Comedy Unit

Engagement of a comedy production unit is now under way at the studio of the Capital Film Company in Hollywood, where arrangements are being conducted by S. L. Barnhard, president of the Company, for the establishment of a production unit which will make two-reel slap-stick comedies.

The services of a noted comedian have been secured as well as those of one of the foremost directors of humorous subjects on the West Coast. Their names, however, are being withheld, pending completion of details necessary to the production of the first of the comedies.

The comedy company makes the fourth of the producing organizations working for the Capital company, the other three being those in which Al Jennings, the noted ex-bandit, Neal Hart, prominent portrayer of Western roles, and Helen Gibson, "the railroad girl," are the respective stellar heads.

Nazimova Shatters Records in the West

Nazimova in her new production, "The Brat," has shattered attendance records that have stood for years in the principal cities of the West, according to reports reaching the home office of Metro Picture Corporation. These reports indicate that the Russian star has surpassed even her own previous boxoffice achievements in the face of most unusual climatic obstacles.

Telegrams from every house where Nazimova was shown revealed uniformly that she had drawn capacity houses in the largest theatres at new high prices for admission.

Allgood Company Goes to Adirondacks

Director Joseph A. Golden and his company headed by Charles Hutchinson, premier stunt man, left the first of the week for Ausable Chasm in the Adirondacks, where they will shoot thrillers for the early episodes of the new Allgood Pictures Corporation serial.

Allgood Pictures Corporation has just been organized to exploit some new ideas in the serial field—among them a combination of super-stunts and human interest story.

William Farnum's Latest Scores

"Last of Duanes" Is Presented on Broadway

FOLLOWING immediately upon the successful run of "Checkers" at the Central theatre on Broadway, William Fox, its producer introduced William Farnum in the stellar role of Zane Grey's western novel, "The Last of the Duanes." The crowds which are packing the Central to see this big pictorial version of Grey's story, speak volumes for the popularity of the author, star and producer.

In "The Last of the Duanes," Mr. Farnum essayed many daring and dangerous tasks during the filming of the play.

It was necessary at one time for Mr. Farnum to descend the face of a waterfall eighty-five feet high to escape a pursuing posse. When he dropped into the boiling pool below it seemed for a moment to the anxious observers that he would be engulfed; but he emerged without injury.

"The Last of the Duanes" is frankly a melodrama, and as such has been received by the newspaper reviewers as a production of the most thrilling type. They unite in warm praise of the work of the star and the producer, declaring this to be the strongest vehicle the actor has had.

In the audiences which have crowded the Central for the past week were followers of the stage and screen who had seen Mr. Farnum in such of his triumphs on the speaking stage as "Ben Hur," "Virginius," "The Prince of India," "The Littlest Rebel" and others. There were also those who had seen him in screen vehicles like "The Lone Star Ranger" and "Wolves of the Night"; and all declared that in "The Last of the Duanes" his work in the character of Buck Duane was the finest bit of Farnum artistry they could recall.

Mr. Farnum himself it is said feels that he has surpased his best previous efforts in the role of Buck Duane; that it is his crowning achievement on either stage or screen.

In no other screen production has Mr. Farnum produced such effects in make-up as in this picture. For the big scenes in the desert for example, the star deprived himself of many pleasures after studio hours that he might permit his strong beard to grow as a feature of his make-up rather than resort to the unconvincing false beard.

Country Coming to Longer Runs

Goldwyn Exchanges Say They Are Now More Prevalent

"BETTER PICTURES AND LONGER RUNS," the goal at which Samuel Goldwyn, founder and president of Goldwyn Pictures Corporation has aimed ever since he launched the producing and distributing organization which has become a twenty million dollar corporation, is being realized as never before, according to reports received from Goldwyn exchanges where the first of the Goldwyn fall series productions have been screened for exhibitors.

Under its new policy of "Don't Book Goldwyn Pictures Until You Have Seen Them," the company has made a point of producing photoplays of such a caliber that exhibitors would see the wisdom of extending their bookings beyond the number of days they had been accustomed to giving a feature attraction. Goldwyn has worked on the theory that with the present condition of the industry, the increase in the number of large theatres, the extensive exploitation utilizing all mediums of reaching and increasing the army of photoplay fans, pictures of quality would demand more than the one or two days' bookings which have been prevalent in all but a comparatively few houses.

The managers of the twenty-two Goldwyn exchanges were instructed to report early results in the booking of the fall series, special note being made of exhibitors who had changed their policy to allow for longer runs. Reports from Boston, St. Louis, San Francisco, Dallas and other points based on contracts signed for the first of the new year productions, Rex Beach's "The Girl From Outside," Geraldine Farrar in "The World and Its Women," Will Rogers in "Almost a Husband," Pauline Frederick in "Bonds of Love" and Madge Kennedy in "Strictly Confidential," show that Goldwyn's faith in its product is justified.

Many small town exhibitors, catering to a limited clientele, still hesitate to experiment in full week showings, however firmly they may be convinced of the merits of a picture, but they are shifting from one or two days to three or four days and if the longer runs prove profitable, these exhibitors have expressed a willingness to test the week run when a production that seems especially suited to their patrons comes along.

Exhibitors Sought to Name a Play

Metro President Will Buy Any Play or Novel Wished

RICHARD A. ROWLAND, president of Metro Pictures Corporation and Screen Classics, Inc., announces that in its determination to co-operate with the exhibitor by producing "fewer, bigger and better" pictures, Metro will buy any successful stage play or notable novel that a sufficient number of Metro and other exhibitors may name, regardless of the market price.

"If there should be, among the prosperous showmen who exhibit Metro pictures now, who plan to show them in future a favorite drama or book to which the screen rights are available," says Mr. Rowland, "Metro will purchase that play or that novel and make it into a motion picture special. All producers are aware that the prices of plays and books have been skyrocketed to unbelievable heights; but Metro is game enough to pay the price for a vehicle that the judgment of experienced exhibitors decides is worthy of screen representation."

Metro's "fewer and better" pictures policy for 1919-20 contemplates the production, as de luxe specials, of thirty-six stage successes and novels by celebrated authors. A majority of these vehicles have already been acquired. They will be produced by Screen Classics, Inc., stars, Bert Lytell, Viola Dana and May Allison in stellar roles. A few of the thirty-six stories remain to be selected.

"We want plays of the high standard of Maude Fulton's 'The Brat'," states the Metro president. "Or of the quality of 'Lombardi, Ltd.,' by the Hattons, just completed by Bert Lytell; 'Fair and Warmer,' the Avery Hopwood farce that is May Allison's newest vehicle or 'Please Get Married,' by James Cullen and Lewis Allen Browne, which Viola Dana has finished at our studios in southern California."

Mr. Rowland declared that exhibitors will be asked to suggest to Metro any pre-eminent stage successes or famous novels that they know of, which have not as yet been done on the screen. The plan is, in a way, a contest. Metro will welcome the suggestions not only of exhibitors who have regularly been showing Metro and Screen Classic pictures, but theatre owners and managers who have been playing the productions of other big producing companies.

In his purchase, during his recent trip abroad, of the five Drury Lane spectacle dramas, "Hearts Are Trumps," "The Best of Luck," "The Hope," "The Great Millionaire" and "The Marriage at Mayfair," Mr. Rowland intimated that he was influenced largely by the opinions of a number of exhibitors who had faith in the drawing power of tremendous melodramas constructed by experts.

Marguerite Clark to Work in East

Marguerite Clark left Los Angeles last week for New York City, where she will make her next picture for Famous Players-Lasky.



Vitagraph next offers Alice Joyce in "The Winchester Woman"

Hats Off to Neilan's Efficiency Idea

Having contracted for a series of special productions for the First National Exhibitors' Circuit and arranged for the building of a $750,000 studio Marshall Neilan may now rightly be styled an independent producer and a regular business man. The following move in Mr. Neilan's idea of efficiency and he stoutly maintains it to be such. Before his departure for New York the producer sent this letter to each of his employees:

"I am about to leave for New York and during my absence I want you and other members of my loyal organization to have a vacation on me. It is probably that I will not resume work for six weeks. Please leave your address with Mr. Wellington Wales, my business manager, who will notify you when I wish you to report again. In the meantime your weekly checks will be mailed to you.

Japanese Estate Set to Be Permanent

A miniature Japanese estate will be constructed for the Screen Classics, Inc., production of the Japanese stage fantasy, "The Willow Tree" at Metro's studios in Hollywood. After work on the picturization of the play has been completed the garden of the estate will become a permanent studio feature for the pleasure and recreation of the company's employes.

The plans as outlined include the laying out of a lake, a hill covered with lawns and ornamental pathways, a temple, a shoji, a Japanese dwelling house, snow lanterns and the willow tree itself.

Predictions Verified by "World Aflame"

Predictions made as to "The World Aflame" just before its release by Pathe are rapidly being verified. Telegrams from exhibitors in all sections of the United States bear convincing testimony to the drawing powers of this new Frank Keenan feature. Reports by Pathe branch managers show that New England likes the picture as well as does the South, and that the Pacific Coast finds the appeal quite as strong as does the Atlantic seaboard and the great middle West.

Eugene Walter Goes to Coast

Playwright Now Associated with the Goldwyn Forces to Observe Operation

EUGENE WALTER, whose drama, "The Challenge," is now running at the Selwyn theatre in New York, and who is known widely as the author of "The Easiest Way," "Paid in Full," "The Wolf," "Fine Feathers" and "The Knife," has left New York to associate himself for an indefinite period with the Goldwyn forces at Culver City, Cal.

Mr. Walter goes to the Goldwyn Studios with no definite mission nor with any special plan to be executed. His arrangement with the Goldwyn Company will give him free range to observe the operation of the Goldwyn Studios, and anything more than that if he sees fit. He will be associated for the time being with the editorial forces at the studios. His present purpose will be that of study and co-operation rather than that of any active studio undertaking.

Mr. Walter goes to Goldyn equipped with a good deal of previous practical motion picture experience. He denies that he has any theories on motion pictures, but confesses that his experience has been extensive enough to make him realize that the present form of the feature picture is not a permanent one. He says:

"Sometimes I think that the idea of business organization, which motion picture producers picked up after a good deal of sad experience in its absence, has been allowed to usurp the place of artistic discretion. I find now that studios are being run with the same efficiency as executive offices. This is excellent and advantageous up to a certain point, but the point at which it ceases to be a good thing is the critical point in all motion picture productions. It is the point where group action upon an artistic object can never take the place of individual creative effort."

Arrow Has Sunbeam Comics

Deal Closed Whereby It Will Handle Both Foreign and Local Distribution

FROM Jacksonville, Florida, comes the news that the Florida Film Corporation has completed negotiations with the Arrow Film Corporation whereby the latter will have the entire distribution—foreign and domestic—of the Sunbeam Comedies.

After a two-weeks' visit to New York, H. J. Kluthe, President of the Florida Film Corp., returned to his Southern studio more than pleased with the results of his trip.

Already the Sunbeam product has met with a big reception and is keeping up the standard promised in the beginning of placing a good, snappy, clean and up-to-the-minute comedy.

Mr. Kluthe took with him the latest film, "Hot Sands and Cold Feet," a clever two-reeler, directed by Glen Lambert and its showing has effectually placed his company in the first flight of comedy productions.

With the most modern and best equipped studio in the South, capable of accommodating four working companies simultaneously, with an able cast of players and a solid financial foundation, big things are expected from this centre.

Associated with Mr. Kluthe in the management are Messrs. Fay and Harland Smith, both well-known business men. Mr. Virgil Mackenzie handles the managerial reins and has planned a schedule guaranteed to startle the comedy market.

The direction of the company's two two-reelers each month is entrusted to well-known and capable men in the persons of Glen Lambert and Bert Tracy.

Big Moments in Coming Path

Jesse Hampton Declares "A Woman of Pleasure" Abounds with Vital Interest

ADVANCE information concerning "A Woman of Pleasure," the first Blanche Sweet special to be released by Pathe, shows it to be a rapid actioned melodrama, which combines the appeal of sensational climaxes, with a human story that carries home a vital life thought.

"A Woman of Pleasure" is an adaptation by George Elwood Jenks, from James Willard's stage play which ran for three years with such remarkable success at the Adelphi theatre, London, in the early nineties. Besides having been translated, in all languages, including the Scandinavian, it has also been produced in all parts of the world as a spoken drama.

"In the presentation on the screen," says Jesse D. Hampton, whose company is producing the Blanche Sweet specials, "the thrills and surprises build up to dramatic peaks of unflagging suspense. The stirring Zulu uprising commands attention because of the masterful manner in which it carries on up to a bigger moment of a hair-breadth escape in a war balloon, which climax, in turn, leads up to the genuine sensation of the drama—a thrillingly realistic rescue from a burning ship in midocean.

"The spectacular effects are treated only as Wallace Worsley himself can handle them. The maudlin and cheap melodrama has not been allowed to creep in and lessen the value of these dramatic moments in the play, or diminish the value of the completed picture to theatres where top-notch productions attract quality patrons.

"The love story, intertwined with the climaxes, offers a series of some out-of-the-ordinary twists, deftly carrying vitally human thoughts that hammer home powerful messages."



Fritzi Brunette is starred in Universal's "The Woman Under Cover"

Short Subject Demand Still Increasing

"In the face of all the furor and discussion regarding fewer and better pictures, the engagement of renowned authors and similar prophesies and promises in which producers generally are indulging, the most striking feature of the motion picture business, is the increasing demand for short subjects of quality and interest superior to those of preceding years."

This is the observation made by S. L. Barnhard, president of the Capital Film Company, and prior to his return to the offices of that organization, in Chicago, from an extended visit to the Company's studio in Hollywood, the film executive, while in the West, arranged for the addition of two producting units to the studio, one of which will feature Helen Gibson, "the railroad girl" in a sereis of twenty-four two-reel dramas of railroad life, while the other will make two-reel comedies combining both the slap-stick liveliness and the more polished interest of less farcical humor.

"Bearcat" Picture Is a World Success

The competition between the different branches of World Pictures for the honor of the greatest number of pre-release showing of "When Bear Cat Went Dry," the big super feature picturization of Charles Neville Buck's story of mountain life in Eastern Kentucky is reaching such a point that all estimates made as to the gross business this picture would do has been shattered. It now looks to the officials of the World Company that "When Bear Cat Went Dry" will be the biggest money getter ever released by this company.

Camera Work Finished on "The Climbers"

Corinne Griffith and her company have returned from Bayshore, Long Island, where the outdoor scenes for "The Climbers," Vitagraph's screen version of the famous drama by the late Clyde Fitch were taken. The picture is now completed, so far as the camera work is concerned and Miss Griffith will take a few weeks rest before beginning on her next feature, which probably will be "The Tower of Jewels," written especially for her by Lucian Hubbard.



Fatty Arbuckle is a cross between a Sultan and a primeval resident of earth in the Paramount comedy, "Back Stage"

Pathe News Scores a Remarkable Record

All past performances of the Pathe News, which has scored many "beats" on big news subjects were made to look like minor feats in comparison with the accomplishments in connection with the reception accorded General John J. Pershing in New York, beginning Monday morning, Sept. 8th and ending with the great parade of the First Division on Wednesday, Sept. 10th.

At a fitting finale to the three days efforts on the part of the entire Pathe News staff, from photographers to the laboratory and exchange men, a copy of the print showing the First Division parade and the reception on two continents to General Pershing, was taken to Washington by aeroplane and exhibited before the War College as the official record, on Thursday evening, Sept. 11th.

Thirty prints of the Pershing parade were shown in leading New York theatres hardly more than two hours after the last foot-sore trooper of the gallant regulars had passed under Washington Arch.

Title Given Besssie Love's New Film

Vitagraph has definitely decided on "A Fighting Colleen" as the title of the new Bessie Love feature which has just been completed at its West Coast studio at Hollywood. The play was made under the working title of "Love at First Fight," which aptly described an early scene, but was apt to be misquoted as "Love at First Sight."

"A Fighting Colleen" will be Miss Love's next release, her last having been "Over the Garden Wall," which was given to the public several weeks ago.

Realart Publicists

The publicity department of Realart Pictures Corporation welcomes another member to the staff in the person of Ben Davis, who joined the company this week.

C. Alfred Karpen, who has been associated with photoplay publicity and advertising since the days when multiple reel features were first introduced, has also joined the publicity staff of Realart.

Another Big Universal to Come

Said to Be Greatest Yet Put Out by Company

FOLLOWING close the dramatic success, "The Right to Happiness," is another Universal super-production, which has been produced and which will soon be released and of which little has been said. Owing to the fact that this new production is expected to startle the film world by its uniqueness and magnitude it was decided not to announce the production until every detail connected with its selling and exploitation had been completed.

It has been given a private showing to a number of critics, and has been proclaimed one of the dramatic triumphs of the year.

It was produced under the title of "The Pinnacle," but a new and more appropriate title has been selected, it being "Blind Husbands." And thereby hangs a tale.

"The Pinnacle" was a good title, but exhibitors thought it was too "deep." R. H. Cochrane offered a prize of $100 to the Universal employee who would suggest a better title. One day's notice was given, and within that time four hundred and twenty-two titles were suggested. The winning title belonged to Edward Moffet, assistant advertising manager of Universal.

Eight titles were selected from the 422 submitted. They were: "The Glory of Love," "Everyman's Wife," "Temptation," "Neglected Wife," "Thy Neighbor's Wife," "The Dead Line," "Blind Husbands," and "While Good Men Sleep." This list of eight titles was submitted to all the exhibitors in New York City, and a vote taken resulted in the selection of "Blind Husbands."

"Blind Husbands" is a story written by Eric von Stroheim, famed for his exceptional dramatic impersonation of a Hun officer in "The Heart of Humanity."

It is a most novel fact, perhaps, never before accomplished, that the author of the story takes the leading role in the production and also directed it.

The production was more than three months in the making, another month was spent in editing it, and another fortnight in an ultimate polishing, which gives it a distinguished place in artistic productions. The minimum estimate of the cost of the production is $125,000. Mob scenes employing hundred of extras are used, the costumes were all especially made, the architecture is purely original in this country, all under the personal supervision of von Stroheim.

The dramatis pensonae of the production features an American surgeon and his wife, Sam DeGrasse and Francelia Billington, respectively.

Katterjohn Steps Out for Himself

Will Release Pictures Through the Equity Corporation

MONTE M. KATTERJOHN, for years known as a most successful scenario creator, this week announces his allied connections for the filming and distribution of stories created by himself.

The productions will be made at the new Harry Garson Studio in Edendale, Cal., and will be known as Katterjohn plays.

Business and production organizations have been completed, and the screen visualization of the young author's first play will be started within the next two weeks.

Henry G. Mehl, formerly with Butler Brothers, of Chicago, has been selected as production manager, and William E. Keefe, who for years was associated with D. W. Griffith acting as personal representative, will assist Katterjohn in the same capacity.

Four productions will be made within the year, to be presented by Harry Garson, and distributed by the recently formed Equity Pictures Corporation, which likewise promotes the Clara Kimball Young productions.

The author of the play who also does the work of supervising the production from its inception as an intangible imaginative spark until the finished product is thrown upon the screen creates a new departure in the annals of filmdom.

Heretofore when a scenario creator arranged a manuscript and relinquished his efforts to the production manager or director, his work was over, except that he was ordered to grind out another, and then another. The writer, as a rule, had little or nothing to say in the further shaping of the play. If a director decided to eliminate or change any portions of the dramatic construction, he usually did so without consulting any one.

While Katterjohn will engage the most skilled directors in filmland to stage his plays, yet at the same time he will personally supervise their entire production, being in constant attendance and consultation with the director.

Another revolutionary step taken by Katterjohn will be the reversal of the present custom in purchasing published stories and stage plays by well-known authors.

Arrangements are now being completed by which several novel and stage play authors of popular note will fictionize and arrange in spoken plays the original screen stories created by Katterjohn. These books will be published simultaneously or a short time following the exhibition of the films. The works of fiction will be published by Katterjohn and circulated in the same manner employed by the foremost American publishing houses.

Cuckoos Through United Theatres

Dintenfass' Product Sought by Many Buyers

SIMULTANEOUS announcement comes from J. A. Berst and from Mark M. Dintenfass of the signing this week of contracts whereby the series of two-reel monthly releases of Cuckoo Comedies produced by Mr. Dintenfass at his Jacksonville studios have been acquired by United Picture Theatres, Inc. In announcing United as the successful competitor for the Cuckoo Comedies Mr. Dintenfass states that there has been a keen competition for the product among a number of the leading distributing organizations. By the terms of the agreement delivery of the first three of the series already completed is to be made immediately to United and subsequent deliveries are to follow at the rate of one per month.

"In finally deciding upon the releasing organization for the Cuckoo Comedies," says Mr. Dintenfass, "I was largely influenced by the fact that United's established chain of more than three thousand theatres, with their exhibitor-managers ready and anxious to secure these comedy two-reelers, provided a desirable and completely efficient immediate outlet for the product. A remarkable testimony to the efficacy of trade paper advertising of the Cuckoo Comedies is furnished by the really astonishing volume of telegrams and letters of inquiry and requests for booking that followed the announcement of the forthcoming issues, these inquiries being from state right applicants in large numbers and from exhibitors generally throughout the country. Tempting offers for the Cuckoos were also made by some half dozen leading companies desirous of securing the releases for their exchanges.

"Having long enjoyed a close acquaintance and friendship with exhibitors in many sections of the company I have been anxious to secure the most direct distribution possible to exhibitors, and with United constituting essentially an exhibitor-owned and exhibitor-controlled organization, I am very happy to have consummated the contract with Mr. Berst which places the Cuckoo Comedies in the capable hands of that company.

"Delivery of the first three of the series already completed has been made to United.



"Loot" is a Universal production in which Ora Carew has a chief part

Mayer Forces Report Fine Progress

Mildred Harris Chaplin has so far recovered her health that she was the central figure in the christening of her beautiful studio bungalow, which is being built in conjunction with the big studio which Louis D. Mayer is building to house the companies making the Anita Stewart, the Mildred Harris Chaplin and special Mayer Productions.

After the christening there was a business meeting, attended by Mrs. Chaplin, Director Joseph Hennaberry, Assistant Director Webb, Bennie Zeidman, Production Manager William Sistrom, Scenario Editor Waldemar Young and Photographer Dal Clawson. Mr. Zeidman announced at the meeting that he had been made vice-president of the new Mayer Productions, Inc.

Mr. Sistrom, who is representing Mr. Mayer in the building of the new studio, reported sufficient progress to predict that the studio would be ready for shooting the first Harris-Chaplin picture the latter part of October. This first picture will be "The Inferior Sex" by Frank Stayton, which was a dramatic success in England as well as in this country.

Famous Players-Lasky Handle Truex Comedies

After weeks of speculation as to who was to distribute the pictures, it was announced last week that the Famous Players-Lasky Corporation has signed a long-term contract with Amedee J. Van Beuren, president of the Ayveebee Corporation, to release a series of high-class two-reel comedies starring Ernest Truex and based on popular magazine stories by famous authors.

The first comedy will be released early in November, and the others will follow monthly, it is announced.

Mr. Truex already has completed two of his pictures and is now at work on the third, under the direction of John Joseph Harvey.

Looking for Stories

Having completed the second of his own company productions for Pathe distribution, J. Stuart Blackton is now considering manuscripts arranged for his perusal by his scenario editor, Stanley Olmsted, preparatory to selecting his next story.

Guarantee of Perfect Film

Select Promises Great Things Through Medium of Process Invented by Teitel

PERFECT projection, full length subjects and absolute freedom from flickering, blemishes, and oil will distinguish all film to be distributed in the future by Select Pictures Corporation, following the announcement this week by General Manager Sam E. Morris of the establishment of a new Reclaiming and Film Processing Department under the direction of Albert Teitel.

Through the new process which Mr. Teitel has invented and perfected it is possible to screen features two or more years old with the same freedom from oil marks and other blemishes as at a first-run showing. Films of first-run condition will be possible until the subject has been retired, no matter how many times that particular piece of film has been screened or how many years it has been in use.

The new process which has been acquired for the exclusive use of Select Pictures and Selznick Pictures is known as the Albert Teitel Wonder Process. He employs a newly-invented scientific machine which is employed in conjunction with a chemical process. Both the machine and the chemical process are the result of several years of experimental work.

By this process it is said to be possible to take an old film that is oil marked, scratched and "rain" streaked and deliver it to the next exhibitor in as perfect condition as when it left the laboratory.

Before his association with Select Mr. Teitel was connected with the Ideal Film Laboratories at Hudson Heights, N. J., which he organized, built and operated until a year ago. Since then he has been on the technical staff of the Interocean Film Company. He was also at one time general manager of the film reclaiming department of the General Film Company, and in 1914 he was president of the Multicolor Film Improving Company.

Pathe Has Henley's New Film

Picturization of "The Gay Old Dog" Is to Be Put on Market as a Special

HOBART HENLEY'S six-reel picturization of Edna Ferber's short story, "The Gay Old Dog," chosen by leading literary men as one of the best short stories of the year, is to be marketed through the Pathe exchanges as a Pathe Special. It was picturized by Mrs. Sidney Drew. Announcement of the transaction was made by Paul Brunet, vice-president and general manager of Pathe, following a series of negotiations recently held between himself and Mr. Henley.

"Two far-reaching purposes—one representing the interests of the exhibitors, and the other Mr. Henley's—were responsible for this company's acquiring 'The Gay Old Dog,'" said Mr. Brunet discussing the transaction.

"The first purpose was based on the desire of the Pathe Company to follow out the basic policy of Better Features—Better Service, and to give the exhibitors the best that the market affords in features that have genuine box-office value.

"The second purpose was founded in Mr. Henley's desire to give the production the widest possible distribution, and to have it marketed through an organization which was not only built to take care of features that have extraordinary pulling power, but was always ready to render the highest calibre of service in exploitation.

"Mr. Henley was approached by many of the largest and most representative distributing companies, to either buy or handle 'The Gay Old Dog,' with offers which were tempting to him. After full consideration of the entire field, Mr. Henley decided that Pathe by virtue of its policies and practices, operating as it does on a plan which admits of the exhibitor booking his pictures either open booking or contract, in fact, the way it suits the particular needs of his theatre, embodies the progressive ideas which would make for the most successful handling of 'The Gay Old Dog.'"

Rolfe Star Publicity Target

Grace Darling, It Is Estimated, Has Received Space Worth Over a Million

IF all the publicity she has received were to be measured in terms of money, Grace Darling, who is playing the ingenue role in "The Amazing Lovers," an adaptation by Charles A. Logue of Robert W. Chambers' story, "The Shining Band," and the first of a series of Chambers stories to be picturized by B. A. Rolfe for presentation through A. H. Fischer Features, Inc., could rightly be called the million dollar publicity girl. The space accorded her, reckoned at space rates, would run well into the seven figures.

And all this publicity was gained in a period of a few years—since 1915 to be exact. In that year Miss Darling made a transcontinental trip in the interest of the Hearst-Selig News Pictorial, appearing before the camera for scenes to be used in the weekly, and writing her impressions of the journey for publication in a number of widely circulated big city dailies.

For weeks before the start Miss Darling's trip was widely heralded in pages upon pages of newspaper space. On January 20 she left New York with the World's Fair in San Francisco as her destination, carrying a message of greeting to Governor Hiram Johnson, of California, from Governor Charles Whitman, of New York.

William Russell Now on "Eastward Ho!"

His initial Fox photoplay "Sacred Silence" having been completed, William Russell has begun work on his second feature to be released on the Fox program. It is "Eastward Ho!" adapted from William MacLeod Raine's story of the same name. The picture will introduce to the followers of the Fox program a new director, Emmett J. Flynn, who will be assisted by John J. Foley. George Lane is the cameraman.

A strong cast has been secured to support Mr. Russell. The story, a pulsing, red-blooded tale, lends itself admirably to visualization. Roy Somerville wrote the scenario which follows the novel faithfully.

The demand for the photoplays starring this star is so great that William Fox asked Mr. Russell to forego the usual rest between features, so that this demand might be satisfied.

Comedy Series with Al St. John as Star

A new series of two-reel comedies, featuring Al St. John and declared to be of a nature that will cause a sensation in the comedy field this season will be released by the Famous Players-Lasky Corporation, beginning probably in November. Contracts just signed by the Famous Players-Lasky Corporation with Jack Warner, General Manager of the Company producing the subjects at Glendale, California, call for eight two-reel comedies for release this year, and the price paid for them is declared to place Al St. John among the highest paid comedians of the screen.

Third of the Eminent Authors Series

Basil King's novel, "The Street Called Straight," will be the third of Eminent Authors-Goldwyn productions, following Rupert Hughes' "The Cup of Fury" and Gertrude Atherton's "Perch of the Devil." Mr. King is at present in conference at the Goldwyn studios in Culver City where Wallace Worsely will direct the production. Milton Sells and Naomi Childers will have the principal roles.



From Vitagraph's O. Henry production, "The Buried Treasure," featuring Edward Earle and Agnes Ayres

Universal Expedition Returns Home

The first of Universal's five foreign producing companies is scheduled to return home to America on September 23. This was made known through a cablegram received from London on Friday, September 12. According to the cable the Eddie Polo company which is making the international serial, "The Thirteenth Hour," will sail on "The Megantic" on September 15, and will arrive at Montreal, Canada, on the twenty-third.

Several days will be spent in Montreal taking some of the scenes in the serial, and from there they will come to New York City where a number of interior scenes will be made at the Fort Lee studios in New Jersey.

The Polo company left New York, Saturday, June 21, and immediately after arriving in England began work on the serial. The company while abroad took scenes in England, Scotland, Ireland and France.

The company is being directed by J. P. McGowan, and Mr. Polo's leading feminine support is Peggy O'Dare. The entire company consisted of nine persons.

Ruth Budd Makes Bid for Screen Fame

A newcomer to the screen who bids fair to achieve fame over night is Ruth Budd the featured player in "A Scream in the Night," which Select Pictures Corporation will release in October. The theme of this picture is an insane scientist's attempt to prove the Darwin theory of the origin of man.

Miss Budd plays the part of Darwa, a creature brought up in the jungle wilds, where she knows no other human than Lotec, her Indian guardian, to await the great experiment by which a scientist hopes to prove the Darwinian theory.

Miss Budd is a recruit from vaudeville.

Universal Head Back

Carl Laemmle, Universal's president, returned to New York from a three months' stay at Universal City, California, last Wednesday. He spent several days in Chicago conferring with the Chicago exchange manager and representatives from the neighboring exchanges.



Joseph Henaberry, First National director



Covers of some of the songs which have been inspired by William Fox Photoplays

Krellberg Boosts His Serial

Producer of "Fatal Fortune" Believes He Has One of the Best Yet Produced

SHERMAN S. KRELLBERG is confident that in "The Fatal Fortune" he has a serial that will prove to be of first water calibre. He said last week:

"In presenting Helen Holmes to the public in her latest serial "The Fatal Fortune," I believe I can say without fear of contradiction that the S. L. K. Serial Corporation has made the greatest serial ever produced from every point of view. In the first place, we have the greatest serial star now on the screen. Miss Holmes has built up a reputation through her various serials that proclaim her the undenied queen of the serial screen.

"In addition the direction has been under the master hand of Donald Mac Kenzie, who is beyond question of doubt the peer of all serial directors.

"Assisting Miss Holmes is an all-star serial cast, the names of each of whom are known throughout the world; Lieutenant Jack Levering, Frank Wunderlee, Leslie King, William Black, Floyd Buckley, Sidney D'Albrook, Lillian Worth and Helen Lindroth.

"Then comes the story. It is plausible, replete with romance, adventure stunts, unbroken excitement and suspended interest. I claim that no serial story has ever been screened that ever equalled it, in all the important and money-getting points that it contains. In addition to the story, no expense has been spared in the settings. It cost ten thousand dollars to install the sets for the first episode alone.

"No expense has been spared in an effort to make this the greatest picture of Miss Holmes's already unparalleled career. I have spared neither time nor money in the effort to afford the exhibitor every possible help to put this serial over to big success. Everything from a twenty-four sheet campaign down has been prepared and is at the disposal of the exhibitor. It is my hope that this serial will not only touch but go beyond the biggest money-getting seial ever produced."

Big Drive on "Topics of Day"

Literary Digest and Pathe Combine on Campaign for Week of September 20

ANOTHER big drive on behalf of "Topics of the Day," selected from the press of the world by the Literary Digest, and distributed by Timely Films, Inc., through Pathe, will be launched during the week of September 20th. Every publicity channel will be utilized during "The Topics of the Day Week" to bring to the attention of the public the highly entertaining and educational value of this short subject, which, under Pathe's great distribution sysem, has grown tremendously in popularity in the last five months.

The Literary Digest is offering the fullest co-operation in the publicizing of "The Topics of the Day" and during the week of Sept. 20th, will devote its front cover to extolling the merits of the short feature. In the same issue there will appear a full page story relating to the history of "Topics of the Day."

In more than 500 of the principal papers throughout the United States, there will appear Literary Digest advertisements during the week of Sept. 20th, in which "Topics of the Day" will receive a considerable display. Special efforts will be directed towards having a story on "Topics of the Day" appear in every newspaper carrying the Literary Digest advertisement.

Seventeen thousand exhibitors in the United States will receive a letter calling attention to the front page cover of the Digest and to the other publicity during the week.

If any organization attempted to purchase the front cover of the Digest, it would cost about $25,000, according to its advertising manager, for its circulation is more than 1,200,000. The popular weekly is read by nearly 5,000,000 persons. A new one sheet on the subject has been planned by the Timely Films, Inc., and will be distributed by Pathe during the week of the drive.

Heads Realart Office in St. Louis

Announcement was made this week by Arthur S. Kane, President of Realart Pictures Corporation, of the appointment of Joseph Desberger as manager of the St. Louis Realart branch. Mr. Desberger succeeds J. C. Ragland, who has just been promoted to the position of General Sales Manager.

Capt. Morisson, French Actor, Foch's Double

Captain Joseph Morisson, for twenty-five years in the French army, and during the war an instructor in military tactics at Camp Upton, widely known as Marshall Foch's double, will be seen in an important supporting role in "The Mystery of the Yellow Room," the latest picture he has appeared in.

During the war Captain Morisson appeared with Pauline Frederick, Mabel Normand and other leading stars in various Liberty Loan trailers. He has been in this country three years, and is well known for his characterizations on the screen.

To those who have personally seen Marshal Foch, the great Allied leader, the close resemblance of Captain Morisson will come as somewhat of a shock, as he is indeed the French leader's "double."

Captain Morisson resides at 542 West 124th street, New York. After about a year more in pictures on this side of the water he expects to return to cinema activities in his native land.

"Anne" Tales Popular

Motion picture producers have developed such a keen desire to acquire the picture rights to popular plays and books, that publishers are receiving top-notch figures for them. It is a record achievement, therefore, that is claimed by Realart Pictures Corporation in acquiring the motion picture rights to the four "Anne" books by L. M. Montgomery. These popular novels, which have exhausted editions running over 700,000 copies, according to the publisher the Page Company of Boston, comprise "Anne of Green Gables," "Anne of Avonlea," "Anne of the Island" and "Chronicles of Avonlea."

Goldwyn Film Library Is Stocked

Goldwyn's Stock Library of film, containing over five hundred reels, making a total of approximately fifty thousand feet of pictures, dealing with all sorts of incidents that a director may wish to utilize in his productions, has just been completed at the Goldwyn laboratory in Culver City. The library is said to be by far the largest and most complete of any ever compiled.



Benj. Friedman, of the Friedman Film Corp., making records with "The Unpardonable Sin" at Minneapolis



Not the Charlie, but the Bulls-Eye comedian Charles Doherty in "The Blue Blood and Bevo"

Magazine Ad Campaign Will Aid Picture

A national advertising campaign of exceptional magnitude, geared to reach twenty-five million persons weekly over a period of months, and entirely unrelated to screen exploitation, unwittingly is to become a very important matter to exhibitors throughout the country.

The fact of its application to the field of literature, with neither thought or semblance of motion picture promotion in its text makes its value to exhibitors greater than would be the case were it to be avowedly a national promotion for a special feature attraction.

The campaign is to be launched this month by William Randolph Hearst, to advertise, in forty-five metropolitan newspapers—one in every city in the country—the forthcoming publication in Good Housekeeping and Cosmopolitan, his two most successful magazines, a news series of animal and outdoor stories by James Oliver Curwood.

These stories are to be published under the general title, "Back to God's Country."

On September 29, First National Exhibitors' Circuit will release a special feature attraction, written by James Oliver Curwood, and produced by the Curwood-Carver Productions, under the title of "Back To God's Country."

Without conflict of any nature, the production will have the benefit in every state, of the big newspaper campaign about to be launched by the Hearst interest in behalf of the new series of Curwood stories.

First National Films Printed by Rothacker

First National Attractions for 1919 and 1920 are heralded by a booklet, attractively announcing the pictures, with photos of the stars. Mary Pickford, Charles Chaplin, D. W. Griffith, Charles Ray, Norma Talmadge, Anita Stewart, Constance Talmadge, Marshall Neilan, Jack Pickford and the Lehrman comedies are all represented in the list—the prints of every picture being made by the Rothacker Film Manufacturing Co., an unusual tribute to that organization, appreciation for which is expressed by W. R. Rothacker.

Admission Increases General

Herbert Lubin of S-L Back from a Long Trip Finds Big Business General

HERBERT LUBIN, member of the firm of S-L Pictures, returned to his New York offices this week, following an extended trip throughout the United States in the interests of the organization's various film activities. Lubin's itinery, which carried him through the principal states of the country, brought him finally to California, where he spent four weeks. Part of this time was devoted by the S-L exccutive to a study of the various studios and the methods employed therein by the leading producers of the West Coast. During his stay in California, Lubin consumated several deals of importance in conjunction with the S-L organization. The details of these arrangements, together with a statement of the plans of the company will be forthcoming shortly.

The S-L executive stated in the various cities which he visited the first production of his company "Virtuous Men" was meeting with great public favor. The picture is being accorded long runs in the most prominent theatres of the country and in several instances, according to Lubin, exhibitors have arranged for repeated engagements.

Conditions among the motion picture theatres are excellent, and there is an unusual amount of new theatres being erected not only in the principal centres, but in many of the smaller towns visited by Lubin. Admission prices generally have been increased and in the greater number of cases which came under the general observation of Lubin, the increase has been cheerfully met by the public, due to the superior quality of films which the producers are offering during the present time. The flood of popular Broadway play successes and picturization from famous books which are now finding their way to the screen is meeting exactly the demand of the motion picture public for better entertainment.

Beach Gets Ideas in the West

Author Is Back from Coast; Gives Interesting Sidelight on Authors' Aid

Brimful of energy and ideas, Rex Beach is back from the coast. "Half the trouble with motion pictures is that they don't give enough time to working out the continuities," he is convinced. His own experience bears him out, and what he has to tell about the Eminent Authors in the studio is an eye opener.

The whole truth can now be told for the first time, and that is that some of the Eminent Authors were not at all taken with the idea of author-director cooperation. They didn't believe the Goldwyn organization meant what they said about the author going into the studio. Only Rex Beach knew, and after considerable hesitation they took his word for it.

Rex Beach reports that Rupert Hughes was a regular demon for work at Culver City the past weeks.

Besides conferring on the continuities for Rupert Hughes and Gertrude Atherton, Rex Beach worked on a third continuity and that was "The Silver Horde." This was rewritten four times. He went West with the third edition of the scenario, and the staff said this is too short. He and Frank Lloyd secured a stenographer and dictated version number four. Mind you, this was done by an experienced writer for motion pictures. No wonder he concludes that not enough time is given to most continuities.

Frank Lloyd, who will direct "The Silver Horde," has just gone north to Lummi Island, near Bellingham, Washington, with the company which will take the pictures for the next Rex Beach picture. Mr. Beach had a good deal to do in selecting the cast with Mrs. Beach. It is said she chose Betty Blythe for the society girl of "The Silver Horde." At any rate the author selected Curtis Cooksey and Robert McKim.

Fischer Has Another Series

In Addition to Chambers' Stories Will Film Stories by Chas. Logue

IN addition to the series of Robert W. Chambers' stories, A. H. Fischer Features, Inc., will picturize a number of original 'scripts written by Charles A. Logue, well-known scenario writer and an officer of the Fischer Corporation, according to an announcement made this week by B. A. Rolfe, who is putting on and presenting the firm's output. The first of the Logue writings has been completed and delivered, and the business of converting it into film form will begin shortly.

With Mr. Logue supplying material, the plans for the picturization of the Robert W. Chambers' works have been altered, so that instead of uninterruptedly putting on the Chambers' stories until the series is exhausted, it has been decided to alternate the Logue stories with the Chambers, the first production to be known as Number One of the Chambers Series, the second Number One of the Logue Series, the third Number Two of the Chambers Series, and so on.

By adding the Logue stories to those purchased from Robert W. Chambers, the Fischer organization now finds itself in the happy position of being provided with sufficient material to meet its production demands for some time to come besides having its vehicles come from sources that auger well for the quality of the output.



C. A. Stimson, General Sales Manager of the American Film Co.

Annual Brentwood Report Pleases

Gratifying results were shown in the report to the stockholders of the Brentwood Film Corporation made by its president, L. C. Haynes, at the first annual meeting of stockholders held the first week in September.

The report reviewed the showing of its first three photoplays made, each of which had been released through Robertson-Cole Company, and the Exhibitors' Mutual of New York with high degree of public interest and consequent profits. The fourth production, according to the report, now is being completed under director King W. Vidor.

President Haynes reported the outright purchase of the studio at 4817 Fountain avenue, Hollywood, after having started with rented studio space with offices and laboratory facilities.

A board of directors for the coming year was elected as follows: L. C. Haynes, R. G. Beebe, H. M. Brandel W. H. Rimmer and O. C. Kingsley. The following officers also were elected: I. C. Haynes, President; R. G. Beebe, Vice-President; Willard Barrows, Treasurer; S. P. Trood, Secretary; H. M. Brandel, Assistant Treasurer and H. S. Haynes Assistant Secretary.

De Milles Are Active

Cecil B. De Mille has begun work on "Why Change Your Wife," a special Paramount-Artcraft production, which will be a companion piece to "Don't Change Your Husband," which he made several months ago and which had a phenomenal run throughout the country.

William C. DeMille is progressing splendidly at the Lasky studio with his Paramount-Artcraft picture, "The Tree of Knowledge," starring Robert Warwick, with Wanda Hawley as the leading woman and Kathlyn Williams playing a heavy role.

Boy Comedian Seen in "Unpardonable Sin"

Wesley Barry, the freckled faced youngster, who made such a big impression on exhibitors and fans in "Daddy Long Legs," and "The Unpardonable Sin," will be seen again in the laugh producing role of Blanche Sweet's production "A Woman of Pleasure."



The studio caption man has saved us the trouble of giving these Realarters' names. The star is touching up her make-up for a scene in "Sinners"

Interiors of Rolfe Picture Completed

The last of the interior scenes in B. A. Rolfe's production of "The Amazing Lovers" were photographed this week and Mr. Rolfe, who with Chester De Vonde as co-director is personally taking a hand in the staging, now has the subject in the final processes towards completion. Only a few exterior scenes remain to be photographed before the negative is sent to the cutting room.

"The Amazing Lovers" is the first production made by B. A. Rolfe for presentation through A. H. Fischer Features, Inc. It is a picturization of Charles A. Logue's adaptation of the Robert W. Chambers story, "The Shining Band," and the first of a series of stories by that author to be transformed into screen entertainment by the Rolfe-Fischer Logue combination.

The subject is being produced to be offered as a special attraction.

Rolfe as a Director in a New Role

B. A. Rolfe, besides presenting "The Amazing Lovers" and being a member of the firm of A. H. Fisher Features, Inc., which is producing it, is personally taking a hand in the staging, working with Chester DeVonde, his co-director.

During his five years as a motion picture producer, Mr. Rolfe has put on the market over a hundred feature pictures, a number of comedies and a serial, but "The Amazing Lovers" marks his initial effort as a director.

Nevertheless, directing is not a new business with him.

Beck Leases Former Kalem Plant

Arthur F. Beck, president of Artco Productions, Inc., starring Leah Baird; president and treasurer of Beck Productions, Inc., featuring Stuart Holmes and Miss Frankie Mann, as well as treasurer of the Deitrich-Beck organization, which has completed Louis Joseph Vance's "The Bandbox," starring Doris Kenyon for W. W. Hodkinson distribution, has taken a long term lease of the Creation studios, formerly the Kalem plant, at Cliffside, N. J., and began active operations there with his three producing companies this week.

Opening a Hayakawa Series

"The Dragon Painter," a Dramatic Japanese Story, Is the First Announced

"THE DRAGON PAINTER," a picturization of Mary McNeil Fenollosa's Japanese tragedy, will be the first of the new series of Sessue Hayakawa's Robertson-Cole Superior Pictures, to be released through Exhibitors' Mutual. It is a dramatic story of a Japanese artist, a half-mad genius, which role is played by Hayakawa, who searches for his "Dragon Princess," Tsuru Aoki. A simple love theme, unusual but entirely human, pervades the story. There are only four characters in it, Tatsu, the Dragon Painter; Undo Uchida, a surveyor; Kanp Indara, the last of a line of famous Dragon painters, and Ume Ko, his daughter.

The scenes for "The Dragon Painter" were shot in the Yosemite Valley, which is known as God's garden spot. In this beautiful setting the village of Hakone, Japan, was duplicated even to its famous Shintu gates. The sets are elaborate and distinctly Japanese, and it was the unanimous verdict of the Robertson-Cole Picture Committee that "The Dragon Painter" will go down as one of the most beautiful and artistic pictures ever presented on the screen. "The Hayakawa productions have created a standard for beauty and artistic detail that has seldom been equalled, but this picture eclipses anything that the famous Japanese has done along those lines."

E. Richard Schayer scenarioized the book, which is one of Mary McNeil Fenollosa's best known works. William Worthington directed the production, and Frank Williams photographed it.



Agnes Ayres one of the Fox group of leading players

Hallmark Press-Sheet Scores

J. S. Dickerson Looks It Over and Picks Out the High Lights In It

A PRESS sheet which is a bit unusual both in style and contents is ready for the exhibitors of "The Trail of the Octupus," the fifteen-part serial which Frank G. Hall is presenting through Hallmark Pictures Corporation and in which Ben Wilson and Neva Gerber are starred.

A foreword heads the reading matter of the press sheet which gives general information concerning the production, and an advance story for newspaper use has been written which will prepare the public for what is coming.

A detailed synopsis for each episode follows. A story devoted to information concerning Ben Wilson and also one about Miss Gerber are also contained. Facsimiles of the various cuts and paper, ranging from a 24 sheet stand down to several styles of one sheets are shown with several scenes from the production pictured.

The serial is called "The Mysterious adventures of a master criminologist" and much of the advertising matter carries out the idea of mystery and action such a story naturally fosters.

A stunt for a teaser campaign is suggested which while not new is known as one of the most reliable interest arousers ever devised. A long list of catch lines have been writen with many advance notices smaller than the one mentioned ready for the shears. The Hallmark Corporation will attempt to aid the exhibitors who book "The Trail of the Octupus" in giving the serial a big advance advertising campaign believing as is stated on the press sheet, that: "'No matter how good a serial is, it will do more at the box office when properly exploited."—*J. S. Dickerson.*

Metro Signs an Italian Star

Bettina, Noted Foreign Actress, Is to Make Pictures in Studio in Rome

BETTINA, the Italian actress, a protege of royalty and one of the best known stars of the European stage and screen, is announced by Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., as a new Metro star.

Under a co-operative arrangement with the Caesar Film Company of Rome, Mr. Rowland engaged the services of Bettina during his recent trip abroad. The first result of the arrangement will be the early showing of Bettina to the American picture-going public, in some of the two-score productions she has made in Italy. A second development of Mr. Rowland's coup will be that Bettina will make new pictures for Metro and the Caesar Films that will excel her past efforts in sumptuousness and artistry.

Prior to the signing of Bettina by the Metro president, a score or more of the largest producing companies in the United States and Europe had striven for the better part of two years to engage Bettina, but had failed in the attempt.

In fact Mr. Rowland has just permitted it to be known that Metro angled for Bettina a little more than two years ago without success. The Italian actress was then doing her first work before the camera after a meteoric career on the stage, having first associated herself with the Caesar Film Company. Her fervor for this now medium for her art caused her then to reject a flattering offer from Metro, which she declined upon the ground that she did not wish to interrupt her apprenticeship in the silent drama.

Metro's plans for Bettina are not completed, but they are known to include the production of her first two or three of her forthcoming specials de luxe in Italy.

Army Cinematographer to Join American

When General John J. Pershing landed on American soil there was with him as a member of his general staff Captain Nicholas McDonald, one of the foremost cinematographers of the American Expeditionary Forces.

When Captain McDonald arrived he was immediately besieged by numerous offers from motion picture concerns, but it developed that he had already concluded arrangements by cable with Walter Niebuhr by which his exclusive services for a long period of time are given to the American Cinema Corporation. As soon as Captain McDonald has received his discharge and has taken a much needed rest of Mr. Nieboh will send him in charge of a photographic unit on a tour around the world.

Parsons Signs a Star

William Parsons, president of the National Film Corporation of America, has added a new star to his production roster.

Previous to becoming affiliated with the National Studios, Mr. McDonald was featured and played leads in many notable productions, some of his best remembered work being the star role in "Tony America," "Teton," with Olive Thomas, "The Courageous Coward," "His Debt," "The Final Close Up," with Shirley Mason, "The Divorce Trap," with Gladys Brockwell, and "The Confession."

Francis McDonald has been signed by the National for a long term contract, the same to begin immediately. The finest vehicles obtainable will be accorded him, the initial one being announced in the near future.

Goldwyn Anniversary Week Successful

Goldwyn anniversary week, Sept. 8-14, brought tremendous results, according to reports received at the home office from Goldwyn's twenty-two exchanges, up to last Saturday. The complete figures will not be tabulated for a number of weeks, but the contract reports on hand, showing bookings in new territories, return engagements of early releases and full Goldwyn weeks, to the exclusion of all other pictures are enough to assure the great success of the drive.

Fox Film Foreign Demand Grows

Encouraging Reports Are Received at Home Office

REPORTS from the London branch of Fox Film Corporation are extremely gratifying to the home offices of this organization. They contain accounts of excellent progress being made by the exchange managers throughout the United Kingdom—a result of the increasing popularity of Fox pictures among the fans of Great Britain.

In England, as most producers of this country know, the business of releasing and distributing films is handled in a manner entirely different from the American system. There the trade is given a showing of the picture sometimes months—even a year—in advance of the release date, giving the exhibitor opportunity to prepare his publicity and advertising matter long in advance of his receipt of the film.

Many exhibitors who control a chain of these cinemas, as the motion picture theatres of Great Britain are called, have special representatives whose sole duty it is to attend all trade showings and make official report on the relative values of pictures.

On the valuations submitted by these men, the theatre managers then book the films, between the date of the showing and the date set for release throughout England, Scotland, Ireland and Wales. This system has been found to meet the requirements of theatres in all classes of neighborhoods.

In catering to the demands of the English exhibitors the London office of the Fox organization reports a land-office business on the entire array of Fox stars in all their recent starring vehicles.

William Farnum, Tom Mix and the other Fox players are all coming in for a share of praise for the good work they have done in keeping Fox trademark uppermost in the foreign market.

Exhibitors on the other side not only have received the Fox product with open arms, but are seeking to secure pre-releases on all Fox pictures for this season. Sales through the Fox offices are said to be going ahead with tremendous strides and everything is being done to live up to the expectations of the exhibitors.

Whether Fox Film Corporation will arrange to give the English showmen the desired pre-releases on all Fox films has not yet been determined, but it is expected that certain concessions will be made in this direction.

With the announcement in England that Pearl White and William Russell have been added to the Fox list of stars, English exhibitors and fans became very enthusiastic.

Referring to the Fox Sunshine Comedies, a novelty in England in the class of two-reelers, Manager Reed states that a tremendous business is being done on these mirth-provokers. Roars of laughter accompany the showing of each successive release of the Sunshines, and the famous Del Ruth Beauty Brigade is establishing as enviable a reputation today in England as was associated with the well-remembered Florodora Sextet of years ago.

Considering the situation both in Great Britain and on the Continent, Fox Film Corporation looks forward to the biggest year's business ever secured by them in this wide field on all types of pictures.



Esther and Rachael Moline, who play Dorothy Phillips' role in the prologue to "The Right to Happiness"

Fannie Hurst's Story for the Screen

"Oats and the Woman" by Fannie Hurst is to be made into a six-reel Universal special attraction by Director Rex Ingram with Francelia Billington, one of the stars of "The Pinnacle," the recent Eric von Stroheim production, and as the woman in question. This is the second Fannie Hurst story to be given a screen version.

"Oats and the Woman" appeared several months ago in the Cosmopolitan magazine and is heralded as one of Fannie Hurst's most realistic human interest tales. Her first story to be sold for screen production was "The Petal on the Current." This production is now receiving the highest praise from the public.

Tentatively Title for Lee Kiddies Subject

The second of the Lee Kids Comedies has been tentatively entitled "The Dixie Kids." A great part of the action was taken down in Georgia, where the kiddies and their company were sent in order that the watermelon patch and plantation dance scenes might be filmed in fitting settings. For these scenes Al Stevens, who, with Bert Williams, shares the distinction of being the only real negro comedian to attain prominence on the Broadway musical comedy stage, was specially engaged for an important comedy role.

Interest in Madlaine Traverse's Latest

Eager interest in advance bookings of "Snares of Paris" is reported from the offices of Fox Film Corporation. William Fox will release this picture on October 19. It is the second of the season's releases for Madlaine Traverse in the new Excel picture schedule. Howard M. Mitchell is the director.

Branch Office Opened

Supreme Photoply Productions has opened a Cincinnati branch for the exploitation of "Mickey" in Southern Ohio, located in the Cincinnati Film Exchange Building. Art Meyer is manager of the office. He will be remembered as handling "The Mask of Life" in Ohio in successful fashion.

M'Manus Production Noteworthy

"Lost Battalion" Is Received by All with Praise

WHEN the first real history of filmdom is written a prominent chapter will be devoted to the technique introduced by Edward A. McManus in his first production of "The Lost Battalion," according to W. H. Productions. At the George M. Cohan Theatre, where it is now playing, it is meeting with big success and the unanimous approval of the theatre-going public.

The locale and atmosphere are so much like the original scene of the action of the plot that its re-enactors felt they were once again actually living the respective parts they played before and after they became real fighting men. The feature is the simple story of how the jetsam and flotsam of a great city were drawn out of the Melting Pot and poured from the crucibles of refined material into the semblance of real men.

It lends itself in every way to the new technique Mr. McManus claims for it and which he believes will mark it as an epochal production and one that must command the attention of every producer of photoplays, including the seller, the entertainer and the entertainment. To the amusement-loving people, and there are thousands if not millions of amusement-seekers in the United States and Canada who, having heard the exploits, courage and valor of "The Lost Battalion" will want to see it and must see it when it is known that every man in the production—with the exception of the non-combatants—played his own particular role during those unforgettable six days and nights when the Germans strove to starve and thirst them into submission when they could not compel the valiant battalion to surrender by their continuous hell fire of shot and shell. It will not only prove real amusement, but it is an imperishable record of authentic current history appealing to the mind through the eye and will attract to the theatres wherever it is presented all sorts and conditions of amusement seekers. In the preparation of the production Edward A. MacManus, under whose personal direction this photoplay feature was put together, realized that no story, however meritorious it might be from an historical viewpoint, must have a love theme to sustain it as a popular vehicle for the entertainment of the masses, so he started the story of "The Lost Battalion" at the beginning with the men taken from their homes, the lover separated from his sweetheart, the business man from his business, and deftly knitted together into a wholesome plot leading up to the crux a great story—the valiant stand of a body of men hemmed in the gloomy recesses of an impenetrable forest, hardly able to stir without inviting the fire of the enemy and enduring every possible kind of hardship for the glory of the Stars and Stripes.



Doughboys seen in the big W. H. production "The Lost Battalion"

Incorporated in the third release of the Sunset-Burrud "Legends of the Wilderness," will be views of the famous Pendleton, Oregon, "round-up," which will be staged September 18 to 20 inclusive.



Harold Lloyd and an unnamed player in "The Rajah" Pathe comedy

United Theatre Branch Head Changes Office

Jack Levy, Eastern Division Manager of United Picture Theatres of America, Inc., has changed the location of his headquarters and has made his permanent headquarters in New York.

He will cover the same territory as heretofore, consisting of Philadelphia, Washington and Atlanta and will also now include New York and Boston under his supervision.

Mr. Ira Aronson, special representative located at Pittsburgh, Pa., was called into United offices last Monday by President Berst and left town the next day. He reported conditions in Pittsburgh, Cleveland and Cincinnati as in a highly flourishing condition.

"A Temperamental Wife" Ready Sept. 14

Constance Talmadge's first First National picture, "A Temperamental Wife," a John Emerson-Anita Loos production, will have its first presentation at the Strand Theatre, the week of September 14th, and will then be shown at the Brooklyn Strand, the week of Sept. 21st. All of the other five Constance Talmadge First Nationals to follow "A Temperamental Wife" will also have their initial showing at the New York and Brooklyn Strands. Wyndham Standing is chief in the support.

Metro to Screen "The Right of Way"

A picturization of "The Right of Way," the novel that won for Sir Gilbert Parker his knighthood, a story of the Canadian northwest woods, will be the next starring vehicle for Bert Lytell. Screen Classics, Inc. will produce it and Metro Pictures Corporation will distribute it.

Enters Publicity Game

Grant L. Brightman, formerly of the staffs of the New York Tribune, American and Sun, has taken charge of publicity for Allgood Pictures Corporation, starring Charles Hutchison in a new serial, and Schomer-Ross Productions, Inc., starring Emily Stevens in features.

Adhering to Original Themes

Universal Following Policy of Keeping Close to Trend of the Stories

Whether or not the play-going public desires to see the screen version of a story adhere to the original is a debatable question, although directors of Universal productions believe that the public does wish the story to be carried out in detail and true to the original.

In buying the works of popular authors Universal, now, more than ever, has adopted the policy of adhering to the original story.

Conspicuous among the more recent productions which carry out this policy is the one of "The Bonnie, Bonnie Lassie," in which Mary MacLaren is starred. The Universal Company purchased the story as it originally appeared in Ainslee's Magazine and it has been produced with such truthfulness its screen version will instantly recall to the readers of that magazine the story, "Aunt Jeremiath," the original title.

Miss MacLaren seldom, if ever has been cast in a role more suitable to her histrionic ability. In this production she is cast as Ailsa Greene, a Scotch girl, who comes to America to make her own way. She has not been in America long until two men determine to marry her. One wants her selfishly and the other is determined she shall marry his nephew. This is a bit of a new twist in such screen stories. Through a series of amusing and serious adventures the girl arrives at happiness and not strange to say—great wealth.

The fact that Miss MacLaren is scoring a success in her plays is evidenced strongly in the fact that the booking reports for Mary MacLaren productions are extremely heavy at the present time. Her recent productions, "The Unpainted Woman," "The Weaker Vessel" and "The Petal on the Current" have broken all records for Mary MacLaren productions and rank among the first of Universal Special Attraction booking records.

A Stringer Mystery for Film

Robertson-Cole Acquires Rights to "House of Intrigue" Magazine Tale

ARTHUR STRINGER'S mystery story, "The House of Intrigue," is being picturized by Haworth for Robertson-Cole to be distributed by Exhibitors' Mutual. The story appeared serially in the Saturday Evening Post and received much favorable comment, even to the extent of being declared one of the season's best mystery stories. Bobbs, Merrill & Company afterwards published it in book form and at the present time it has gone through several editions.

"The House of Intrigue" was much sought after by various producers as it is considered excellent screen material. It as a thrilling story that has the strongest mystery element, high dramatic values, considerable suspense and good human interest. It concerns an actress, Barbara Pretlow, who unconsciously becomes the tool of a gang of thieves. When she finds out who they are she leaves them and tries to find employment but fortune does not favor her. Seated in the park, looking over the want ad columns, she is approached by an old man who offers her a thousand dollars for an afternoon's work. It is more than she has earned in a year. Hungry and tired of job hunting she accepts. She is taken to the home of Clarissa Bratlett, an heiress, and is made to impersonate her. Trouble develops thick and fast but in the end her innocence is established and with it comes an acknowledgment of love on the part of a wealthy young man.

"The House of Intrigue" is being given an especial presentation, according to the announcement. It will have a notable cast, including Peggy May, Mignon Anderson, and Donald McDonald. Lloyd Ingraham will direct.

Capitol Arranges for Metros

New New York Playhouse Books "The Brat" and Other Large Productions

THE new Capitol Theatre on Broadway near Fifty-first street, th largest and most modern theatre in the world, is to be the New York home of Metro pictures. Negotiations were closed last week between Edward J. Bowes, vice-president and managing director of the Capitol Theatre, and Messrs. Richard A. Rowland and William E. Atkinson, respectively president and general manager of Metro Pictures Corporation, whereby the Capitol closed for bookings not only of "The Brat," Nazimova's latest production, but of "Lombardi, Ltd.," "Fair and Warmer" and "Please Get Married," the Screen Classics, Inc., specials starring Bert Lytell, May Allison and Viola Dana.

The Nazimova production of "The Brat," distributed by Metro, is planned by Mr. Bowes for early presentation at the Capitol Theatre. The fact that the enormous motion picture house is as yet uncompleted makes it impossible to announce the definite date of "The Brat" showing. But it will be among the first three, so far as is now known.

That Metro is proud to be represented on Broadway by the world's largest and most modern theatre, Metro officials are glad to admit. And that the Capitol is further to be the medium of presenting to New York picture-goers the new "fewer and better" Screen Classics, Inc., productions distributed by Metro, is accepted as another cause for elation.



"The Witness for the Defence" is popular Elsie Ferguson's lates Paramount Artcraft

A "Christy Girl" Seen in Fox Offering

Dorothy Langly, who now is known as the "Christy Girl," made her debut in motion pictures recently at the William Fox Studio, where she appeared in a big scene in support of William Russell. Harry Millarde, who is directing "Sacred Silence," Mr. Russell's first Fox picture, pronounced Miss Langly one of the finest screen types he had ever seen.

Miss Langly was the model for one of the recent covers which Howard Chandler Christy, the famous artist, made for New York *American's* magazine section. She also posed for several of the illustrations now appearing in the *Cosmopolitan Magazine.*

Schomer Progresses on "The Sacred Flame"

Abraham S. Schomer, of Schomer-Ross Productions, Inc., announced this week that the photography for "The Sacred Flame," in which Miss Emily Stevens is starring, is now half completed. Both Mr. Schomer, who is the author and director of the feature, and Miss Stevens are enthusiastic about the results to date.

E. S. Manheimer, who is handling the output of Schomer-Ross Productions, Inc., has made no announcement yet of plans for distribution. This is expected within a few days.

Latest Christie Comic

"He Married His Wife" is the title of the farce comedy in which Edith Roberts is featured in the current release of the Christie Special Productions. In this special, produced by Al E. Christie, the plot hinges on the predicament in which a young divorced husband found himself when he tried by devious methods to avoid the payment of his alimony. His last expedient was courting his divorced wife, which was all right because he found he was really in love with her after all.

Takes All Fox Pictures

Clayton A. Turner, owner of the pretentious Lyric Theatre in Mt. Vernon, N. Y., has completed negotiations with Fox Film Corporation whereby he will show during the coming season of 1919-20 all screen productions released by that firm.



William Fox offers Madlaine Traverse in "Snares of Paris"

Arrow Has "Vigilantes" Production

The "Vigilantes" is a 7-reel special production, recently acquired by Arrow Film Corporation. It was made, it is said, by the D. W. Griffith associates. Henry Kabierske is the director.

The "Vigilantes" is a colorful romance that weaves in and out among those stirring sensational events which followed the discovery of gold in California.

Homier Living News of Canada Is Speedy

The Homier Cline-Journal, picturizing Canadian current events, has started a new reel, called "Homier Living News," which on the occasion of the Prince of Wales's visit to Montreal early in September scored a hit by securing 600 feet of pictures of the royal visitor. The picture was shown on the screen in various theatres less than five hours after the taking.

Robert Ellis to Direct for Selznick

Myron Selznick, President of Selznick Pictures Corporation, announces that Robert Ellis, the leading man who played opposite Olive Thomas in "Upstairs and Down" and also in her current Selznick attraction, "The Spite Bride," has been advanced to the post of director for Selznick Pictures.

Arrow Serial Nov. 15

"Lightning Bryce" the new serial featuring Ann Little and Jack Hoxie which is being distributed by the Arrow Film Corporation will be released November 15th, 1919. Arrow reports that the entire foreign rights with the exception of one territory have been sold and about one half of the entire domestic territory has been disposed of.

"Broken Barriers" Is Offered by Burnstein

Jules Burnstein this week announces "Broken Barriers," featuring Alice Hastings and produced by Zion Films as booking at the Magnet Film Exchange, New York. World and State rights are available.

Americans Scored in Summer

Flying "A" Brand Put Out Number of Pictures That Hit the Public Taste

REVIEWING its summer output, the American Film Company, Inc., reports that the half-dozen romances, mystery plays and satirical comedies which have made up its program of releases for June, July and August have carved new notches in the summer business record.

The warm-weather list was opened by "A Bachelor's Wife," a comedy-drama by Joseph Franklin Poland, which was specially written for Mary Miles Minter. This delightful picture immediately achieved a coast-to-coast popularity that is still on the up-grade. "Yvonne from Paris," another Poland drama in which Miss Minter was starred under the direction of Emmett J. Flynn, has proved itself an equally excellent money magnet for exhibitors and is winning lengthened runs and return bookings everywhere.

Two popular Margarita Fisher productions were on the "Flying A's" summer list; namely, "Trixie from Broadway" and "The Tiger-Lily." Concerning "Trixie," that live-wire theatre of Denver, the Strand, reports: "In the sweltering weather, ours was one of three houses out of the seven first-run theatres on Curtis Street that enjoyed big business. On Saturday and Sunday, the last two days of the run, the picture played to capacity business." It had a week's run in August at the Star theatre, Chicago.

Business that classifies as 'way above normal is being reported by all exchange men for William Russell's adventure-mystery, "A Sporting Chance."

"This Hero Stuff," only recently released, is a timely satire based upon the tendency of our returned warriors to become "fed up" with hero-worship. It is giving "A Sporting Chance" a close run for its envied position as the most popular of the summer's crop of high-class comedies.

American completed another William Russell production during the summer, the big six-act play of American life founded on Jackson Gregory's best-seller, "Six Feet Four."

Two Plays for Billie Rhodes

Popular Stories Bought for the Star of "The Blue Bonnet," Her Best Play

THE announcement that "Mary Minds Her Business," George Weston's Ladies' Home Journal serial success, is to be the Billie Rhodes vehicle following Harold MacGrath's "Hearts and Masks," on which the artiste has begun work at the studios of the National Film Corporation of America, has strengthened the exhibitor interest in "The Blue Bonnet," first in Miss Rhodes' series of W. W. Hodkinson releases.

The purchase of two such stories bears out the statement of William Parsons, producer of Billie Rhodes productions, at the time he contracted with the Hodkinson organization for their distribution, that Miss Rhodes would be seen only in the picturization of stories popular with readers of "best sellers."

Trade showings on "The Blue Bonnet" in the thirty Hodkinson offices last week testified to the high regard in which the production is held by scores of the first run exhibitors of America, word of the tremendous reception accorded "The Blue Bonnet" at its American premiere at the Kinema, Los Angeles, attracting many of the country's most prominent picture showmen to the simultaneous invitation showings. Reports from Hodkinson managers in Atlanta, Cleveland and Minneapolis show marked interest in the Billie Rhodes production among first run exhibitors in the key cities of these zones.

Powerful in its theme, brilliant in its enactment, "The Blue Bonnet" is certain to give the artiste a splendid opportunity.

Players of ability, including Stanhope Wheatcroft, Irene Rich, Ben Wilson, and Lloyd Bacon accord Miss Rhodes capital support.



Mildred Harris Chaplin, whose new productions will be released through Realart

"Woman Fire Fighters" in Pictographs

The leading subject in the Goldwyn-Bray Pictograph scheduled for release September 28 is "Women Fire Fighters," a remarkably interesting bit of film that will give audiences a new insight into the work being done by women who proved their efficiency during the war when they were obliged to fill the places of men called into the service. Instead of being released with the return of the Forest Rangers from overseas, the women recruits are being continued as a valuable part of the organization formed to protect the vast wooded areas in the west.



Jamison Handy, vice-president of Bray Pictures Corp., whose product will be distributed through Goldwyn

Story for Tsuru Aoki

The second story for the use o Tsuru Aoki has been purchased b Universal from Abigail Hazen Fitch The story, "The Breath of th Dragon," is especially suited to th roles portrayed by Tsuru Aoki.

The novel itself had a wide circula tion in this country and abroad and is an exciting adventure story o China during the reign of the Empres Dowager. Intimate glimpses of life i the imperial court are given. The heroine, which part will be played by Tsuru Aoki, is a young Chinese gir whose lover has been condemned to die because of his activity with the Young China movement. The heroine gains admittance to the imperial household hoping to win the favor of the Empress and win a pardon for her lover. A young American assists her and an American girl also has an important part in the plot.

Jose Picture Finished

"Mothers of Men," the first of the Edward Jose productions, for Film Specials, Inc., is now completed, with the exception of the titles. These are now being written, in collaboration with Mr. Jose, by Mary Murrillo.

The executive offices of the Jose productions will be at 140 West Forty-second street, where the Film Specials, Inc., is one of the five companies to enjoy the personal attention of Jos. M. Schenck, who has concentrated all his interests on the movies, since becoming established in these new quarters.

"Mothers of Men" will be issued as a six-reel special production, and is soon to have a private showing, after which its definite manner of being released will be announced in this paper.

May Allison on a New Picture Soon

June Mathis and A. P. Younger have completed their adaptation and scenario of "The Walk Offs," a picturization of the Oliver Morosco stage success by Frederic and Fanny Hatton, which will be May Allison's next starring vehicle for Screen Classics, Inc., to follow the production of the Avery Hopwood farce, "Fair and Warmer."

Jack Dillon, a recent addition to the Screen Classics, Inc., directorial staff, will direct Miss Allison in "The Walk Offs."



George B. Seitz, director and star in "Bound and Gagged," a Pathe release

Sennett Picture Cleaning Up

WITH the organization of his New York Exchange, Sol Lesser gives a statement of the business which has been thus far enjoyed by "Yankee Doodle in Berlin," in conjunction with the appearance of the original Mack Sennett Bathing Beauties in person. It has been Mr. Lesser's policy to only buy pictures with a showmanship possibility, as evinced by his success with such productions as D. W. Griffith's "Hearts of the World," "Birth of a Nation," "Intolerance," and others, all of which are sent out as road shows, and which at the present time are playing to record business all over the country. Now he has taken a comedy, "Yankee Doodle In Berlin," and from records received to date will even surpass business of the above mentioned spectacles. It was Mr. Lesser's showmanship mind which conceived the plan of sending this picture on tour with the bathing girls, and at the present time he is negotiating with Mack Sennett for further activities in the line of special pictures.

"Yankee Doodle In Berlin," opened at the Broadway theatre, New York, at a $1.00 top price, and played to record houses for eight solid weeks, during the hottest weather of the season, and could have easily drawn for another eight weeks., were it not for the fact that the theatre management had contracted for other pictures previously. From the Broadway it went to the Montauk in Brooklyn, where it ran for two capacity weeks. Other bookings which have been closed are for Shubert's Teller's in Brooklyn, Henderson's, Coney Island; Mount Morris, New York, and others still under consideration to be announced very shortly.

When one considers the expense attached to the presentation of such a production as "Yankee Doodle In Berlin," is with the Bathing Girls, exhibitors have the opportunity of a wonderful cleanup, as the picture is a travesty which all will enjoy, and the girls who are known all over the world, are even more popular than some of our big stars.

"Confession" Finished

William Parsons, president of the National Film Corporation, has telegraphed to Joe Brandt that a print of the "Confession" featuring Henry B. Walthall is on its way East.

George Seitz, Actor-Director

Always Active at the Pathe Studios Producing "Bound and Gagged" Serial

"NO, I don't find it particularly difficult to direct and act in the same picture, except, of course, that it keeps one going all the time," George Seitz maintained casually, as he lingered in his dressing room at the Pathe Studio for a few moments between scenes of the serial "Bound and Gagged," in which he is star as well as director and producer.

Incidentally, it's his own company that is working with him, and the only part of the production for which he isn't solely responsible is the scenario.

"I have written a few stories," he said, when someone asked why he wasn't doing the whole thing. "I wish I could claim the credit for this story, because it's a good one, let me tell you, but, being honest, I can't. I started in the picture business as a scenario writer, however, in the old days when we had to turn out three one reelers a week in order to hold our jobs. I remember that George Fitzmaurice, Ouida Bergere and I made up Pathe's first scenario staff."

"What can you say about directing for the screen as compared with the stage?"

"Well, at least, one's voice doesn't count against one," Mr. Seitz laughed, "and you're most certain of getting just the result you want, because you can always have your film run off, and if it isn't just what you want, you can do it again. We haven't had many retakes so far, however, Everything is going very smoothly, and I have another serial all ready to commence as soon as this one is finished. Wouldn't you like to come down and watch us work?"

The most impressive fact about George Seitz's work, we realized at once, is the rapidity with which he does it. There is no fooling about the studio waiting for actual "shooting" to begin, or wondering when the set that was promised for day before yesterday will be ready, and whether there is any hope of commencing a scene before ten P. M. Floor space is carefully planned, so that sets for future scenes can be built in advance. Then, if the weather prohibits the taking of certain location scenes in the episode on which he is working, the director has an indoor set in the next episode waiting for immediate use.

Marguerite Jones.

Educators Cooperate on Film

"Evangeline," Fox Production, Is Given for Children at Extra Shows

THE big special production by William Fox of "Evangeline," one of the big dramas in the history of American literature, has been enthusiastically received by the principals of the schools throughout the country. To them it means a keener interest, a better understanding, and closer study of Longfellow's immortal poem by those attending the schools. Cooperating with them by giving special matinees for school children and their teachers, the exhibitors have brought home to the mothers and fathers of the country the immense value, not only as entertainment of the highest type, but also as a means of education, of a faithfully depicted and carefully interpreted screen version of the best in literature.

The National Board of Review of Motion Pictures have said of this picture:

"This is an undoubtedly sincere and faithful screening of Longfellow's famous poem. It should appeal to all classes, young and old, who have a perception for the dramatic, the significant and the beautiful. It is treated with imagination and artistry and is remarkably successful in making live the period of the story and in creating reality in the characters. It is one of the most truthful pictures to the original ever produced, both in spirit and content of narrative."

Such an endorsement is remarkable and of the highest value to the exhibitors. Then, having viewed it and made a critical analysis of it, the American Longfellow Society also has endorsed the William Fox production with Miriam Cooper as Evangeline.

Famous Has Broadhurst Plays

Contract Signed Whereby F. P.-Lasky May Produce Past and Future Works

THE Famous Players-Lasky Corporation has signed a contract with George Broadhurst whereby it acquires the rights to all of his plays, both those which are already proved successes and those he may write in the future. Following closely on the corporation's accession of the plays and manuscripts controlled by Charles Frohman, Inc., and Oliver Morosco, the arrangement gives Famous Players-Lasky control of the greater part of the dramatic material now available for the screen.

George Broadhurst, as a playwright, is unique in the quantity of work he is able to turn out and the great number of successes which have been his "Bought and Paid For," "The Man of the Hour," "The Law of the Land," and "Today" are among his best known plays, and "The Crimson Alibi" is one of the current season's hits. His first success was made with his farces, among them being "What Happened to Jones," and "Why Smith Left Home," the latter already filmed by the Famous Players-Lasky Corporation with Bryant Washburn in the leading part.



Arthur Leslie vacationing at Lake Hopatcong

Peak of Business Is Reached

NEARLY twice the aggregate business of National Week last year and a record of selling and service to exhibitors established which it is said has never before been equaled by any organization—this, briefly speaking, is the story of the second National Paramount-Artcraft Week and the achievement credited by the Famous Players-Lasky Corporation to its sales force.

The week was one of the most perfectly organized intensive selling campaigns in the history of motion pictures. The extensive advertising program which proved to be a tremendous force in the sales campaign was laid out nearly ten weeks in advance. Then, as the time for bookings approached, each exchange voluntarily pledged to secure a certain quota of business set by the exchange itself. These pledges were signed by nearly 1,500 emeployes of the distributions department and an aggregate business of $641,750 was voluntarily promised to the home office. Reports received up to Saturday indicated that this amount would be far exceeded, as approximately 4,000 theatres participated.

The event was known within the Famous Players-Lasky sales organization as "Adolph Zukor Week" and someone in the department of distribution conceived the idea of having these pledges gathered together in a handsomely bound volume and presented to Mr. Zukor. The presentation was made quite informally on Tuesday last by Walter E. Greene, vice-president in charge of distribution, the only others present being Jesse L. Lasky and Eugene Zukor.

Commenting upon the big success of National Paramount-Artcraft Week Vice-President Greene said: "There is one feature of these National Weeks to which I wish to call particular attention, and that is the enthusiastic support and co-operation which have been accorded us by the better exhibitors of the country. Although the total number of theatres booked solid for the week is an enviable one, we could greatly have increased that number had we not been handicapped by a general shortage of prints.

"Early in the campaign several offices were forced to discontinue accepting solid bookings owing to the fact that every available print in the exchange had been scheduled for use."

Neilan Returns to the Coast

FOLLOWING a month's vacation in in New York, Marshall Neilan has returned to Los Angeles where he will soon begin work on his initial independent picture for First National Exhibitors' Circuit, with an adaptation of Randall Parrish's well-known novel, "Bob Hampton of Placer."

Under the title of "The Eternal Three," the continuity for which has just been completed by Marian Fairfax, this story will be brought to the screen with all the vivid heart interest that made the book so popular. The Neilan organization has prepared the necessary sets and no delay will be occasioned in the shooting of the picture.

"The Eternal Three" will, it is claimed, be the most ambitious production which Neilan has ever attempted. In the light of "The Unpardonable Sin," and "Daddy Long Legs," this statement is of weight. This attraction will be unique. While in some scenes as many as five thousand people will be used, there will be no attempt to make it a spectacle. The mass of cast members will simply form a background for the principals of the picture.

It is expected that many of the scenes will be made in Montana, due to the fact that thousands of horses and Indians are requisites to the picture and this is the only state where such "properties" can be obtained. The location men who have visited the state report that the scenery exceeds anything which can be found in or near Los Angeles.

As in his recent pictures, Neilan will have a strong cast for this picture. Lewis Stone will make his return to the screen in the role of Bob Hampton. Marjorie Daw, who has just completed a two-year contract as leading lady for Douglas Fairbanks, will play the leading female role. Wesley Barry, famous for his remarkable performances in "The Unpardonable Sin" and "Daddy Long Legs," will have a feature part as will Mahlon Hamilton.

The production will be made at the Lois Weber studio which has been rented by the Neilan organization pending the completion of the Marshall Neilan studio.

"Erstwhile Susan" Is Completed

Announcement comes from Realart Pictures Corporation that "Erstwhile Susan," in which Constance Binney plays the stellar role, is almost ready for showing to Realart officials. Active production has been completed under the direction of John S. Robertson.

Press Book Out on "Six Feet Four"

The American Film Company, Inc., has issued a most attractive and practical press book on its new superfeature, "Six Feet Four"—the screen version of Jackson Gregory's popular novel of the same title.

The book is not only considerably larger, but far more ambitious and artistic than the usual run of Campaign Books.

Notable First National Deal

Will Distribute Louis Mayer's Series of Pictures Starring Mildred Chaplin

FIRST NATIONAL EXHIBITORS' CIRCUIT announces this week that it has signed a contract with Louis B. Mayer for the distribution of a series of from six to eight special feature attractions starring Mildred Harris Chaplin.

The series includes screen adaptations of at least six successful books and plays, which Mr. Mayer has chosen as the most suitable vehicles for the wife of the famous comedian. Mrs. Chaplin has entirely recovered from her illness, and work on the initial release will be started in time to make possible its first run presentations late in December.

Joseph Henaberry, who wrote and directed the story of "His Majesty, The American," starring Douglas Fairbanks, and which will be the initial release of the United Artists' Corporation, has been engaged by Mr. Mayer to direct Mildred Harris Chaplin.

Extreme care has been taken in the selection of stories. On the list of those intended for her are "Old Dad," by Eleanor Hallowell Abbott; "Pollyop of the Storm Country," by Grace Miller White; "Foolish Youth," by Louise Winter; "They'll All Bear Watching," by Alice Roberts; "Danger," by H. H. Van Loan; "Watch Your Wife," by E. Mason Hopper, and "The Inferior Sex," by Maxine Elliott.

Mr. Mayer's own publicity and exploitation organization will have charge of a national promotion plan, involving newspaper and magazine material, and all syndicate material. First National's advertising and publicity department will supervise all trade advertising and exploitation direct to exhibitors.

Within the next week, Mr. Mayer will decide which of the stories arranged for will be material for the first production.

Pictures on Life of Roosevelt

Hallmark This Month Releases Feature Approved by Roosevelt Memorial Asso.

HALLMARK PICTURE CORPORATION through its president, Frank G. Hall, has closed a deal with Herman Hagedorn, chief executive of Roosevelt Memorial Association, whereby "Trough the Roosevelt Country with Roosevelt's Friends," a two-reel feature production, will be distributed through Hallmark exchanges. This picture is an official production made under the auspices of the Roosevelt Memorial Association, under the direction of Mr. Hagedorn, author of the most popular boys' work on the ex-President's life, "The Boys' Life of Theodore Roosevelt." Mr. Hagedorn spent several weeks in North Dakota, the country where Roosevelt spent his ranch life, and took an extended trip through Montana and Wyoming, Colonel Roosevelt's favorite hunting-grounds.

Before his death Colonel Roosevelt gave Mr. Hagedorn personal letters of introduction to his many and intimate friends in this country, and armed with these, Mr. Hagedorn invaded the Dakotas, Montana and Wyoming, with a cameraman and the result is an intimate study of Colonel Roosevelt's closest friends during the time that he spent in ranch life. Among these friends are included some of the most picturesque figures of Western ranch life.

The picture is said to reveal, as no words could, the life which Theodore Roosevelt led in the years he spent in the West. "Whatever happens to me," he said when he returned to Medora as a candidate for the Vice-Presidency, "I thank God that I have lived and toiled with men!" This film shows how he lived and how he toiled.

"Through the Roosevelt Country with Roosevelt's Friends" will be released through the Hallmark exchanges this month.

Edith Storey's Reappearance

Robertson-Cole Announces Her First Haworth Picture for Release in November

EDITH STOREY'S first Robertson-Cole picture, produced by Haworth and distributed by Exhibitors Mutual, will be released in November. This will be Miss Storey's first screen appearance in a year, and judging from the numerous comments made by exhibitors concerning the Edith Storey series, none of the popularity which placed her among the elect stars of filmdom has been lost.

Prior to her temporary retirement from the screen in order that she might devote her time to war work, Miss Storey was acclaimed by critics, exhibitors, and the motion picture public as one of the best actresses in the silent drama. The large number of contrasting roles that she played not only showed ability but versatility as well.

Miss Storey will make a series of eight Superior Pictures for Robertson-Cole. They will be produced by Haworth and distributed by Exhibitors Mutual. Work on the first picture will be started within a short time. The story has been selected and the scenario completed by the Haworth staff. It is said to be an intensely dramatic work and one that will give Miss Storey full opportunity to do some excellent acting. The studio is being enlarged and will be ready when Miss Storey arrives at the coast.

Goldwyn Playreading Scheme

THE Goldwyn Pictures Corporatio announces the formation of a ne playreading department to sif through the two to three thousan plays which become available throug the recent affiliation of the Shuber Woods and Selwyn organizations wit the Goldwyn concern. Heretofore, scenario reading department has bee maintained both at the Culver Cit studios and in New York. The wor done in these offices has been centere on the reading and passing upon th fitness for picturization of novels an stories.

However, since the expansion of th Goldwyn company, the former depart ment has been unable to keep up witl the work to be done. Consequently it has been decided to separate th routine work of reading stories fron the close examination of the vast num ber of successful plays to which Gold wyn now has the photoplay rights.

In the new department, plays wil be considered not only from the stand point of their success as dramatic pro ductions and the advertising value o the author's name, but also from va rious technical angles, such as th feasibility for telling the stories in pic tures and not in titles, the opportuni ties offered for individual Goldwyn stars, the general appeal of the sub ject, and the possibilities which the play offers for unusual directoria finesse.

Among the plays which are avail able for early picturization are suc cesses by such noted authors as Oscar Wilde, Eugene Walter, Harry Leone Wilson, Augustus Thomas, Rex Beach, Paul Armstrong, John Gals worthy, Leo Tolstoi, the Russian philosopher and author; Butler Daven port, the Hattons, Githa Sowerby and Clyde Fitch. Out of the great mass of material which Goldwyn has se cured from the Shuberts, Woods and Selwyns, the play readers have selected a number of scripts that appear to offer the best opportunities for pic ture presentation and have passed them on to Samuel Goldwyn and other officials of the organization for final approval.

Appointed N. Y. Office Head for American

C. A. Stimson, general sales manager of the American Film Company, Inc., announces that L. B. Douglas, formerly representative of the company at the Kansas City Exchange, has been transferred to the East as manager of the New York office.

Mr. Douglas has a wide experience in the picture field as salesman, publicist and manager.

"Gas," New Model Comic

Gale Henry has finished her fifteenth comedy under the banner of the Model Comedy Company, and production has started on her next two-reeler of mirth at the company's studio in Hollywood, Cal. Her latest is titled "Gas."



Dorothy Dalton and her pilot, Lieut. Victor Vernon, after the star's flight over New York as a curtain raiser to Paramount-Artcraft week

Pete Smith Leaves Lasky, Joins Neilan

Pete Smith, for some time publicity manager of the Famous Players-Lasky Corporation, has resigned from that organization to become special publicity representative for Marshall Neilan Productions and took over his new duties September 15th. Mr. Smith will make his headquarters in the New York offices of the Marshall Neilan organization in the Capitol Theatre Building, and will leave for the West Coast studios in a few weeks to consult Mr. Neilan in connection with a tremendous publicity campaign. He will work in close conjunction with the publicity department of First National Exhibitors' Circuit, which company will distribute the Marshall Neilan productions.

Mr. Smith has been associated with the Famous Players-Lasky Corporation and its affiliated units for nearly five years and the news of his change comes as a surprise. Prior to his connection with that company he was employed by various theatrical and motion picture publications.

Keystone Bathing Girls on a Long Tour

The Film Colonies at Hollywood and Los Angeles lost forty of their beauties last week, for the time being, when the girls left for New York to start on tour of the New England and Southern States to appear at the first run motion picture houses, thus satisfying the desires of the film fans to see their favorite Keystone bathing beauties in person.

Dorothy Haven is among the girls.

Pacific Co. Goes Ahead with Mystery Serial

The third episode of "The Radium Mystery" has just been commenced by the Pacific Producing Company under the direction of Robert Broadwell. This chapter of the story is being shot at Universal City, California, but the balance of the serial will be taken on many locations. The fourth episode will be at tropical islands, miles out in the Pacific Ocean and later the company will go to the big lumber lands in the North.

STATE RIGHT AND FOREIGN SALES

AMONG other sales during the past week Victor Kremer reports disposing of four Shorty Hamilton features and "Stripped for a Million" for all European territory; "Stripped for a Million" for four states; ten pictures featuring Henry Walthal, Bryant Washburn, Taylor Holmes and others for Oregon, and some thirty pictures for Washington and Montana.

The Facts and Follies series of short photoplays will be handled in New England by the Eastern Feature Film Company of Boston, of which Herman Rifkin is President and General Manager.

A. C. BROMBERG, vice-president and general manager of the Southeastern Pictures Corporation, Atlanta, Georgia, has just bought "Lightning Bryce," Joe Brandt's new serial, from the Arrow Film Corporation, for eight Southern states, Georgia, Alabama, Florida, Mississippi, Louisiana, North and South Carolina and Tennessee.

The South American rights to Wistaria Productions, Inc., new serial, "The Trail of the Octopus," co-starring Anne Luther and George Larkin, under the direction of Burton L. King, have been sold to the Tower Picture Corporation, according to an announcement made by Lynn S. Card, president of Wistaria. The Oriental rights were disposed of last week to the Australation Film Company, foreign bnyers, and negotiations are under way for the disposal of France and England.

South America will see four of the biggest and most recent Universal-Jewel productions. This fact was disclosed by the announcement of the sale of the rights of the four productions to Argentina and Chile to Max Gluckman of Buenos Aires.

The four Jewel productions which he contracted for are "Destiny," "Paid in Advance," "Borrowed Clothes" and "Husbands Only."

Victor Kremer, who has transferred his headquarters from Chicago to New York, closed many sales on the 47 pictures he controls. Rights for the following states have been sold on "Stripped for a Million": California, Nevada, Arizona, Washington, Oregon, Montana, Idaho, Nebraska and northern New Jersey. Also all world's rights outside of the United States and Canada.

A number of territories have also been closed on the short subjects. The entire Pacific Coast and nearly all the states on the Atlantic Coast have been sold.

Photo Products Export Company reports that 44 features and 65 comedies were disposed of for the United Kingdom; 32 features for Norway; an entire series of one-reel James Montgomery Flagg comedies and the Ebony Comedies for Argentine; 7 features, the Ebony Comedies, and 3 two-reel comedies for Spain and Portugal; 20 comedies for Japan, and 3 two-reel comedies and 2 features for Mexico.

The C. B. Price Company, Inc., has sold the world rights to a number of feature productions. George W. Lederer's five-reel feature, "The Decoy," in which Francis Nelson is the star, was sold to John D. Tibbetts Productions, Ltd.

"The Kaiser's Bride," starring Gail Kane, the American rights of which have not been disposed of, was sold for the foreign market to Cine Productions, Ltd.

Exclusive Features, Inc., have sold sixteen two-reel Kathlyn Williams productions for Western Pennsylvania, West Virginia, Delaware, Maryland, District of Columbia, Virginia, Greater New York and New York State, Michigan, Florida, Alabama, Georgia, Tennessee, and North and South Carolina.

The Tower Film Corporation, through Joseph Simmonds, its president, concluded negotiations with the Wistaria Productions, Inc., whereby they secure "The Lurking Peril," the new feature serial, for the Spanish speaking countries of the globe. Spain, Portugal, South America, the West Indies, Mexico, and Central America, including the Canal Zone, are the territories included in this deal.

Leonard Making Fourth Cosmopolitan Picture

Robert Z. Leonard is completing "The Miracle of Love" at the Biograph studio, this being the fourth of the series of Cosmopolitan Productions. Lucy Cotton and Wyndham Standing are the featured players. The story is after the novel of the same name by Cosmo Hamilton.

Progressing on Kay Laurel Picture

Jack O'Brien, director general, Shear and Company, producing a series of feature pictures, starring Kay Laurel, announces that he has completed the first two reels of Miss Laurel's first big feature, the story of which tells of romance of the Texas-Oklahoma oil country.

Metzger Handles Equity Films in Northwest

Gus Metzger, pioneer in both the exhibiting and the motion picture exchange business in the Northwest, has severed his connection with the Universal Film Company and is selecting Portland as the center of a new big enterprise of his own. In coming to Portland he comes again to the city in which he began his motion picture career, after a year's absence in New York and Los Angeles, first as manager of the Jewel offices and then as manager of the West Coast Division of Universal.

He has just closed a contract for handling all of the Clara Kimball Young productions in the territory of Oregon, Washington, Idaho and Montana, and will establish distributing facilities at once.

"The Clara Kimball Young productions," says Mr. Metzger, "are the highest priced, per negative, that have ever been put on the market and the forthcoming features are to be of unusual merit. I feel that in securing the Northwest territory on these features, I have put myself in a position to bring the exhibitors something of unusual merit and to handle what is to be the most distinctive series of features that will be shown.

"I will also handle through a contract just perfected with the Equity Pictures Incorporated, eight other similar high class productions, the first a Katterjohn story, 'Love Honor and Obey,' featuring House Peters and an all-star cast."

Canyon's President Off for the Coast

Jacob Weinberg, president of the Canyon Pictures Corp., 126 West Forty-sixth street, New York City, has left for Selig Studios in Los Angeles to assist in the production of a serial with Franklyn Farnum.

Two-reel westerns are now being made at the above studio, in which Franklyn Farnum plays the leading role. Three of these western features are now completed and a trade showing announcement will shortly be made.

Joseph M. Goldstein, treasurer of the Canyon Pictures Corp., states that these productions will be offered on a state right basis, release date to be shortly announced.



Ward Crane, Norman Kerry and Anna Q. Nilsson in "Soldiers of Fortune" first Allan Dwan production for Mayflower released by Realart



FRANCIS J. McDONALD

Featured with the National Film Corporation of America Playing the Juvenile role of TOM BARTLETT in

"THE CONFESSION"

Direction of BERTRAM BRACKEN

Coast Universalites Rushin

All Directors and Casts Are Busily at Work; Marie Walcamp Serial Begun

WITH every director busy and all casts working Universal City presents an atmosphere of action that is far removed from the idleness so prevalent at this time in many of the Eastern studios.

The starting of Marie Walcamp's new serial, "Petals of Lac-Tze," from the novel by J. Allen Dunn, and the finish of the Jewel production, "The Beach Comber," starring Elmo Lincoln, have been the two big events of the week at Universal City.

Henry McRae, who directed Lincoln in "Elmo, the Mighty," is producing the new Walcamp serial. Harland Tucker is her leading man, while others in the cast include Otto Lederer, Wadsworth Harris and George Hively, who in addition to playing the heroine's father, is preparing the screen script for the various episodes.

"The Beach Comber" was produced by Rex Ingram from the story by J. G. Hawks, with a cast including Mabel Ballin, Harry van Meter, Ethelyn Irving, Frank Brownlee, Paul Weigel and Dick La Reno.

Elaborate preparations are being made for the starting of production on "The Virgin of Stamboul," which is to be a Priscilla Dean super-feature, and her first under her new contract. The story was originally called "Undraped," and is from the pen of H. H. Van Loan.

Allen Holubar is at Pleasanton, Cal., filming the small town scenes for "Ambition," Dorothy Phillips' versal feature, written by Mr. H bar in collaboration with Olga I Scholl. Robert Andersen has leading male role.

One of the busiest of West C stars is Harry Carey. "The Gi the Desert," his current produc is well under way under Jack F direction. The story was writte Peter B. Kyne, under the title "The Three Godfathers," and peared in the *Saturday Evening I* Carey's supporting cast includes W fred Westover, J. Farrell McDor Ted Brook, Joe Harris and Cha LeMoyne.

Tsuru Aoki, who has yet to m her first public appearance under U versal direction, is busily engaged "The Breath of the Gods."

Author Likes Scre Version of Novel

Jackson Gregory, popular autho best sellers, has just reported to home office of the American F Company, his impressions on see the first Coast print of "Six F Four"—the big six-act super-feat of American life which the "Fly A" has made from his famous nc of the same name.

"The pictured version of 'Six F Four,'" he writes, "preserves with markable fidelity, not only the story self, but the very spirit and atm phere of my novel."

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Professional Section

On the Sunny West Coast

After having worn lavish sartorial effects in her last four pictures, Bessie Barriscale has got away from the fashion show and is leading a simple life as far as her costumes are concerned, for in "Kitty Kelley, M. D.," her latest production, she is being gowned very simply, and states that she is glad to escape the necessity of frequent changes and elaborate preparations for wearing clothes. Her picture is being directed by her husband, Howard Hickman.

* * *

Russell Simpson, star of "Out of the Dust," the recently completed nine reel picture made by the McCarthy Picture Productions, is now associated with Blanche Sweet with whom he is appearing in the production of Bret Harte's story, "Cressy." It is possible that Simpson will produce independently on completion of his contract with Miss Sweet.

* * *

Keeping pace with the expansion of the Goldwyn Studio, the publicity department there has been increased by the acquisition of Charles Condon, recently discharged from the army, who will specialize in preparation of press books, Helen Starr, formerly in charge of Universal's Literary Bureau, who will devote attention to the feminine side of studio activities, and Lieutenant Donald Biddle Keyes, who will record photographically, the daily happenings of similar interest. Norbert Lusk will continue in charge with Clark Irvine, remaining as editor of the Studio Skeleton, the Goldwyn house organ.

* * *

That the real west is not the reel west of bad men and "hero stuff," but instead is the west of clean living and rollicking humor, is the contention of Will Rogers, who is creating the role of Billy Fortune from the stories by William R. Lighton. According to the author, "In my twenty-five years on the plains I have never yet seen a bad man make a gun play. You can find more wickedness, swagger and four-flushing on the streets of a modern town in twenty minutes than you would see in twenty years in Wyoming."

* * o

Director Frank Lloyd has returned with his company from Bellingham, Wash., where he staged scenes of the great salmon industry for his forthcoming production of the Rex Beach story, "The Silver Horde," and is now engaged in dramatizing the scenes representing the story of Cherry Malotte among the fisheries. Production is advancing rapidly in spite of the discomfort caused by the necessity of wearing Alaskan furs and other garments on a studio stage during hot summer days.

* * *

Director T. Hayes Hunter has been given charge of the production of the Rupert Hughes novel, "The Cup of Fury," for the Goldwyn Studio, and opening scenes already have been made of the picture. Incidentally, Hunter is directing the acting of Herbert Standing, who plays one of the leading roles, and with whom Hunter was associated sixteen years ago when both were playing with Cissie Loftus in the Israel Zangwill play, "The Serio Comic Governess." Mr. Hunter, in the requirements of the story intends to kill off Herbert Standing in the ninety-second scene, which will leave that veteran actor free to return to Catalina Island to continue his vacation.

* * *

The time is coming when correspondence schools will prefix their names with the word, "screen" to designate that a majority of their courses will be taught by the motion picture, according to Monte M. Katterjohn, the author-producer, who is now filming, "Love, Honor and Obey," starring House Peters. Mr. Katterjohn believes that the screen will be used not only in showing various occupations, but in demonstrating surgical operations, experiments in dentistry, medicine and similar sciences.



William Duncan, star and director of the Vitagraph serial "Smashing Barriers" directing his leading woman Edith Johnson in an aquatic stunt

Alfred E. Green, recently director of Peggy Hyland at the Fox Studio, is busy in his new engagement with Katterjohn productions, where he is preparing the preliminary work in collaboration with the author, the star, House Peters, and Mary Alden, the leading woman, for the filming of Katterjohn's first play for the Garson Studios, called "Love, Honor and Obey." The principals are going through the story from start to finish in accordance with Author Katterjohn's belief that a day spent in presentation saves two days of production time.

* * *

Having completed final scenes of his latest serial, "The Mystery of 13," in which, in addition to directing, he plays the leading role, Francis Ford, accompanied by Mrs. Ford, is taking a three-weeks' vacation, during which he is touring in the Yosemite Valley and Northern California.

* * *

Mel St. Clair, who recently completed an engagement directing William Fox Sunshine Comedies, has been engaged by Harry M. Owens, general manager of the Capital Film Company to produce the series of two-reel comedies which that organization intends to add to its program of short subjects, that already includes the featurettes of Al Jennings, Neal Hart and Helen Gibson.

* * *

Race track scenes in which his star played the role of a jockey were made by Scott Dunlap recently during a visit to the California State Fair at Sacramento, where Dunlap utilized the crowds and the ponies for several exteriors in his production of "A Little Prayer for Rain," with Al Ray and Elinor Fair co-starred. The feature is said to be one of the best of the light comedy-dramas which Scotty has been making at the William Fox Studios. Ray, incidentally, was observed a few days afterward declining with thanks to be seated while waiting for his work in a scene.

BURTON KING
Vice-President and Director General Wistaria Productions, Inc.
Now Producing "The Lurking Peril" Serial in 15 Episodes

HUGH THOMPSON
Now Appearing as Leading Man
With Vivian Martin in a Gaumont Production
Management EDWARD SMALL

Here and There with Players



Jimmie Harrison, featured in Christie comedies

Lillian Hall has been receiving so many fan letters lately that she is afraid it will soon be necessary to engage a secretary. Needless to say, she enjoys the ones from Japan most of all.

* * *

Burton King is busy thinking up ways and means of killing George Larkin. It must be done, because the scenario compels George to sell his brain to an eminent but unscrupulous psychologist for examination after death, and the psychologist wants to make sure that George doesn't win out by living any longer than he does. And as one man couldn't possibly think up enough murderous methods to keep a fifteen episode serial going, the director has to help him out. Meanwhile, Mr. Larkin is quite worried for fear they'll forget it's only a movie.

* * *

Olive Thomas, director Ralph Ince and company have gone to Marblehead, Mass. for scenes in Miss Thomas' fourth Selznick production "The Girl from Out Yonder." It seems that a seacoast town plays an important part in the story.

* * *

Theda Bara received a set of paper dolls from a Boston manufacturing company the other day. Not that they expected her to play with the dolls, but they wanted her to know that the dolls, which incidentally, are named for her, and designed to look like her, are on the market.

* * *

Madame Margaret Barry, the Russian actress, will make her debut on the American silver sheet, in "The Moonshine Trail," the first Blackton-Pathe production. It is said that Madame Barry was a protege of Mme. Modjeska.

* * *

During the hot spell last week Myrtle Stedman wrote from California that one of her scenes in the Rex Beach production of "The Silver Horde" called for a set of Alaskan furs and a nice, warm stove, which added greatly to her comfort. We do wish Myrtle wouldn't write about things like that when we are smothering.

* * *

Someone reminded us the other day that Marguerite Courtot won the Ansco beauty prize in 1915. We are glad to say that Miss Courtot has returned to the screen again via George B. Seitz's serial.

* * *

Hugh Thompson, who has recently finished playing the lead in "Someone Must Pay" with Ivan Abramson, will start shortly on another feature for the Gaumont Company.

* * *

Wyndham Standing has begun work on a new Leonce Perret production at the Ideal Studio. The working title of the picture is "The New Salome" and Mr. Standing will be featured.

* * *

Gladys Valerie received a letter from a sailor fan last week posted in South America and promising to send her a parrot. Miss Valerie didn't bother much, as such promises are very frequent, but a little later, the parrot actually arrived. Now she doesn't know whether she likes it or not, as it shocks the family one minute with profanity that's extreme even for a parrot, and flatters her the next with phrases about her herself that its former master had evidently taught it. Rather a novel way of getting yourself heard, that of sending a parrot along with messages, isn't it?

* * *

There are some new toilet article preparations on the market, encased in Robins egg blue boxes and beautiful little bottles and called the Norma Talmadge powder and perfume and rouge and cold cream. Miss Talmadge will vouch for their excellence.

* * *

Lucy Cotton has a stunning full page photograph with a gorgeous feather fan, a heavy jet chain and pendant, a real tortoise shell comb and a most beautiful tapestry, not to mention a black velvet gown, in this month's issue of Vanity Fair. It's enough to fill any woman's heart with envy, and it really doesn't seem fair for anbody as lovely as Lucy Cotton to have all those accessories.

* * *

Owen Moore's next story for Selznick Pictures will be based on "His Word of Honor" a popular novel by Edgar Franklin, while Eugene O'Brien will be seen in a picturization of "His Wife's Money" by May Tully.

* * *

Stuart Holmes is said to be getting all his ammunition and camping outfit ready to go moose-hunting in Maine, so if he can't be found around the Beck studio, there'll be no use hunting for him in New York.

* * *

Marc McDermott, who distinguished himself in "Kathleen Mavourneen" as the duke who turned out to be so much nicer than he seemed at first, will also appear in "The Amazing Lovers."

* * *

Edmund Goulding, the most prolific writer that we know in New York at the present time, is working on "The Daughter of Two Worlds" for Norma Talmadge. Were it anyone else it would be quite safe to assume that this report would hold true of Mr. Goulding for a few weeks at least, but as it is, we know it will be finished and almost forgotten by the time this goes to press.

* * *

Fred Windemere, who is playing the juvenile role in "The Hawks Trail," the serial featuring King Baggot, which is being produced by Burston Films, Inc., has been loaned by Producer Louis Burston to the Hank Mann Comedies, in which Windemere has the most important straight role in the slapstick offerings being made under the supervision of Morris R. Schlank.



L. B. Douglas, American's New York branch manager



Burton King inspecting an elaborate set used in Wistario Productions' serial "The Lurking Peril," starring Anne Luther and George Larkin

LUCY COTTON
Co-Starring in "THE MIRACLE OF LOVE" Management EDWARD SMALL
INTERNATIONAL

MARGUERITE COURTOT
Co-Star in New Serial "BOUND and GAGGED" Management EDWARD SMALL
RELEASED THROUGH PATHE

Trailing George Larkin Through Perils : : : :

"SAY, George, will you hang from that bridge we saw yesterday—that one about two hunderd feet high that shakes every time anything goes over it—I want you to run for your life over that bridge, and just as they shoot, you drop through the ties, and hang, while another bandit points a gun at you from the ground Alright with you?"

Director Burton King was discussing a scene in "The Lurking Peril" in which George Larkin is co-starring for Wisteria Productions. His satisfied smile showed his confidence in his hero, even before the hero's ready:

"Sure."

"How do you feel about those stunts, Mr. Larkin?" we asked, "Are you one of the fatalists who believe themselves just as safe on a shaky bridge as on a sidewalk?"

"Yes, I suppose so," he answered, "but I'm so used to doing things that some people think are risky that I don't think about it at all. My parents were circus people, you know, and I learned to swing on a trapeze as soon as I learned to walk. My first job was being the top man in one of those pyramid affairs, where the men stand on each other's shoulders. I believe I was about seven then, and a rival



George Larkin in a thrilling scene from "The Lurking Peril," a Wistaria production released through Hallmark Pictures Corp.

company offered to pay me for doing the same thing. You see, my money was always given to my father where I was, so I ran away and took the other job. It didn't last long, however, they found me and brought me back very speedily."

"What are you doing in this picture," we asked, "besides getting shot off a two hundred foot bridge?"

"*Almost* getting shot," he corrected, "the heroine is also armed, and will shoot the pistol out of the villain's hand while his finger is on the trigger. There's a diabolical old professor after me, you see, because I'm supposed to have an unusual sort of brain, and in a moment of extreme financial stress, I sell my head to him for diagonsis after death. So he tries in every possible way to have me killed without suspicion falling on him, of course. The picture with the hands typifies my state of mind, because I know that all these hands are after me, while I can prove nothing. We got some good scenes up at Marshalls Falls, Pa., last week, a runaway and swimming rapids and a lot of stuff."

"What was the closest call you ever had?" we persisted.

He gave the question serious consideration. Danger is so much a part of the day's work to George Larkin, that it is merely incidental and hard for him to recall.

But one event in "The Tiger's Trail" came into his mind and he told us about it indifferently in order to satisfy our persistency.

"I was supposed to cross the tracks of a fast express just a little ahead of it. The car I was driving was to be wrecked later on, so of course it was a very old one, not in the best mechanical condition. When the director called to me to go, the engine refused to start for several minutes, so that when I finally got away, the train was nearer than we had intended. I heard the director yell to me to stop, that I couldn't make it, but I had already gone so far that I thought the chances were better for going ahead than resorting to brakes that were almost useless and might only lessen my speed without stopping me in time. The next thing I knew I was over the tracks with everybody screaming and looking the other way, but luckily the camera man had sense enough to keep on turning. I believe the engine actually touched my rear mudguard, so I guess I wasn't a second too soon. But 'a miss is as good as a mile,' you know."

"Perhaps," we agreed dubiously, wishing that we had time to hear more, but someone announced that a car was waiting to take us back to the Forest Hills Station, and we left the Mirror studio to Mr. Larkin's adventure.

—*Marguerite Jones.*

More About Players We Meet Around the Studios



This fair lady is Lucy Cotton, appearing in "The Miracle of Love," the International production

With Jimmy Aubrey, Babe Hardy and Dick Smith featured in the production, Director Noel Smith has begun his latest two-reel comedy at the Western Vitagraph Studio, which at present has the working title of "The Jail Bird's Last Song." The picture is said to be a clever travesty of prohibition, part of the action of which concerns rival soda water "jerkers," who find their trade increasing rapidly as the result of miraculous pills which may be slipped into otherwise inocuous drinks.

* * *

Marking, it is declared, a distinct departure from other features in which she has been starred, Peggy Hyland, the noted English actress, has departed from her usual light comedy roles to play the principal character in a murder mystery being staged by Howard M. Mitchell at the William Fox Studio, in what is titled "A Girl from Bohemia." In it Mitchell is said to have built up many strong dramatic situations, and a climax of mystery in which Miss Hyland has surprised her associates by her versatality in meeting the demands of the heavier roles as well as those of a comedy type.

* * *

"The boys," Eddie Lyons and Lee Moran, are perpetrating one of their funniest comedies at Universal City, working with Charlotte Merriam as the principal feminine player. The two comedians assert they have succeeded in developing around "Solid Comfort" more novelties in the way of rough and tumble comedy than in anything they have produced.

* * *

Director Tod Browning has begun work on the elaborate production of "The Virgin of Stamboul," in which Priscilla Dean will have her first stellar role since her return to the Universal Studios. It is to be an eight-reel picture from the story of H. H. Van Loan, and is said to be the most pretentious photodrama that author has written.

* * *

William Parke, Pauline Frederick and their company were engaged in the opening scenes of their new production at the Goldwyn studio when a special delivery package containing a suspicious rattle was delivered to the star. Miss Frederick hesitated at opening it, but Parke threw caution to the winds and unwrapped the package. Inside was found a tightly soldered tin can which, upon yielding to the persuasion of a can opener, exposed within it a card on which was written "best luck with your next production."

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision
of Hampton Del Ruth

GLADYS VALERIE
EMOTIONAL INGENUE LEADS
Current Releases
"Marie, Ltd." J. Stuart Blackton's "DAWN"

"Avoid Overwork," Says Director Terriss

"MY ideas about directing?" repeated Tom Terriss, when we caught him in his office at the Vitagraph Studio. "Well, I believe the most unique characteristic of mine is that I don't believe in overworking. A man ought to be able to make a living in at least eight hours a day, I think, and I simply cannot sympathize with directors who rush about the studio, tearing their hair and raving about a set not being ready or a necessary prop not having arrived."

"But what do you do when such things happen?" we inquired, curiously.

"Why, I go home and wait till they're ready. It doesn't do any good to get excited about it, does it? Life's too short, and I want to enoy some of it. So I *never* begin work beroe ten o'clock, I *always* stop at five, and I *never* work on Saturday. Of course, other people rave about that, but I'm not here, so I don't obect if they do."

Right here let us say that Mr. Terriss has a charming personality, he smiled most engagingly as he emphasized these views, and he had on a beautifully fitting dark blue suit, so that we thought silently that he probably "gets by" with the delinquencies that other people have to account for. But, he has been responsible for a huge number of Vitagraph successes, such as "The Lion and the Mouse," and he frequently completes his productions in less time than is allowed him. Therefore we knew that there was another reason than charm, for his ability to make pictures without working at night and over the week end and on holidays, etc. His next sentence gave us the explanation.

"I don't like to *waste* time," he declared. "Very often, when you hear directors saying that they were working until four o'clock that morning, you will find, if you question them closely, that they didn't start until one the preceding afternoon. They come in the morning and stand about discusssing politics or strikes or another picture or something, and then they expostulate because their script isn't ready or they don't like a scene, and they don't "shoot" a foot of film until half the day is over. My scripts are seldom ready, either, but I start work on as much as I have, and in the afternoon we all stop and have tea, and enjoy ourselves."

"Players must like to work with you," we exclaimed.

"Of course they do," he agreed, "and I'm sure they work far better when they're happy and at ease. Strain is bound to show in a picture, it always does, and the most difficult thing in the world is to be perfectly natural. That is why I believe that a pleasant atmosphere has more effect on a picture than many directors realize. And I always make a point of being calm and apparently satisfied no matter how important a scene may be. It doesn't do any good to try to bully an inexperienced actor into doing what you want him to do. He grows more nervous every minute and you lose the very thing you're striving for. I like to know my company very well, so that they will feel absolutely at home and natural on the sets, and I'm certain it shows on the screen."

He laughed again. "Do you know," he went on, "Last summer I worked in the studio only twelve days. All the rest of my scenes were exteriors, and I took most of them near my home at Bayshore. There are magnificent homes there, good examples of every sort of architecture that one could want, so that it's an easy matter to find the right locale for one's story. And thanks to the chances I've had for travel, I know how places ought to look to represent any corner of the earth. I've been around the world twice, and I have an enormous book of photographs that I took, so that I can refer to it whenever I need to refresh my memory. I consider that book one of my most valuable assets."

Places and fresh air and scenery are among Mr. Terriss' hobbies. So, of course, he enjoys his exterior scenes. And it was delightful to find some one in the busy rush of New York who admitted that he had time to enjoy his boat and his car, and wasn't so tired that nothing ever pleased him. We don't care in the least if the story does set a bad example that other directors may follow.

As for his plans, he expects to make only special productions, and is contemplating a trip to London and the continuent in the spring, to make some European productions for Vitagraph. With his knowledge of the country, he will be particularly well qualified to join the producers who are already eastward bound. As a parting word, we heard him tell his assistant that he thought his latest picture, "The Climbers" had turned out exceptionally well, and he was looking forward to a most successful showing.

—*Marguerite Jones.*



George Larkin, co-starring in "The Lurking Peril," a Wistaria production released through Hallmark Pictures Corp.



Tom Terriss, Vitagraph director

Screen Work Play? Ask Ruby de Remer

THE Gaumont feature picture play, "His Temporary Wife," with Ruby DeRemer in the title role, is finished—and until she starts her next engagement which despite rumors and announcements Miss DeRemer says is not fully decided upon, what will Ruby do?

Just after her final scene—before the "good byes" and "wish you luck" were being said, Ruby was asked "What now?"

"You mean where do I go from here," she questioned, quoting a familiar line, "well, first I shift the responsibility of getting my belongings into their proper places upon someone else—for I am too tired to do anything but climb into my ear and say 'home.' Then when I arrive there I will arouse myself long enough to say 'goody' and 'tumble in' for a sixty-hour nap. It will be glorious not to 'hate to get up in the morning.'"

MAY McAVOY
At present Working in a Big ChineseF eature being produced by The Charles Miller Productions
Management Edward Small

PERRY VEKROFF
Now Directing DIRECTOR
"THE ISLE OF JEWELS" *Serial*
RELEASED THROUGH PATHE
Management
EDWARD SMALL

WILFRED LYTELL
Playing Lead in "The Isle of Jewels" Serial
RELEASED THROUGH PATHE
Management Edward Small



From "Confession," the National Film Corporation production featuring Henry Walthall

Gets Credit for "The Confession" Excellence

BERTRAM BRACKEN is given by President William Parsons and Isadore Bernstein of the National Film Corporation of America full credit for the excellence of the production of the Hal Reid stage play. "The Confession," which stars Henry Wadham, and which was sold recently for the highest initial payment of any film to date. Bracken reported about five weeks for the production of this picture, and it will require at least two weeks for the editing.

The success of Director Bracken points out that experience is the best teacher for one who wishes to direct pictures. He has been in the show business since a boy, having first been a performer with a wild west show, because of his ability as a western rider. From there he went to the speaking stage, and for the past ten years has been in pictures, first as actor, but for the most part as director. His first exceptional position was that of managing director for the Lubin Tour of the World. Later he directed for Lubin in Los Angeles, was with Fox for two years, directed Henry Walthall and Billy Elliott for Balboa, and has been director for Walthall for the past year for National, as well as having made "The Code of the Yukon," starring Mitchell Lewis. While with the Fox organization, Bracken was the director of Theda Bara. One of his noteworthy productions with Walthall recently released was "The Boomerang."

Will Direct Catherine Curtis Productions

GEORGE FOSTER PLATT, the noted stage director, who produced the Helen Kellar picture, "Deliverance," has been engaged for the direction of Catherine Curtis' productions, according to an announcement made in Los Angeles by Miss Curtis who in addition to being starred in its forthcoming pictures, heads the organization named after her.

Mr. Platt has had a wide stage experience, having been an actor, stage manager in San Francisco and Milwaukee, a playwright and stage producer, his latter activities having begun with the rehabilitation of the Madison Square theatre, New York City.

His chief prominence came through his connection with the New theatre in New York, where he staged many of that institution's successes, including "The Blue Bird," "The Thunderbolt," "Sister Beatrice," and others. From the New theatre he became associated with the Little theatre, where he produced among others, "The Pigeon," "Snow White," and the Anatole series.

Mr. Blatt is now in Los Angeles, and is in conference with Miss Curtis regarding her initial production.

Gets Credit for "The Confession" Excellence

BERTRAM BRACKEN is given by President William Parsons and Isadore Bernstein of the National Film Corporation of America, full credit for the excellence of the production of the Hal Reid stage play "The Confession" which stars Henry Walthall, and which was sold recently for the highest initial payment of any film to date. Bracken required about five weeks for the production of this picture, and it will require at least two weeks for the editing.

The success of Director Bracken points out that experience is the best teacher for one who wishes to direct pictures. He has been in the show business since a boy, having first been a performer with a wild west show because of his ability as a western rider. From there he went to the speaking stage, and for the past ten years has been in pictures, first as actor, but for the most part as director. His first exceptional position was that of managing director for the Lubin Tour of the World. Later he directed for Lubin in Los Angeles, was with Fox for two years, directed Henry Walthall and Billy Elliott for Balboa, and has been director of Walthall for the past year for National, as well as having made "The Code of the Yukon," starring Mitchell Lewis. While with the Fox organization, Bracken was the director of Theda Bara.



George H. Bellman, motion picture and dramatic editor of the Seattle Times, as he looked when interviewing two young ladies appearing in the Paramount feature, "Everywoman"

Pay dirt has been brought back from the gold mines near Randsburg, California, by Marcel Le Picard, Goldwyn cameraman, following a recent trip to the mining district on location. Le Picard obtained his treasure by smelting down a lens polishing cloth which became heavily loaded with dust.

ALAN FORREST

Leading Man

Mary Miles Minter Features

For Three Years

HERBERT E. HANCOCK

DIRECTOR-IN-CHIEF

FOX NEWS

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"Considered solely as a reference volume the thing is of great value. But this value is trebled by the addition of data showing which of the plays are especially suitable for certain classes of patronage.

"Valuable Book for Trade"

"The right spirit is behind the publication. Those vitally interested in the film industry cannot be otherwise than thankful for the volume. A charge of twenty-five cents per copy is made, evidently to pay for printing, and the public as well as the trade is invited to buy."

TO OBTAIN THIS CATALOG (which contains no advertising matter) SEND 25 CENTS IN STAMPS OR COIN TO—

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES, 70 Fifth Avenue, New York City

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

ALL of Vitagraph West Coast companies have returned from location work and vacations with the result that both serial companies, the two dramatic companies and the four comedy units are crowding the stages to their capacity.

The cast of the forthcoming Earle Williams feature has been filled and under the direction of Chester Bennett, production is well under way on "The Far East," a story by H. H. Van Loan. In Mr. Williams' support are Edward McWade, Margaret Loomis, T. S. Guise, Barbara Tennett, Rudolph Valentina, John Elliott, Yuki Aoyama and Mrs. Margaret McWade.

Severe scorching, and, in some cases, painful burns, were suffered by every member of the company working under the direction of David Smith, in staging the fire scene of "Pegeen," the forthcoming Bessie Love feature. In order to obtain some double exposure, close-ups were made of the fire, and the heat was so intense that cameramen forced to stick to their posts, as well as Director Smith, who stood near by,. resembled persons with severe cases of sunburn.

The F. P.-Lasky Studio

A NEW mystery story which is expected to duplicate the thrills in "The Grim Game," is being prepared for Houdini, whose arrival is expected on September 15th. Production will be begun under the direction of James Cruze by the first of October.

On completion of his work in "It Pays to Advertise," within a week or two, the final scenes of which will be made in Chicago, Bryant Washburn will begin stellar work in "Too Much Johnson," a William Gillette farce to be directed by Donald Crisp.

Ethel Clayton's next starring vehicle is to be "The Thirteenth Commandment" from the play by Rupert Hughes. She is at present at work at the Morosco studio in "More Deadly Than the Male," under the direction of Robert G. Vignola, who will have charge of her next feature.

Continuing in production are "Why Change Your Wife," Cecil B. deMille's companion piece to "Don't Change Your Husband," in which Gloria Swanson and Tom Meighn have leading roles, and the William C. deMille special feature "The Tree of Knowledge" which has Major Robert Warwick and Wanda Hawley in the leading roles, and which includes in its support Kathleen Williams, Irving Cummings and Tom Forman.



Capt. Morrison, long of the French Army, known as Marshal Foch's double and who has appeared in many screen plays



A moment from Robert Warwick's latest Paramount-Artcraft picture "Told in the Hills"

Fox Studio Doings

A HEAVY tragedy which is declared to be the strongest vehicle in which she yet has been starred, will form the basis for the forthcoming production for Madlaine Traverse. The story now is in preparation, but its title and theme are being withheld. Scott Dunlap, who has been directing Albert Ray and Elinor Fair in comedy dramas, will have charge of the production as a result of correspondence between Sol M. Wurtzel, studio manager and William Fox.

Scenes of artists' life in Sheridan Square, New York City, are being staged by Director Howard M. Mitchell in the direction of his newly begun Peggy Hyland feature "A Girl in Bohemia."

Director Frank R. Beal is finishing the "Devil's Riddle" in which Gladys Brockwell is starred, and is said to be making an elaborate production. Upon completion of this picture Miss Brockwell will begin work on a highly emotional story which has been given the temporary title of "Flames of the Flesh."

Hampton Del Ruth, supervising director of William Fox Sunshine Comedies is author of a story on which he is collaborating with Edward Cline in that director's production of a two reel comedy being made at Balboa Beach. Polly Moran is prominent in her character of Sheriff Nell, while Slim Sommerville, Dave Norris, Mrs. LaVarnie and the comedy bathing girls are included.

About Metro Players

FOUR new productions either have been begun or are in the course of preparation at the Metro Studio, as a result of the recent completion of their big starring vehicles.

Viola Dana will have the leading role in the Japanese fantasy, "The Willow Tree," in which she will have the stage role created by Fay Bainter.

Mr. P. Staulcup, technical director, is at present at work designing and constructing a Japanese estate for the production.

Bert Lytel's next vehicle, having completed "Lombardi, Ltd.," will be "The Right of Way," picturized from the famous novel of the Canadian Northwest, by Sir Gilbert Parker.

Kathryn Adams will appear as the heroine in "The Best of Luck," the Drury Lane thriller, which is to be produced by Screen Classics, Incorp. Ray Smallwood will have direction.

Production has been begun of "Tess of the D'Urbervilles," with Jack Mulhall in the leading role. Alice Lake has the leading feminine role, and continuity was written by Finis Fox, of which will be directed by John In

May Allison is taking a vacatio having completed her final scenes "Fair and Warmer." and is awaiti production of "The Walkoffs," t stage play by Frederick and Fan Hatton.

Universal Newsette

WITH three feature productio either newly begun, or in t preparatory stage, three others neari completion or in the process of editio and with several feature serials a short subjects under way, productio activities at Universal City are at high point.

Attention of studio executives ten porarily is centered on the forthcon ing expedition to the Orient of Mar Walcamp, her Director, Henry M Rae, and their company to film t serial, "The Petal of Lao Tze." T first episode has been made at t studio, and the entire company inclu ing Harlan Tucker, leading mar Otto Lederer and Wadsworth Harri heavies; George Hively, scenari writer, and a technical staff were t sail from Seattle on September 13th.

Work on the eight-reel Priscill Dean feature "The Virgin of Stam boul," soon will be begun from a stor by H. H. Van Loan and script by Wil iam Parker, under the direction o Tod Browning. Director Browning i supervising Mary MacLaren's currer feature "The Pointing Finger."

Director Jacques Jaccard has com pleted "Cassidy of the Air Lanes," th aerial feature starring Lieutenant C L. Locklear, who has performed fo the film many unusual stunts such a changing from plane to plane in mid air. Alan Forrest and Francelia Bill ington have the principal roles i addition to those performed by Lieu tenant Locklear.

A six reel feature "The Charge Ac count" has been begun by Directo

(Continued on page 2667)



Will Rogers, Goldwyn star

Equipment Service

Russsia Will Soon be a Gold Mine for American Manufacturers

Says Herbert Griffin Recently Returned from that Country

AFTER seventeen months in different parts of Russia and Czecho-Slovakia, Herbert Griffin has returned to take up his pre-war work with the Nicholas Power Co. In his work as head of the Motion Picture Bureau of the Y. M. C. A. with headquarters at Vladivostok Mr. Griffin has had an unusually fine opportunity to see Russian conditions as they truly are. With the idea of learning first hand the absolute truth concerning the country of the ex-czar and also to find out its possibilities for American trade a NEWS representative saw Mr. Griffin at the home of the Cameragraph.

The Motion Picture Bureau of which, as has been said, Mr. Griffin was head, came under the control of the Lecture Bureau, and is now operated by the Community Motion Picture Bureau. The idea of the Lecture Bureau was to provide entertainment for soldiers of any and all nationalities in that part of the world. That such entertainment was furnished, even though at times a stupendous task, certainly speaks well for Mr. Griffin and the men he trained to help.

In telling of the apparatus needed to put on a picture show in Siberia, Mr. Griffin said:

"We rigged out American freight cars as a combination motion picture machine shop and power plant. To furnish the current we had a 30 amp. Imsco gas engine set and an Exide storage battery. With this power plant and a Powers machine equipped with a 30 amp. Edison lamp we obtained wonderful results. At times we ran shows to an audience of over 3,000 soldiers grouped around on the sides of a natural ravine. Just to show you the kind of show we put on, I remember clearly where at one place to accommodate the crowd we had to throw a 12 x 14 picture over 200 ft. After seeing what the Incandescent lamp did there I can hardly believe a man when he says that the lamp is not suited to any but the very small theatres. On that night the picture was so clear at 220 ft. that people a mile away watched it through glasses."

Having created a number of traveling shows it was necessary to procure projections. This was done, according to Mr. Griffin, by carefully instructing fifty Russians until they were able to do the work mechanically.

As long as initiative was not required they were very successful.

One of Mr. Griffin's statements in speaking of the type of films demanded by the natives was peculiarly interesting.

"We found," he said, "that the peasants and country folks were most interested in Industrial films, especially those which showed how farming or manufacturing was being carried out in America. They didn't care much for dramas, but they 'ate up' Industrials."

On the other hand the soldiers wanted the same sort of pictures that the doughboy demanded, the well played drama sprinkled with high class comedies.

Thinking perhaps that Mr. Griffin's observations as regards trade possibilities might be of interest manufacturers in this country he was asked to say a few words on the subject.

"I am thoroughly convinced," he said, "that the market in Russia for American machines is a wonderful one and one filled with great possibilities. It is absolutely necessary however, to have your goods on hand where the buyers can look them over. The people there are naturally distrustful of everyone, because of the fact that they have been oppressed for so long. But if the trader can show them the goods he has for sale they are quick buyers. It is well though for American manufacturers to remember that the salesman must be able to speak the language of the native, if he intends to have any success at selling.

Mr. Griffin had an excellent opportunity to observe the general condition of amusement houses in the cities he visited. He found the theatres in the larger cities about 8 or 10 years behind the United States insofar as development was concerned. The projectionists were turning out fair work but as is usual with that race, they were doing it mechanically. Most of the projectors were enclosed in sheet iron booths. That was particularly necessary in Russia as fire-protection facilities have been but slightly developed. For instance in Vladivostok, a city of 200,000 population there was one auto fire truck. But after responding to a call of fire the truck was practically useless since Vladivostok is a city of no sewers or water mains and whatever water is used for any purpose had to be brought from outside the city in gasoline cans swung from the shoulders of the coolies. Thus if water did not happen to have been carried to the fire the fire apparatus was utterly helpless.

In this city of Vladivostok the city supply of electricity was so poor and unreliable, according to Mr. Griffin, each theatre had to have its own power plant. Otherwise it would have been a pretty difficult task to have run a show through without interruption.

In considering the immensity of the task he must have had before him in putting on many shows in different parts of Siberia it would seem that Mr. Griffin would have had but little time for other purposes. But, as it turns out, motion picture exhibiting was but one of his sidelines.

For instance he collected the material for and built a complete motion picture laboratory. His equipment consisted of two B & H printers, two up-to-date cameras, the necessary drying drums and developing and fixing tanks. Water for this purpose had to be carried from distant wells just as for other purposes, and while the water was "death to drink" without boiling it seemed to function with excellent results in the production of pictures.

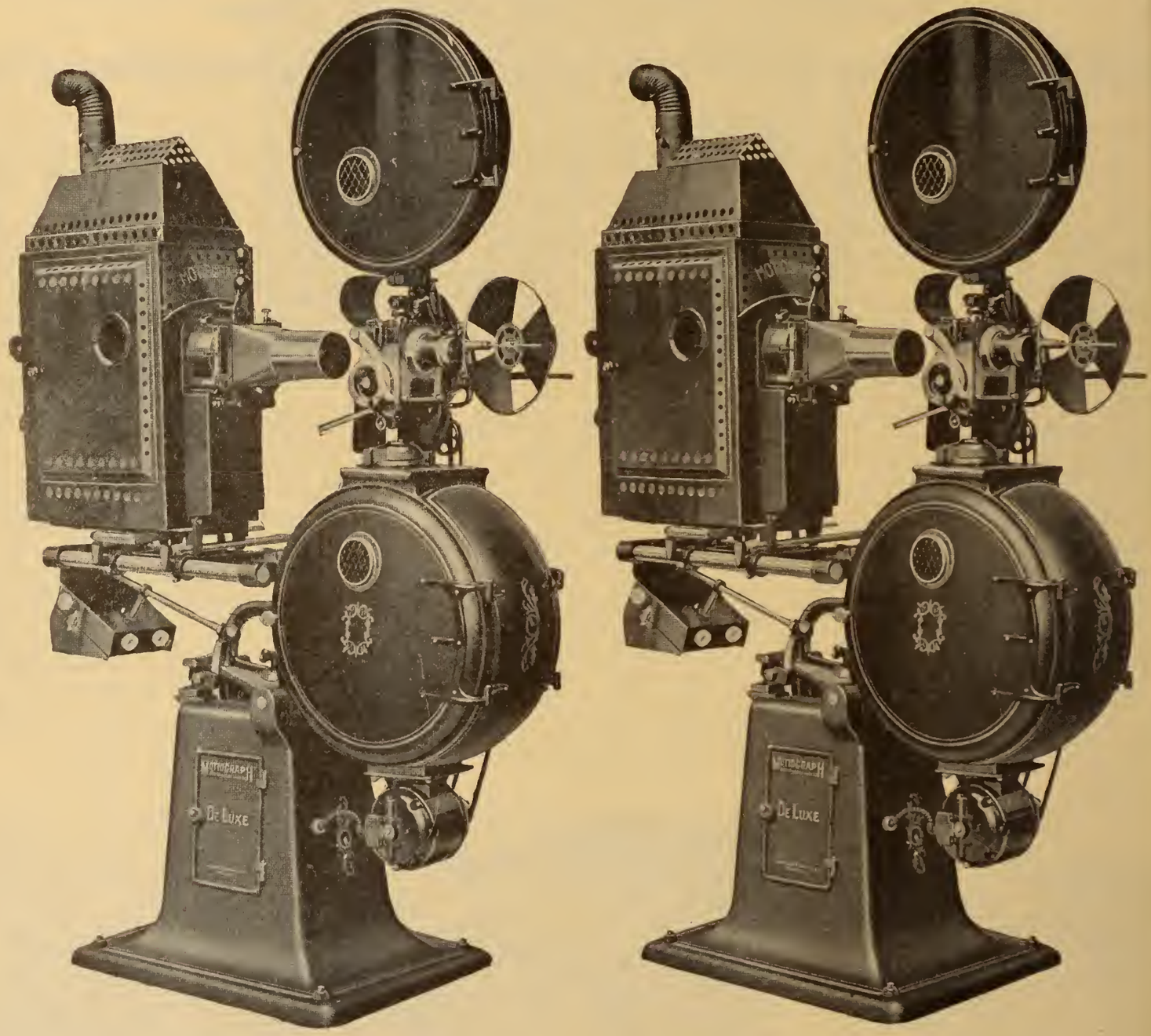
(To Be Concluded Next Week)



Motiographs are Built to Stand the Heavy Grind

One Operator Said:

"We use ———————— machines. In one of our houses when they are operated with ordinary rate of speed they vibrate terribly. I am fearful the machines will stop at any time. In the other house we operate two De Luxe Motiographs and they operate, at any rate of speed, *steady as a rock*—the picture and machine."



All Motiographs are fully guaranteed for one year against wear or defective material

WRITE FOR LITERATURE

THE ENTERPRISE OPTICAL CO.

CHICAGO, ILL.

Equipment Operating Projection Questions Answered

Production Practically Ceased During War But Arc Controllers are Now Coming Back on Market

The First Article of a Series Describes Design and Operation of "Speedco"

WITH the opening of the new Newman theatre in Kansas City a few weeks ago there was brought to light a brand new arc controller. The Precision Machine Company, who made and installed the controllers installed in that million dollar house had been working for some time on an arc controller design which incorporated many new features entirely lacking in other controllers. In line with their usual policy the controller was not put out until it had passed through every conceivable test at the factory. It had been used for some time in their model theatre on East Thirty-fourth street and there it was seen long before the finished equipments were shipped to the Newman theatre.

At that time and even up to the present we have been requested not to describe the device nor to point out its many features as the Simplex factory has not been in a position to supply the demand for the controllers which is sure to be made upon it as soon as they are ready in quantity for the market.

In the meantime comes the news from the E. E. Hilton Company of Chicago, that the Speedco Arc controller, which has been practically defunct, due, we believe, to its former factory having been taken over for war purposes, will now be made at the Hilco plant. This will mean that the high standard set by the previous Speedco makers will be maintained in equipments to be put out by the new manufacturers.

There are a large number of Speedco controllers now in use and giving excellent satisfaction. Supply dealers have received requests for additional units, but have been unable to supply them. Such a state of supply and demand indicates that the field for the arc controller is broadening. At first the thought in the minds of altogether too many managers was that the projectionist had nothing else to do other than manipulate the arc, so why take that little task away from him. To them it seemed that an arc controller would only give the projectionist more of a chance to loaf on his job.

But that type of manager is steadily growing less. The new type realizes that if much of the routine work of the projectionist can be eliminated by automatic devices the man will have more time to attend to the finer points of projection, which means a better picture on the screen.

Anticipating a continually increasing demand for controllers the NEWS will print a series of articles covering the various types now on the market and those that will make their appearance in the meantime. The first one to be described and explained will be the Speedco appearing in this issue. Others will be presented as soon as data can be secured and arranged

The Speedco Arc Controller

The Speedco arc controller consists of the controlling mechanism proper and a 1/12 h.p. direct current motor, the two units being coupled together mechanically. The measurements over all are 6 in. by 7 in. by 17 in.

The motor used with this outfit has been designed to be extremely sensitive to changes in voltage, for of course, in the variations of the voltage lies the power of the controller to adjust the arc. At 50 volts the motor consumes approximately one half an ampere, which indicates the slight current consumption as compared to the current demanded at the arc itself. For this reason there is no ground for the argument against its use because of its cost of operation.

In order to receive the fluctuations in arc voltage the motor is shunted across the arc terminals at the machine switch. And as the motor changes its speed the controller mechanism must follow because of the coupling connecting them.

It is needless, however, to point out that the motor is but a small part of the whole device as far as importance is concerned. In the controller proper is found the vital mechanism. The motor should be sensitive to the slightest change in arc voltage but there its duty ends. At that point the controller picks up the function and makes a success or failure of the equipment.

In a few words, the Speedco controller consists of a centrifugal governor, a spring actuated pawl and a differential resembling the type found in automobiles. Under normal operation the spring holds the pawl away from the gear which it actuates but when the motor speeds up, due to increased arc voltage the governor weights are thrown outward by centrifugal force and press against the spring. This allows the pawl to make contact with its gear and hold it stationary. By holding this gear from rotating, the differential gears are allowed to function and they in turn cause a rotation of the driving gear and rod. This rod is connected to the feed handle of the arc and accordingly feeds the carbons together until the voltage has been reduced. With less voltage supplied to it the driving motor naturally slows down, allowing the tension in the spring to draw back the pawl from its gear which stops the feeding instantly. Although the cycle of operation consumes some minutes in description, in action it happens in an instant.

In fact, the manufacturers of the Speedco state that the movement of the carbons at each change are so slight as to be measured only by an accurate micrometer, calibrated to thousandths of an inch.

When the Speedco is received care should be taken that suitable location is selected for it. It should be set up slightly off the floor so that dust and other foreign materials cannot work their way into the revolving parts. The controller proper is provided with an adjustable foot to take up any inequalities in the flooring.

After placing in its proper position behind the lamp house the feed rods and bearing should be connected to the feed handles. This is a simple operation and requires only the removal of one fiber or wooden handle. Over the shaft is slipped the mechanism containing the larger bevel gear and to this is attached the rest of the gearing including the universal joint.





Fig. 1
Arc Controllers Installed on Two Machines

Fig. 2
Showing Method of Attachment to Existing Control Rods

With the Speedco outfit there is supplied a switch box in which the fuses for the armature circuits are placed and on the outside of which is a double pole indicating snap switch for controlling the motor. It is not necessary to fuse the field of the motor so that no arrangements have been made for this purpose. The wiring of this switch box is shown in Fig. 3.

The electrical connections between switch box and arc leads vary according to the supply system from which the motion picture machine is fed. There are three separate systems which will be described here, the two wire direct current, the three wire Edison service and the two wire compensarc circuit.

When using the straight two wire d.c. supply system the connections are as shown in Fig. 5. It will be noticed that the terminal marked "Arm" has been carried to a point between the rheostat and the arc and that the rheostat has been placed in the positive wire. These connections are not arbitrary but must be made if the controller is to work satisfactorily. The lead marked "Field" should be carried to a point on the arc side of the machine switch so that when this switch is open

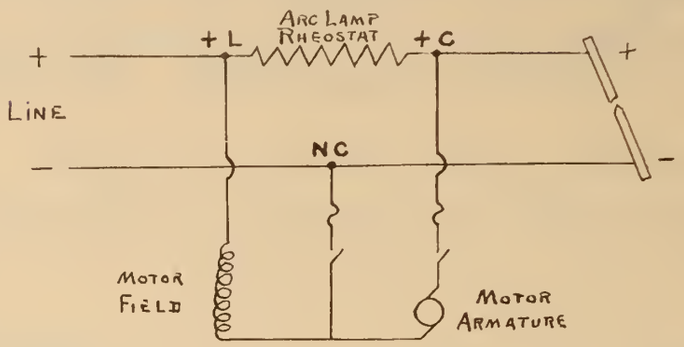


Fig. 5
Connections when Supply is Two Wire d. c.

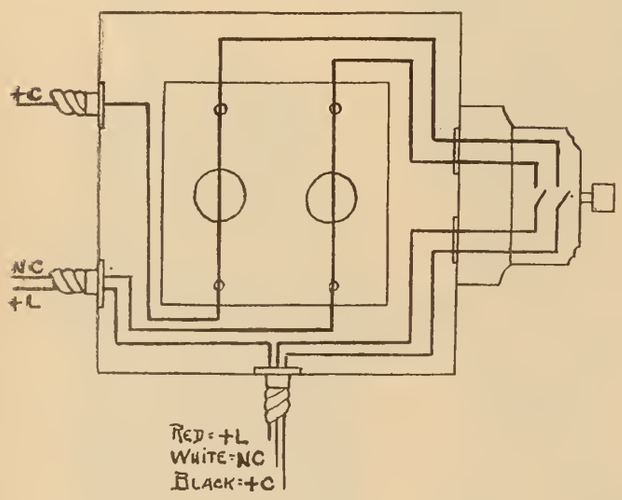


Fig. 3
Diagrammatic Connections of Switch Box

and the projector not operating the controller circuit will be dead. With these connections made there is but one other to consider, that one being the line wire. This lead goes from the switch box to the "dead side" of the machine switch not occupied by the field connection. Since the latter was made to the positive wire the "Line" lead will go to the negative.

For the theatres supplied with the Edison three wire service the connections will be as given in Fig. 4. Both "Line" and "Arm" connections which are in one armored cord must be made on the live side of the operating switch. "Arm" goes to the outside wire and "Line" to the neutral wire. The "Field" connection must be carried either to the service side of the rheostat itself or to the "Dead" side of the "Outside" leg of the switch controlling the rheostat.

The only difference is connections between the straight two wire d.c. system and the two wire system from a compensarc or equivalent lies in the connections to the service side of the controller switch box. A great many theatres have provided themselves with an emergency throw-over switch so that if anything goes wrong with the converting equipment, use may be made of the alternating current circuit. The motor used as part of the equipment of the Speedco is not designed for operating on a.c., and to do so would spell disaster in large capital letters. It is necessary to make arrangements so that this will never happen, a very simple thing to do.

Although what has been said before may lead one to believe that the connections are different when using a compensarc or its equivalent than when using straight d.c. from the service, this is not entirely so, but has been mentioned in that manner to emphasize the necessity for care in connecting up with a converter in the circuit.

When using a compensarc, converter, transverter or similar device, extreme care should be exercised to make sure that the entire set of three wires are connected on the machine side of any cut-over emergency switch so that when the converting apparatus is cut away from the supply lines the controller will be dead. Otherwise the controller motor might be subjected to the a.c. with results as pictured heretofore.

When these connections have been made the question of operation may be considered. First see that the oil is of sufficient height in the controller box. It should be at the level of the brass pipe on the side of the controller near the bottom and may be observed by taking off the brass plug. Next, loosen the knurled thumb screw projecting from the fibre handle which took the place of the old handle on the arc feed rod. This operation disconnects the controller from the feeding mechanism and permits the arc to be fed by hand.

Now throw the lamp switch and before striking the arc throw the controller switch. The motor will start and run at full speed. It is well to allow the motor to run in this way for several minutes each day until the fields have been warmed sufficiently to function properly. If the service is 220 volts d.c. this procedure may be omitted and the arc struck by hand after throwing the lamp switch. Once the arc is struck and parted the arc controller switch may be thrown. Then tighten the knurled thumb screw which was previously loosened. The arc controller will now take over the job of feeding the arc, adjusting it until its size has reached that for which it was set when leaving the factory.

Perhaps it will be necessary to change the size of the arc, which is done by loosening or tightening the adjusting nut at the end of the cover of the controller. By loosening this nut the arc size is reduced and by tightening the opposite is effected. At any time it is desired to move the carbons by hand simply loosen the knurled thumb screw and the lamp becomes manually operated.

Paint for Lamp House

ALEX. FORD of the Bijou theatre, Lincolnton, N. C., asks for the kind of paint to be used on a Simplex Lamp House.

Since Ford doesn't describe the condition of his lamp house it will be assumed that it has either rusted or has been exposed too closely in spots to the heat of an arc, causing the iron to become discolored.

If it is a case of rust, the manufacturers suggest the use of machine oil. Soak a wad of cotton waste in the oil and rub briskly the rusted surfaces. Rusty spots unless of too great depth should disappear under this treatment.

But, if the surface of the house has been badly discolored by the intense heat of the arc it will be necessary to paint the surface either a flat black paint or asphaltum. Both of these substances may be purchased at any paint store.

A Stunt with Carbons

WE would advise even the most expert handlers of projection carbons against trying out the experiment described below. It is related here simply to show that carbons have an unusually wide range of application.

The National Carbon Co.'s laboratory at Cleve-

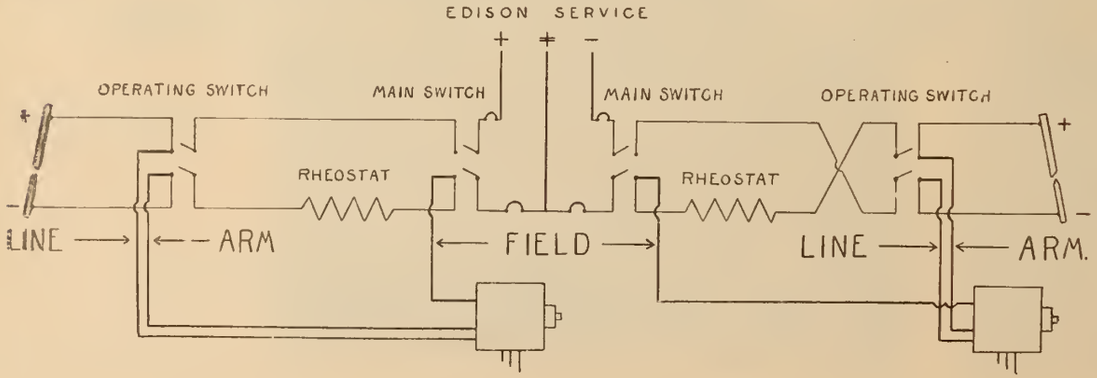


Fig. 4
Wiring Scheme when Using Edison Three-Wire Service

WHITE A·C
Columbia
SPECIAL
CARBONS

A *SILENT* alternating arc was believed forever impossible.....Today, operators everywhere are making perfect projection on alternating current—*silent, constant, brilliant*—with the marvelous

Columbia White A. C. Special Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any place

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio

119

land was the scene of a most unusual carbon test the latter part of June. It seems that a certain vaudeville performer by the name of Dan Nagyfy is using carbons in a most unusual way in his stunt, and he visited the General Office to register the complaint "that National carbons left a black mark on his tongue."

Mr. Nagyfy said he tried other carbons but that they scratched and that he was off them for life, and unless we could do better with Columbias they would be in the same class.

Following is an extract from a circular letter which Mr. Nagyfy uses to advertise his act: "One of the most daring things ever attempted by any performer of novelties of this description is done by the man with the aid of two white hot carbons. The carbons are first heated to a degree that is guaranteed to eat its fiery way through iron. Then when the ends of the carbons are so hot that even spectators in the audience are forced to turn their faces away while holding them for examination, the man draws the sizzling points across his tongue."

Almost unable to believe that the man was perfectly sane a number of interested spectators watched Mr. Nagyfy repeat his stunts a number of times until he found a National carbon that would satisfy his most unusual specifications.—*From "Carbon News."*

Watch for Stolen Mechanisms

THE *News* has just received the following notice from Mr. Mueller of Chicago, Illinois:

"A reward of $50.00 will be given for the arrest and conviction and return of the mechanisms stolen from the Broadway theatre, 5206 Broadway, and the Leland theatre, 4716 Lincoln avenue, Chicago. Two of the mechanisms were Simplexes No. 8267 and No. 8297. The remaining two mechanisms were Motiograph No. 2165485 and No. 2165475."

If these mechanisms are offered for sale to any readers of this notice we would suggest that they get in touch immediately, by telegraph, if possible, with Mr. Mueller at either of the above theatres

Camphor Ice for Emulsion Trouble

C. W. JASTRUM, of Pecatonica, Illinois, says: "I notice Clarence Leland of Sullivan, Illinois, has trouble with new film. Your remedy of using leather may be all O.K. where new film is frequently encountered, but around here we only get a new film occasionally, and up until about two years ago used wax. But then a traveling operator tipped me off to the camphor ice, and I have had real good luck with it. Has any one else used it, and how does it work for them?"

N. A. M. L. Slides

OR the benefit of W. Lane, chief at the Star theatre, Humble, Texas, and others who have asked about N. A. M. L. slides we will say that such slides may be obtained from Mr. Chas. W. Dorr, 41 Sargent street, Winthrop, Mass. The charge is 30 cents. It is better to send your orders direct to Mr. Dorr.

Alone in Its Class

TALK about your portable machines! Here is one beside which the real, so-called portable machine looms up like an ocean liner beside a harbor tug. But size is not of particular importance, especially in projection machines. This pygmy has been in use for over a year and according to its designer and "projectionist," George A. McGuire, is running as sweetly as on the day he first cranked her up. He isn't bothered with emulsion on his tension shoes; his condensers never crack; his shutter is always well timed and ghosts are an unknown quantity.

But you're interested in the machine, so here



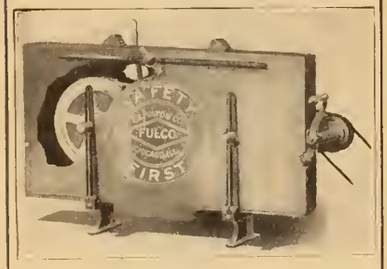
Geo. A. McGuire inventor of machine using old sty eye-piece

goes the story of its life, just as Mr. McGuir publicity man sent it in.

In the days before it occurred to anyone to that motion pictures were still in their infan the old peep-hole bioscope was the only projecti machine. Nowadays, even in the preparation the highly perfected Screen Classics, Inc., spec productions, the peep-hole machine still has place.

It is all because Maxwell Karger, Screen Classics Director General is what his fellow worke

(*Continued on page* 2644)



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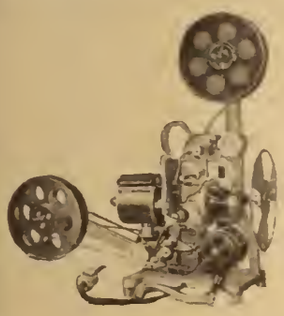
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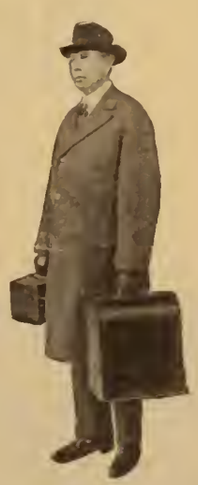
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fondly term a "nut" on matching closeup scenes with the main action. Because Mr. Karger was so particular about the accuracy of the action



Mr. McGuire using his new invention

when one scene flashed into another, and when a subtitle gave the spoken words of an actor, his head cutter, George A. McGuire, decided to obtain a machine that would enable him to examine minutely the film, each frame of which is only an inch wide and three-quarters of an inch high.

An eyepiece had sometimes been used for this purpose, but the instrument was trying on the eyes, enlarged the picture only a little, and did not give the illusion of motion that projection does. Mr. McGuire had heard of a device that alleviated these difficulties, but he had never seen one. He therefore drew up his own plans, and a machine was constructed in the studio laboratories in Hollywood from parts of an old projecting machine and of a Pathe camera.

The crank and intermittent claw movement of the camera draws the film under a microscope, formerly the lens of a projecting machine. A small electric light globe and an extension cord with push-switch and plug socket, complete the apparatus. The device was built a year ago and still serves its purpose.

What is Best Signal?

F. T. M. says:

Please tell me what kind of a signal to use to show the end of a reel?

Reply: The eye is a far better signal than the ear. Don't depend on any audible indicator to do the work for you. Your place is at the porthole watching the screen. Therefore, your signal should be received from the screen.

To do this and do it correctly it is necessary to screen your films before the theatre opens. When you come to the end of each reel, write down a short description of the scene, thus making a "cue sheet." After running the films through a few times the "cues" will be remembered and the "cue sheet" may then be done away with.

A "cue sheet" is the best reel signal that has as yet been devised.

We'd All Be on the Warpath Then

TODAY upon reading the latest copy of your publication, in fact the first one I have read in a long time, I note where you have an organization under way which is named N. A. M. L. Now, if this body can get results by team work, as I understand that every man wearing a button is pledged to care for the film to the best of his ability, a long felt want will be taken care of. I am very glad to see this organization taking form. I have been in the game in the operating end since 1907 and believe me some of the stuff I have had to handle would have made a wooden man sick. I only wish you had as one of your by-laws that any member attending a theatre at any performance excepting the first show of the day and seeing a film projected on the screen of this theatre containing misframes can, on displaying his button to the operator of said theatre (providing this operator be a member also) collect a forfeit of $———, amount to be agreed upon. I think this little amendment would also help a whole lot and any misframes would be the fault of the man at the machine because he is allowed one show to "get set."

I close in wishing more power to this organization and hope that it gets what it is going after. You may send me a button when you receive them.

Sincerely yours,

FRANK PAYNE,
No. 1 Garden Theatre, Adrian, Mich.

Other operators here whom I have talked to and are of the same mind as I am:

Gerald Kern, No. 2 Garden Theatre.
Cass Kaiser, New Family Theatre.

Society of Motion Picture Engineers

Fourth Annual Convention

Pittsburgh, Pa., October 13, 14 and 15

Headquarters, William Penn Hotel

H. M. Wible, Chairman of Arrangements Committee, 418 Campbell St., Wilkinsburg, Philadelphia

Condenser Breakage

C. T. of Midland, Mich., is in trouble:

"I am in trouble. Serious? No, and yes.

I am working on a Powers 6A and 6B machine with alternating current, using the combination A. C. Special White Flame Carbon, 220 volts, 60 amps., ¾-inch carbon.

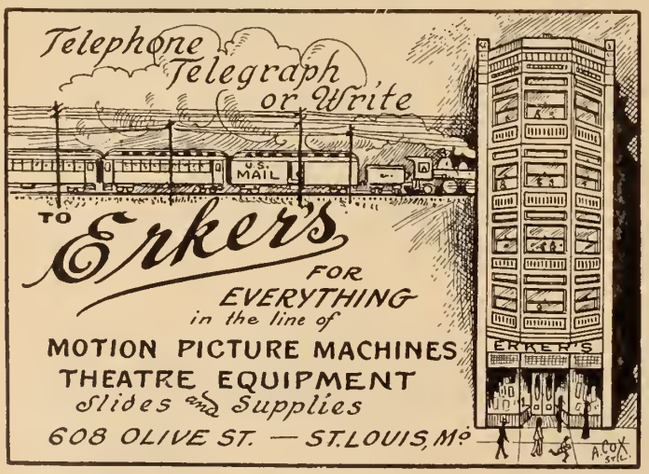
My Condensers break continually. The intense heat simply burns a hole through the condenser and breaks it in from 15 to 30 minutes. I have tried all makes of condensers, also as many different adjustments as possible on my arc.

At the other theatre here I use direct current and have experienced no trouble of this kind. I temper all condensers before putting them in.

I find your Projection Department very valuable and interesting.

Answer:—Have you examined your machine closely to see that there isn't a blast of air blowing the heat from your arc directly against the condensers? In a case of your kind where the condensers break persistently without any special reason the cause is more often than not found in the ventilation of the room anl lamp house.

If you have looked carefully into this possibility, you had better get another combination of condensers and try to get your arc further back from the condenser. In your letter you neglected to give your condenser sizes.



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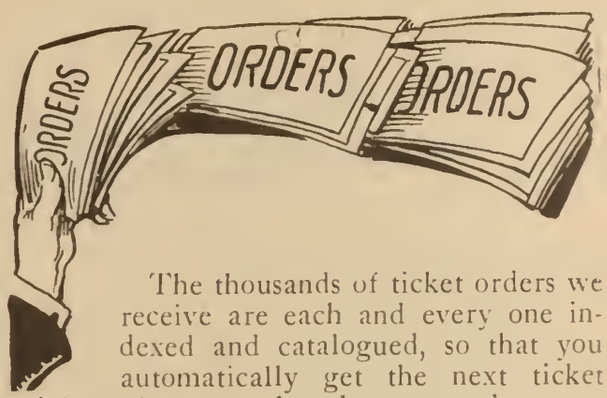
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Which is it? Have we asked you to send money? No! But we have offered to send you a valuable book, free.

And that book must prove that we save you money and trouble and worry ---or you don't do business with us.

Not much of a "hold-up," is it?

Then why be afraid? There's nothing to lose and a whole lot to gain.

Therefore, don't put it off again; but drop us a postal right-away, and tell us to send you the IMSCO Book.

Earnestly,

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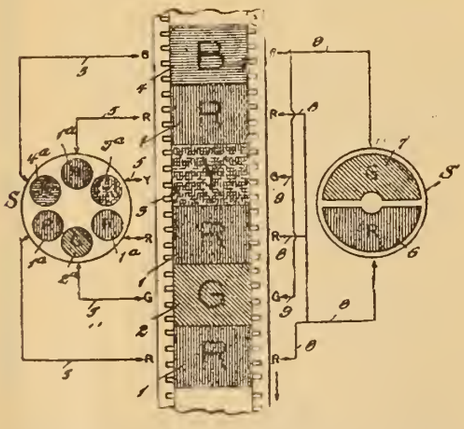
Six Color Cinematography

(Continued from last week)

It will be clear from the above that although the positive film is projected with the aid of two primary color filters only, the projection effects a wider range of color tints than has been possible with any other method, but by the method of taking the pictures it is claimed that it is possible to enhance still more the variety of tints in the color combinations by utilizing in projection a recurring color screen having four openings, two of which are filled with red color filters, each being of a different shade, for instance, pure red and orange-red; the other two openings of the screen filled with green color filters, likewise differing in shade, a blue-green and yellow-green, and so arranged to move in relation to the film that as one picture image-section appears at the gate of the projector, one color-filter passes in the path of the light. Thus, in one complete revolution of the color screen four picture image-sections will have passed the gate, thus providing means whereby the picture image-sections of red color selection can be alternately colored by pure red and orange-red filters and the images of green, yellow and bue color selection can be colored by alternating blue-green and yellow-green filters.

In the drawings, Fig. 1 is a diagrammatic view showing a section of the film and the relation of the picture image-sections to the picture-taking screen when the film is regarded as a negative and to the projection screen when the film is regarded as a positive; Fig. 2 is a view showing a positive film with its picture image-sections operatively related to the color screen used in projection; Fig. 3 is a view showing a section of a negative film and the relation of the picture image-section to the picture-taking screen and the relation of the image-sections of the negative film to the tinted corresponding image-sections of the positive film and to the positive film projection screen when the film is regarded as a positive; and Fig. 4 is a similar view showing a positive film in four tints.

Referring to Fig. 1, A designates sufficient of a film to include a group of picture image-sections of which alternative sections 1 are red color sections,



as designated by the letter R, and the sections 2, 3 and 4 intermediate adjacent sections 1 are green, yellow and blue color sections, as designed by the letters G, Y and B. Adjacent to the film, which is to be regarded as a negative, is a color screen S which moves in synchronism with the film by any approved manner and is employed in taking of the moving pictures. This screen has three red color filers 1a, which are substantially of a color selection

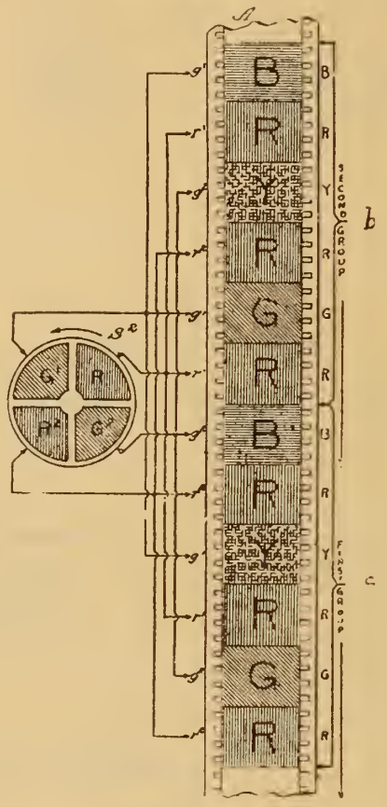


Fig. 2

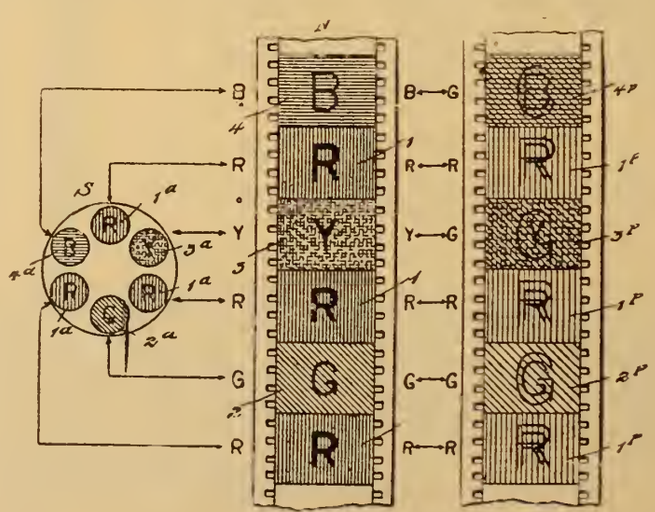
of the same wave-length, through which the picture sections 1 of the film group are exposed. The screen also has green, yellow and blue filters 2a, 3a and 4a respectively, arranged in alternate relation to the red filters. The relation of the color filters to the picture image-sections can be traced by the connecting arrow lines 5.

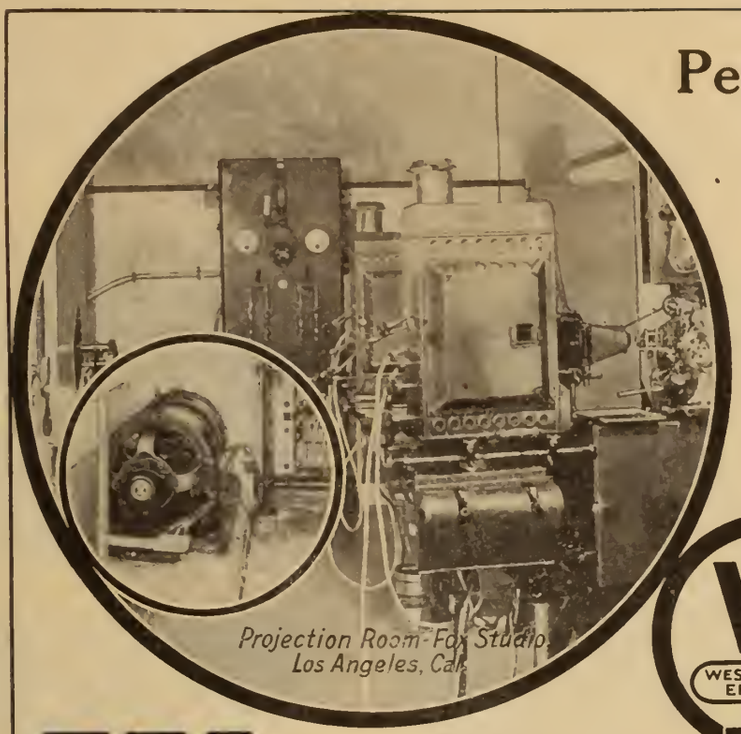
In Fig. 1 is shown the screen S, which is used in projecting the moving picture image-sections. This screen has two filters, 6 and 7, which are red and green, as designated by the letters R and G. This screen is moved in such relation to the film A, which is assumed to be a positive in this explanation of the screen S^1, that the red filter 6 will register with the successive red image-sections 1 of the film and the green filter 7 will register alternately with the green, yellow and blue picture sections 2, 3 and 4, this relation being indicated by the arrow lines 8 and 9, respectively.

Fig. 2 shows a portion of a negative A with two groups of moving picture sections, and the projecting screen S has two groups of red and green filters designated R^1—G^1 and R^2—G^2, respectively. The relation in which these various filters register with the image-sections of the film can be traced by the arrow lines designated respectively g^1—r^1, g^2—r^2.

It will be clear by reference to Fig. 2 that the picture image-sections of green, yellow and blue color selection in one group of six picture image-sections are differently affected by the G^1 and G^2 filters than they are in the next following group. In a given group, for instance, the picture image-sections of green and blue color selection are affected by the G^2 filter and the picture image-section of yellow color selection is affected by the G^1 filter, but in the next following group the order reverses—the picture image-sections of green and blue color selection will be affected by the G^1 filter and the picture image-section of yellow color selection by the G^2 filter. Also, in every group, that every other picture image-section of red color selection is affected by the R^1 filter and the intermediate picture image-sections of red color selection by the R^2 filter.

In further reference to the drawings, Fig. 2 illustrating the projecting method with four filters, the R^1 is a pure red and the R^2 is an orange-red filter; the G^1 is a yellow-green filter and the G^2 a blue-green filter. Assuming that the screen revolves to the left, the R^1 filter will follow the G^1 and the R^2 filter will follow the G^2, and when in combination with the differently color-selected picture image-sections, projected at a speed of about thirty pictures per second, each two successive picture image-sections are alternately colored by the red and green filters and are overlapped by persistency of vision, thus forming pairs, the color combination of which are being successively varied, due to the changing relation of the different color filters in combination with the varied color selections of the picture image-sections, for example, as shown in the drawing, the film passing downward in a given group of six picture image-sections, beginning with a picture image-section of red color selection and the R^2 filter, the R^2 and G^2 filters effect the picture image-sections of red and green selection, whereas in the following group of six picture image-sections the picture image-sections of red and green color selections will be affected by the R^1 and G^1





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filters; likewise, in the first group the picture image-sections of red and yellow color selection will be affected by the R^1 and G^1 filters, whereas in the following group the picture image-section of red and yellow color selection will be affected by the R^2 and G^2 filters; so, also, in the first group, the picture image-sections of red and blue color selection will be affected by the R^2 and G^2 filters, and in the following group the picture image-sections of red and blue will be affected by the R^1 and G^1 filters.

Referring to Fig. 3, N designates a negative film and S a color screen substantially the same as described in connection with Fig. 1.

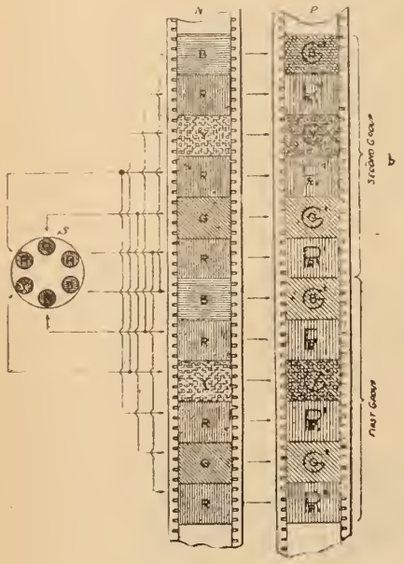


Fig. 4.

P designates the positive film, of which 1^P are the picture image-sections corresponding to the red section 1 of the negative film N, the gelatine of which is tinted red. The picture image-sections 2^P, 3^P and 4^P correspond respectively to the sections 2, 3 and 4 of the negative film, the gelatine of which is tinted green; with a positive thus tinted projection is made without the use of recurring color filters.

In Fig. 4 the screen S and negative film N are the same as in Fig. 3, but a greater length of the negative is shown to bring out the relation of several groups of picture image-sections in the positive film P^1.

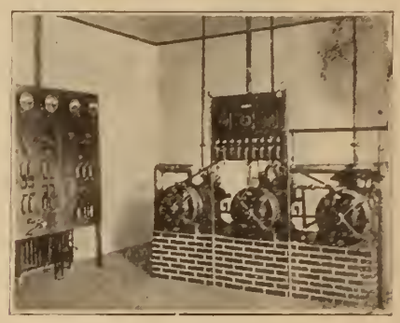
To effect a wider range of color tints it is possible to enhance still more the variety of mixtures of different wave-lengths by tinting my film into two different tints of red color and two different tints of green color, for instance, pure red and orange-red, blue-green and yellow-green, designated as R^1—G^1 and R^2—G^2.

It will be clear by reference to Fig. 4 that in the positive film P^1 the picture image-sections of green, yellow and blue color selection in the group a of six picture image-sections are differently affected by the G^1 and G^2 tints than they are in the next following group b. In a given group, for instance, the picture image-sections of green and blue color selections are affected by the G^2 tint and the picture image-section of yellow color selection is affected by the G^1 tint, but in the next following group the order reverses—the picture image-section of green and blue color selection will be affected by the G^1 tint and the picture image-section of the yellow color selection by the G^2 tint. Also, in every group, every other picture image-section of red color selection is affected by the R^1 tint and the intermediate picture image-sections of red color selection by the R^2 tint.

Fig. 4 illustrates the film ready for projection in four tints. The R^1 is a pure red tint and the R^2 is an orange-red tint; the G^1 is a yellow-green tint and the G^2 is a blue-green tint, and when projected at a speed of about thirty pictures per second, the picture image-sections bearing their respective tints are overlapped by persistency of vision, thus forming pairs, the color combinations of which are successively varied, due to the changing relation of the different color tints in combination with the varied color selections of the picture image-sections. For example, as shown in the drawing, assuming the tinted film travels downwardly, beginning with the picture image-section of red color selection bearing the R^2 tint, it will be plain that in a given group of six picture image-sections the R^2 and G^2 tints affect the picture image-sections of red and green selection, whereas in the following group of six picture image-sections the picture image-sections of red and green color selection will be affected by the R^1 and G^1 tints, as shown in the drawing.

Unique Small Lighting Plant

The accompanying pictures illustrate the interesting installation of the Foxburg Electric Co., Foxburg, Pa., consisting of three 4 K.W. Generating Sets synchronized to operate perfectly in any conjunction or as individual units. They are operated on natural gas—but are designed to use either gasoline or kerosene.





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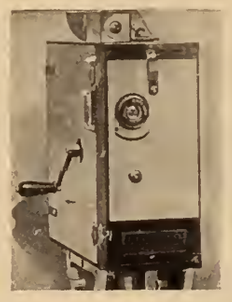
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What is a Perfect Theme?

REPEATEDLY the question is asked, "What should a musical interpretation of the picture be?" and the answer logically is, "Music for the picture should be an interpretation and development of the subject matter, just as the symphony is a musical development of the original theme or motif.

What is a theme or motif? A musical theme in motion pictures is more or less based on the same principle as all famous composers introduced in opera. Massanet, Verdi, Puccini and others in their music scores always associated a certain music theme or motif with the appearance of the leading characters upon the stage. This effective musical device has great possibilities in the picture drama and is valuable in giving unity to music and dramatic action. The picture musician has wide freedom in choice of his "theme" material. Most important to remember, however, is that the first requisite is a genuinely melodious theme, one which will bear repetition without becoming monotonous to the audience or performer in general.

A theme such as that described may be varied in tempo and played either ff. or pp., as the varying of the stage action may demand. It will make the role with which it is identified "stand out." The use of the "leading" theme is naturally best adaptable for the larger and more elaborate picture productions in which the appearance and stage action of principals is broken up to some degree by minor incidents. At all events the use of the theme is an idea on which the intelligent motion picture musician can ring his own variations. Frankly, this cannot be carried out in every picture, for the sole and only reason that few compositions can be manipulated in such a way as described in the above. By this I mean some beautiful andante movements which are suitable for love themes will absolutely lose their musical vaiue if the tempo is changed or the character of the composition the least bit mutilated.

However, such an exceptional opportunity for the development of this idea has just arisen that the editor of these columns feels it should be brought to the attention of all readers.

The general idea of depicting a theme to the action of the screen is to slect one composition and use it in the most appropriate spots, but in many pictures when the leading character is depicted in extremes of emotion, the ordinary selected motif is really inappropriate, because its orchestration is presented only in one definite form.

During my ten years of experience in playing for the picture I must say in very few instances have I been able to adapt a music theme in an appropriate manner to the action of the screen. In every case I have found that a composition published for a certain purpose cannot be phrased or played in every possible way as demanded throughout the varied stages of emotions depicted by the leading character throughout the picture. In a case of the picture mentioned below, entitled "The One Woman," released by Select Pictures Corporation, I have found it impossible to find a composition which could depict all the emotions displayed by the leading character (Mr. Frank Gordon). In some scenes Mr. Gordon is calm, in others he is mentally excited, and in still others he reaches a climax of physical violence where a dramatic agitato is needed. In a case of this kind, to let his calm action predominate, an andante movement would be appropriate for a theme which cannot be brought up to an agitato. In a case where the climax should predominate, an agitato is the most suitable theme, but it can hardly be played as a melodious pp. without spoiling the entire effect of the musical number.



Herbert Voges, organist at the Mall theatre, Cleveland, Ohio

I personally am the owner of a very large music library, and I have been able to find only one composition really suitable and adaptable for a theme, and that is a suite entitled "The Symphonette Suite," by Irene Berge. He has taken an original motif and has arranged it in four distinct parts. The first part is a lento dramatic movement, later changing to an allegro. The second part is a beautiful broad adagietto movement, the third a scherzetto movement, and the concluding part of this symphony is a vivace allegro movement. Readers will quickly see that here is an idealistic development of the "theme" thought because in this composition will be found one motif in almost every musical characteristic. It is high time that some publishers began to issue numbers on the style of the "Symphonette Suite" depicting the various characters probable to appear in the motion pictures.

THE EDITOR.

Song Dedicated to "Some Wild Oats"

THE Joe Morris Music Publishing Co. has published a song called "Some Wild Oats," which was dedicated to the motion picture recently produced by Samuel Cummins of the same name. This song is considered one of the hits of the season and the publishers have started exploiting this music in 14 of the principal cities of the United States.

"Some Wild Oats" which has finally been completed is now ready for exploitation. This picture will be released throughout the country as a road show. The picture was recently screened for physician, clergy and social workers who highly praised and endorsed same.

The Social Hygienic Films Co. of America, Long Acre Building, New York City, will distribute the rights for this production.

Review of Latest Musical Composition

1—"Cairo," by Harold Weeks, an Oriental one-step or fox trot. Also the composer of the famous "Hindustan" and "Chong." (Sherman Clay & Co.)

2—"Dear Little Boy of Mine," by Ernest R. Ball, a melodious waltz. (Whitmark.)

3—"I Don't Want a Doctor," (What I want is a Beautiful Girl), a snappy, happy one-step. (Jack Mills, Inc.)

4—"Poeme Symphonique," a composition of exquisite tonal beauty, the latest from the pen of Gaston Borch. (Belwin Inc.)

5—"Pretty Little Rainbow," by Vincent C. Plunkett. A sensational waltz with a beautiful rhythm. (Joe Morris Music Co., 145 W. 45th St., New York City.)

6—"Say—Yoh and Delhi," offered by Boosey & Co., for Band or Orchestra for 25 cents postpaid. The above numbers are two exotics of the Orient. (Boosey & Co., 9 E. 17th St., New York City, N. Y.)

7—"On Miami Shore." A melodious waltz of much charm and grace. (Chappell & Co.)

8—"When The Cherry Blossoms Fall," featured in the New York Broadway hit "The Royal Vagabond." (Carl Fischer-Whitmark.)

9—"The Gates of Gladness," (On the Road to Sunshine Land), a real sunshiny one-step. By the writers of "Have a Smile." (Carl Fischer-Whitmark.)

10—"Madriola," a Spanish one-step, published for orchestra and vocal. This composition was written by Sol. P. Levy famous for his "Hunkatin," a half tone one-step and "That Naughty Waltz," a melodious waltz. (Belwin, Inc.)

Results Claimed by Steinheimer

CONSIDERING the wonderful possibilities as to positions and salaries that there seems to be in playing the pipe organ in theatres, it might be worth while for every pianist and organist who desires to better himself or herself financially to get in touch with Sidney Steinheimer of 145 West 45th street, New York City, N. Y., booking agent and instructor for pianists and organists on theatre organ playing, as the following will show:

Sasa Barberia, a pianist of Brooklyn, N. Y., after receiving only a few months' organ instruction from M. Steinheimer was recently appointed organist in one of New York's largest theatres at a large salary, his work consisting of playing only two hours daily. Also Howard Murphy, a church organist of New York, though receiving only one month's instruction from Mr. Steinheimer on the correct style and repertoire for theatre organ playing is also now playing in one of New York's largest circuit theatres, with great success. Both the above organists are only a few of the many who have received fine theatre positions through Mr. Steinheimer.

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Theme: "When You Are Truly Mine" (Ballad Sentimental), Lee

1—"Admiration" (Novelette moderato), by Jackson (3 minutes), until—S: At screening.
2—"Mountain Song" (Andante moderato), by Borch (2 minutes and 45 seconds), until—T: "I'm too old to play the."
3—Theme (2 minutes), until—T: "My boy, whatever you do."
4—"May Dreams" (Andante romance), by Borch (4 minutes), until—T: "Oh, yes, success is."
5—Theme (1 minute), until—T: But today's meeting.
6—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—T: "We've got to raise the."
7—"Simplicity" (Moderato), by Lee (3 minutes), until—T: "Father is at Darwin's."
8—Theme (1 minute and 15 seconds), until—T: "And promise me that we shall."
9—"Heavy Mysterioso," by Levy (1 minute and 30 seconds), until—T: In less than three months.
10—"Valse Danseuse" (Characteristic), by Miles (2 minutes and 30 seconds), until—T: "If we can hold them off."
11—"Heavy Dramatic" (No. 18 A. B. C. series) (2 minutes and 45 seconds), until—T: "Do you know that your?"
12—"Heavy Andante" (No. 18 A. B. C. Series) (4 minutes), until—T: "And I will be . . . . free."
13—"Budding Spring" (Andante Grazioso), by Platzman (3 minutes and 45 seconds), until—T: "What is the trouble, Wilbur?"
14—Theme (2 minutes), until—S: When Catherine enters room.
15—"Birds and Butterflies" (Int. allegretto), by Vely (2 minutes and 15 seconds), until—T: "We win."
16—"Heavy Dramatic" (No. 10 Luz photoplay series) (3 minutes and 15 seconds), until—T: "It isn't the note I signed."
17—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Take your hands off."
18—"Remembrance" (Andante moderato), by Deppen (2 minutes and 30 seconds), until—T: "My family, Wilbur I."
19—"Mysterioso Dramatico," by Borch (1 minute and 30 seconds), until—S: When Wilbur leaves.
20—"Mysterioso No. 29," by Andino (2 minutes), until—S: When Wilbur enters house.
21—"Andante Appassionato," by Castillo (3 minutes and 30 seconds), until—T: "Catherine, I have come for."
22—"Agitato No. 49," Shepherd (2 minutes), until—T: "Then perhaps I can get an."
.22—"Agitato No. 49," by Shepherd (2 minutes), until—T: Then perhaps I can get an."
23—"Cradle Song" (From Tragic Suite) (4 minutes and 30 seconds), until—T: Nine a. m. and Wilbur.
24—"Adagio" (From Tragic Suite) (2 minutes and 45 seconds), until—S: When men sit at card table.
25—"Andante Doloroso," by Borch (3 minutes), until—T: "Get your affidavits ready."
26—"Dramatic Suspense," by Winkler (2 minutes and 15 seconds), until—T: "I've come for the pocket."
27—Theme (1 minute and 45 seconds), until—T: "Get out on the porch."
28—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—T: "Get a cigar lighter."
29—"Dramatic Agitato No. 38," by Minot (45 seconds), until—S: When Wilbur opens envelope.
30—Theme (1 minute and 15 seconds), until—T: "Take him along"—until * * * THE END.

"MAROONED IN THE SOUTH SEAS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

1—Theme (2 minutes and 5 seconds), until—S: At screening.
2—"Darkey's Courtship" (Characteristic), by Thome (50 seconds), until—T: Home, sweet home.
3—"Cocoanut Dance," by Herman (25 seconds), until—T: Morning devotion.
4—Theme (3 minutes and 15 seconds), until—T: A pipe and tobacco.
5—"Almeh" (Arabian characteristic), by Herman (2 minutes and 30 seconds), until—T: One of the natives didn't.
6—"Urda" (Arabian Valse Lente), by Tugginer (1 minute and 5 seconds), until—T: Two young dandies.
7—"Intermezzo" (2/4 Presto), by Arenski (2 minutes and 5 seconds), until—T: One day a schooner—until * * * * THE END.



Clyde Parker, one of the organists at the Mall Theatre, Cleveland

"OVER THE GARDEN WALL"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Over the Garden Wall" (English Song), G. D. Fox

1—"Butterfly Dance" (Characteristic caprice), by Miles (1 minute and 45 seconds), until—S: At screening.
2—Theme (2 minutes), until—T: The Gordon girls.
3—"Sleeping Rose" (Valse Lento), by Borch (2 minutes), until—T: Julius Caesar Jackson.
4—"Flirtation" (Allegro Moderato), by Cross (2 minutes and 30 seconds), until—T: "Really, Peggy, I'd much."
5—Theme (1 minute), until—S: When Peggy helps chauffeur.
6—"Birds and Butterflies" (Int. Capricioso), by Vely (3 minutes and 30 seconds), until—T: Taking care of the cars (automobile effects).
7—Theme (2 minutes and 15 seconds), until—S: When scene of office fades.
8—"Sweet Forget-Me-Not" (Allegretto characteristic), by Miles (2 minutes and 45 seconds), until—T: "Barstow is taking advantage."
9—"Canterbury Bells" (Capricious allegretto), by Tonning (2 minutes and 45 seconds), until—T: One sultry summer afternoon.
10—"Serenade Romantique" (Romance moderato), by Borch (3 minutes and 30 seconds), until—T: "De new folkses."
11—Theme (1 minute), until—T: One of Peggy's regular.
12—"Budding Spring" (Romance), by Platzman (2 minutes), until—T: "Hello, Mr. Vegetable Man."
13—Theme (3 minutes), until—T: The garden of onions.
14—"Simplicity" (Andante moderato), by Lee (15 seconds), until—T: "My books, my rarest books."
15—"Hunkatin" (Half-tone one-step), by Levy (1 minute and 30 seconds), until—T: The next door neighbor.
16—"A La Mode" (Popular one-step), by Rosey (2 minutes and 30 seconds), until—T: "The poor lad is really."
17—"Bleeding Hearts" (Andante sentimento), by Levy (1 minute and 30 seconds), until—T: In fear that the professor.
18—Theme (1 minute and 45 seconds), until—T: "Why, you're not."
19—"Clematis" (Moderato poco agitato), by Tonning (1 minute and 30 seconds), until—T: The hunting lodge of Eric.
20—Theme (2 minutes), until—S: When Peggy sees Peter.
21—"Marionette" (Capricious moderato), by Arndt (2 minutes), until—S: When Peggy leaves with books.
22—"Turbulence" (Allegro agitato), by Borch (1 minute and 30 seconds), until—T: Eight o'clock.
23—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—T: "So you've kueered the lark" (auto effects—glass crash—shot).
24—Theme (2 minutes and 30 seconds), until—S: When Peggy finds father's book—until * * * * THE END.



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"LET KATIE DO IT"

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Int. Rubato), Levy

1—Theme (4 minutes and 5 seconds), until—S: At screening.
2—"Dolorosa" (Mod. Poeme D'Amour), by Tobani (1 minute and 5 seconds), until—T: Now it happened.
3—"Camelia" (Mel. Allegretto), by Tonning (1 minute and 50 seconds), until—T: It was wash day.
4—Continue pp (15 seconds), until—T: And so the last good-bye.
5—"Impish Elves" (Intermezzo), by Borch (1 minute and 15 seconds), until—T: And pretty soon Pa.
6—Theme (3 minutes and 40 seconds), until—T: Of course Uncle Daniel.
7—Continue pp. (35 seconds), until—T: Mexico was a long way.
8—"Lovelette" (Light Mel. Int.) by Levy, (3 minutes and 5 seconds), until—T: Life was one.
9—Galop No. 7, (characteristic), by Minot (1 minute and 5 seconds), until—S: Close up of automobile on road.
10—Tragic Theme (for fatal or mournful news), by Vely (2 minutes and 45 seconds), until—T: And Katie heard the news.
11—"At Sunset" (Moderato), by Brewer (2 minutes and 25 seconds), until—T: The Katie mine.
12—"Fairy Tales" (Mod.), by Komzak (1 minute and 20 seconds), until—T: Mothering seven.
13—"Hurry" (for pursuit and races), by Minot (45 seconds), until—T: Now about this time.
14—Theme ff (4 minutes and 25 seconds), until—T: Katie and the kids.
15—"May Dreams" (And. con moto), by Borch (3 minutes and 5 seconds), until—T: That evening a vision.
16—"Poem Symphonic" (Dramatic), by Borch (1 minute and 55 seconds), until—T: Their first quarrel.
17—Sinister Theme (for scenes of impending danger), by Velt (4 minutes and 45 seconds), until—T: In the smelting room.
18—Dramatic Suspense by Winkler (55 seconds), until—T: A few days later.
19—Continue to action (2 minutes and 45 seconds), until—T: Then came an attempt.
20—Half Reel Hurry by Levy (8 minutes and 15 seconds), until—S: Close up of Mexican in trench.

NOTE: Watch explosions in shots.

21—Joyous Allegro (Triumph or victory), by Borch (1 minute), until—T: Well, I'll be.
22—Theme (1 minute and 20 seconds), until—T: And so they lived.
UNTIL THE END.

"THE WOLF"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Music" (Characteristic Andantino), Borch

1—"Indian Music" (Characteristic), by Langey (4 minutes and 45 seconds), until—S: At screening.
2—"Scotch Selection of Airs" (2 minutes and 45 seconds), until—T: Far down the river lies.
3—"Sinister Theme," by Vely (1 minute), until—T: "And I said to ye mither."
4—"Indian Intermezzo," by Herbert (2 minutes and 15 seconds), until—T: Another spring and still.
5—"Indian Lament," by Herbert (1 minute and 45 seconds), until—T: In the fall there is a sad (watch for howling wolf).
6—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: Spring again and the return.
7—"Camelia" (Andante Moderato), by Tonning (3 minutes and 30 seconds), until—T: Since they clasped hands.
8—Theme (3 minutes and 15 seconds), until—S: When Andrew greets Jules.
9—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes), until—S: When Jules joins George.
10—"Clematis" (Moderato Poco Agitato), by Tonning (3 minutes and 45 seconds), until—T: "But you have a wife in the."
11—Theme (2 minutes and 45 seconds), until—T: "You don't get a square deal."
12—"Serenade Romantique" (Moderato romance), by Borch (2 minutes and 30 seconds), until—S: When Jules joins Andrew.
13—Theme (3 minutes and 15 seconds), until—T: When he takes a poor.
14—"Fifth Nocturne" (Andante moderato), by Leybach (3 minutes and 45 seconds), until—S: When Jules leaves.
15—"Pathetic Selection of Scotch Airs" (3 minutes), until—T: "McTavish, I am going to."
16—"Reverie" (From Paethtic Suite) (2 minutes), until—T: "Mon, Mr. MacDonald."
17—"Tragic Theme," by Vely (3 minutes), until—T: "Jules, you're not the first."
18—"Elegie" (From Pathetic Suite) (3 minutes), until—S: When Jules calls Baptiste.
19—Theme (5 minutes and 30 seconds), until—S: When Jules joins Hilda.
20—"Hurry" (Half-reel hurry), by Levy (2 minutes and 30 seconds), until—S: When Jules leaves Andrew.
21—"Agitato No. 37," by Andino (3 minutes), until—T: "What ze name of ze?" (Wave effects—watch for whistles).
22—"Dramatic Reproach," by Berge (1 minute), until—S: When Andrew returns home.
23—Theme (1 minute and 30 seconds), until—T: When daylight fades.
24—"Agitato No. 69," by Minot (82 minutes and 45 seconds, until—S: When Baptiste sees MacDonald (shot).
25—Theme (45 seconds), until—S: When Jules calls—until * * * * THE END.

"CRUISING IN THE SOLOMONS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

1—"Impish Elves" (Intermezzo), by Borch (1 minute and 30 seconds), until—S: At screening.
2—Theme (1 minute and 40 seconds), until—T: The coast of.
3—"Almeh" (Arabian characteristic), by Herman (2 minutes and 20 seconds), until—T: The devil devil house.
4—"Choya" (Characteristic), by Grunn (2 minutes and 5 seconds), until—T: The chief and his cabinet.
5—Theme (1 minute and 30 seconds), until—T:A quiet afternoon.
6—"Mauresque" (Caprice intermezzo), by Boccalari (1 minute and 40 seconds), until—T: An exhibition of fancy—until * * * THE END.

"TULAGI, A WHITE SPOT IN A BLACK LAND"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

1—Theme (1 minute and 15 seconds), until—S: At screening.
2—Continue to action (2 minutes and 15 seconds), until—T: Traders, missionaries, etc.
3—"Afifi March," by Pryor (50 seconds), until—T: Every morning at sunrise.
4—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 15 seconds), until—T: Commuters from the surrounding.
5—"Impish Elves" (Intermezzo), by Borch (35 seconds), until—T: Wanderlust finally led—until * * * * THE END.

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Barton Organ in Dancing Pavilion

ARTHUR JAY ABRAMS, general sales manager of the Bartola Musical Instrument Company, has just made one of the largest sales in the history of his company, selling to the Dreamland Pavilion, a specially constructed Barton Ball Room Organ, built along entirely new lines.

The instrument is designed to add the results of fifteen or twenty musicians to the orchestra, these beting the musicians that ordinarily would be furnishing the foundation for the music, such as the Bass Viols, Cellos, French Horns, Oboes, Violas, etc. The melody instruments, such as Violins, Flutes, Clarinets, Cornets, Trombones and Drums are retained in the orchestra. Or, it can be added to a full fledged orchestra containing all of the different instruments with the result of doubling the foundation or body of the music. It is also possible to use the instrument in combination with other instruments to secure a great number of musical stunts and novelties. It is designed for this purpose only and cannot be played alone. It could be used in a theatre with a ten or twelvepiece orchestra and they would get the result of a Rialto or Rivoli musical organiaztion.

Smith Writes Words for "The Miracle Man"

WHAT is declared to be one of the prettiest songs to appear in many a day, and one destined to attain widespread popularity, is "The Miracle Man," the inspiration for which was received from the George Loane Tucker production which has just started on its triumphal career under Paramount-Artcraft auspices in the foremost motion picture theatres of the country.

The song was published by the firm of Waterson, Berlin & Snyder, whose offices are in the Strand Theatre Building, New York. The music was composed by Jacques Grandei and the words are by no less a celebrity than Harry B. Smith, who wrote the books and lyrics for most of Reginald De Koven's great operatic successes and who has collaborated with many of the foremost song composers for years. Mr. Smith has caught the theme and spirit of the photoplay and is said to have transferred it admirably to his lyric.

The publishers have prepared a complete line of advertising accessories and exhibitors who contemplate booking the picture are advised to get in touch with their office where full information may be obtained regarding window display tie-ups, etc.

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FOR BETTER MUSIC
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Central States

In Indianapolis and Indiana

THE CIRCLE is running the Stage Women's War Relief series of twelve all-star pictures under the title "Circle's Half-Hour Masterpieces." The first of these productions, "Tom's Little Star," was shown this week in connection with a bill which had three distinct features. One of these productions will be shown each month. Constance Talmadge in "A Temperamental Wife" was the other screen attraction.

MISTER SMITH'S theatre, the distinctive new little downtown movie house, is running full week bills. The Circle is the only other house following this policy regularly. S. Barrett McCormick, manager of the Circle is handling publicity for Mister Smith's. The management has adopted the following catchy motto: "A little theatre with big ideas."

RALPH W. ABBETT, manager of the Universal Film Exchange of Indianapolis, and Cleve Adams, Universal salesman, have returned from a two weeks' vacation in New York, Atlantic City and other eastern towns.

"THE FIRE FLINGERS," the Universal production in which Rupert Julian is featured, played to large houses at the Rialto, the first half of the state fair week. "The Trap," featuring Olive Tell, was played during the latter half of the week and also drew large audiences.

M. Schonberger, presenting the educational department of the Universal Film Company, recently spent several days in Indianapolis in the interest of a Universal one-reel subject furthering the campaign for better roads in Indiana. The Indianapolis Chamber of Commerce, the Hoosier State Automobile Association, and all of the newspapers of the city co-operated with Mr. Schonberger and the film was shown in a number of houses in the city.

E. W. PENROD, assistant manager of the Universal Film Exchange, will leave soon on a two weeks' vacation trip.

With Dubuque Exhibitors

OLIVE THOMAS was featured at the Princess theatre September 3 and 4 in "The Follies Girl," a Triangle production. Miss Thomas proved to be a fine drawing card.

EARLE WILLIAMS was the featured player at the Family theatre on September 2 and 3. His picture, "A Gentleman of Quality" was well liked by all who witnessed it.

GRAND patrons were pleased with the September 3 and 4 program at the theatre, for on those days Dorothy Gish was presented in that novel comedy "Boots."

THE Liberty presented Mary Miles Minter in "Wives and Other Wives," on September 3rd.

"A WOMAN'S EXPERIENCE" came to the Dreamland on September 3. The star, Mary Boland, was very pleasing.

THE Star theatre's September 3rd program drew extra big houses. It consisted of a feature "Mistaken Identity" with Anita King and a comedy "At the Old Stage Door" with Harold Lloyd.

THEDA BARA in "The Forbidden Path," came to the Family theatre September 4 and 5. As usual the picture was very well attended.

THE Thursday, September 4, program at the Liberty theatre was a Metro production "The Divorcee," starring Ethel Barrymore. The star was well liked in this picture.

KITTY GORDON was featured at the Dreamland on September 5 and 6 in "The Scar" one of her recent pictures.

"CARMEN," with Geraldine Farrar, came back to the Grand on September 5, and played to good afternoon houses and large crowds in the evening.

THE last episode of "Perils of Thunder Mountain" with Antonio Moreno and Carol Holloway, was shown at the Grand on September 6. This was one of the most successful serials ever shown at the Grand.

ROY STEWART was presented at the Star theatre on September 5, in "By Proxy."

"SPOTLIGHT SADIE" with Mae Marsh, was shown at the Princess on September 5 and 6. Miss Marsh was fascinating in the role of the saintly chorus girl.

BILL HART played at the Star theatre on September 6 in one of his early plays "The Devil's Double." This picture drew good houses, especially during the evening.

"MADAME JEALOUSY" with Pauline Frederick, was shown at the Family on September 6. Miss Frederick's work in this play received much praise.

THE Grand presented Margarita Fisher in "Trixie From Broadway" on September 6.

BERT LYTELL was featured at the Dreamland on September 7 and 8, in "Easy to Make Money." The picture was excellent and entertaining.

Heard In Detroit

THE BROADWAY STRAND opened Sunday with the Sennett girls and Bothwelle Browne in person in a special engagement of "Yankee Doodle in Berlin." This picture, with several girls, was shown at the Adams last spring, but the girls failed to give satisfaction. Phil Gelichman booked in the same company that has been appearing at the Ziegfeld, Chicago.

"TILLIE'S PUNCTURED ROMANCE," state rights of which are owned by Minter United Co., is reported as going over especially big in the state. The picture recently broke the summer record at the Detroit on the Campus.

THE DETROIT on the Campus becomes a regular playhouse again next week, playing the Shubert attractions. "Mickey" was revived for the last week of pictures and proved as popular as ever.

"EYES OF THE WORLD" is to be shown at the Broadway Strand for two weeks, H. A. Hawxhurst, of the Globe Film Co., practically leasing the house for this period. The engagement is accompanied by a $6,000 advertising campaign in the newspapers.

CASH HUBBARD has sold out his interests in the General Theatre Display Co. to his former partner, Art Blankmeyer. Chris Kline will be associated with Mr. Blankmeyer and will manage the company.

Never in the history of Detroit have so many pictures been advertised to the extent that they are at present.

THE WASHINGTON THEATRE, under the direction of William Fox, will open on Thursday, September 11, completely re-decorated. There will be a symphony orchestra of thirty pieces. "Checkers" will be the opening attraction, running for ten days, and it will be followed by Tom Mix in "Rough Riding Romance."

"THE MIRACLE MAN" will be shown at the Broadway Strand in October.

THE MYRTLE THEATRE has reopened, J. E. Stocker having had the house enlarged and decorated during the summer.

TAYLOR HOLMES was a personal visitor in Detroit last week, appearing three times daily at the Colonial theatre, where "Upside Down" was being shown. A reception was tendered him by the Triangle exchange at the theatre on Wednesday night. The Colonial adopted a new vaudeville and picture policy on Labor Day.

Central States Edition

In Springfield Theatres

THE Vaudette has started on the new pictures for 1919-1920, the first one being Dorothy Dalton in "The Market of Souls." This proved a most attractive offering, and started out to do fine business the week of September 7. The settings were most lavish, the cast fine, and the whole play excellently done. Vivian Martin in "The Third Kiss," followed the Dalton picture.

MARY PICKFORD opened a five days' run at the Gaiety on September 7, in "The Hoodlum." The picture more than pleased, and the theatre was a beehive all the time. "A Village Venus," two reel Century comedy, was on the same program. Dorothy Phillips in "Paid in Advance" came after the Pickford picture for two days. Douglas Fairbanks is scheduled to then come in "His Majesty, the American."

"THE MIRACLE MAN," will be given the heaviest advertising campaign ever run by a picture at the Gaiety. It comes on September 21 for one week..

DUSTIN FARNUM in "A Man's Fight," enjoyed three excellent days at the Princess, September 7-8-9. Prizma picture and a Gale Henry comedy were also on the program.

DOROTHY PHILLIPS, the Jewel-Universal star, is coming to Springfield in person in "Scandal," a stage production, to be played at the Chatterton.

MABEL WITHEE and Jack Sherill pleased big crowds at the Lyric for two days in "Once to Every Man." The picture went over big simply because it was a good picture. A Christie comedy was on the same bill. For the balance of the week Loper had "A Little Brother of the Rich" and Alice Brady in "Marie, Ltd."

YOU have to hand it to Ben Rovin at the Amuse-U. Ben dug up the three-year old feature, "The Little Girl Next Door," put it on for two days and kept the crowd out on the street all the time. It's a caution the way that man can do business. William S. Hart in "The Captive God," and in "The Silent Man," and William Farnum in "The Heart of a Lion" were other pictures recently shown at the Amuse-U to a handsome profit.

MAE MURRAY in "The Scarlet Shadow" pleased big crowds at the Empress on September 7. Dorothy Dalton and Harry Carey were also booked for the same week in late releases, and Mrs. Duer, manager, predicted that both stars would draw heavy, being great favorites.

"THE RED LANTERN" ran four days at the Royal, and Manager Gus Kerasotes said he was more than pleased with the patronage. The picture had previously run a week at the Princess.

ED MAISEL'S Capitol, the finest theatre on Washington Street, claimed his booking for the week of September 7-13 about the best he has had to date. The pictures ran as follows: Sunday, Charles Ray in "A Nine O'Clock Town;" Monday, Mae Marsh in "Spotlight Sadie;" Tuesday, Marguerite Clark in "Bab's Burglar;" Wednesday, Alma Rubens in "A Man's Country;" Thursday, Marguerite Clark in "Gretna Green;" Friday, "Lady Windermere's Fan," a special Triangle play; Saturday, "The Hostage," Paramount with Wallace Reid.



Pearl White, Fox star in a tense moment from an imaginary serial entitled, "Don't let the Child Fall"

"VIRTUOUS MEN," featuring E. K. Lincoln, will come to the Princess on September 21, for a full week's stay.

PARAMOUNT-ARTCRAFT week at the Gaiety and Vaudette theatres was a good one, though the Vaudette was handicapped by having a star the latter half of the week who is unpopular here. Lila Lee in "The Heart of Youth," was the attraction, and it did about as well as former Lee pictures. The first four days went to Dorothy Gish in "Nobody Home," one of the star's most pleasing pictures. The Gaiety had "Fires of Faith" all week, and due to the presence of Eugene O'Brien and Theodore Roberts was able to prosper.

THE Princess had a clean-up week August 31—September 6—with "Better Times" for three days, and Bessie Barriscale in "The Woman Michael Married." With popular Jack Holt appearing with the equally popular Bessie, there was no stopping the crowds from heading for Fifth and Capitol Avenue for four days. It was one of the most satisfactory engagements the Princess has had in some time.

HARRY LOPER'S Lyric enjoyed good patronage for the week of August 31—September 6—with Mae Murray in "The Big Little Person," Hale Hamilton in "The Fourflusher," and Anita Stewart in "Human Desire." Business kept up all week, and the first two days, Sunday and Labor Day, were extra large.

"BROKEN BLOSSOMS," conceded to be D. W. Griffith's most artistic production, has been bought by the Gaiety for Springfield. The price was staggering, according to the management.

W. D. CAVE is dickering for "Yankee Doodle in Berlin" and the Mack Sennett bathing girls, and threatens to break out with the announcement any day. The show will play the Chatterton.

LOUIS KERASOTES is suffering terribly these days from a lack of seats—the Savoy being filled all the time and many being forced to turn away because they cannot crowd in. Here is what he had booked for the week of September 7-13: .Sunday, Chapter 14 of "The Perils of Thunder Mountain," a two-reel Jack Perrin feature and a two-reel L-Ko comedy; Monday, Florence Reed in "The Woman Under Oath;" Tuesday, May Allison in "Castles in the Air;" Wednesday, Alma Rubens in "Diane of the Green Van;" Thursday, a special attraction; Friday, "Elmo, the Mighty," and Al Jennings in a western play; Saturday, Louis Bennison in "Sandy Burke of the U-Bar-U."

KINOGRAMS, the news weekly being used by the Majestic this season, has made a big hit with patrons of Manager Kaufman's pretty playhouse.

THE Royal management says that "Elmo, the Mighty," is a serial that sure does draw the kids. The fifth chapter was shown on September 6, along with a two-reel Pete Morrison feature and a comedy. On Monday, Mary Boland was seen in "A Woman's Experience;" Tuesday, William Russell in "When a Man Rides Alone;" Wednesday, Shirley Mason and Matt Moore in "The Unwritten Code;" Thursday, Mary Boland and Lucy Cotton in "The Prodigal Wife;" Friday, Al Ray and Elinor Fair in "When Love is Love;" Saturday, Marion Davies in "Cecilia of the Pink Roses," a Select offering.

BILLIE BURKE in "The Misleading Widow" and Marguerite Clark in "Widow by Proxy" will both be run a full week at the Vaudette.

THE Vaudette has contracted for Hank Mann comedies.

LYMAN HOWE travels will be shown at the Chatterton for three days the latter part of this month. Howe always does well here.

Grand Rapids Theatre Notes

THE IDLEHOUR did a good business with three women stars in one week, playing Pauline Frederick in "The Fear Woman," Bessie Love in "Over the Garden Wall" and Bessie Barriscale in "Her Purchase Price." This theatre makes a specialty of showing films with women stars.

THE APPOLLO theatre, recently purchased by the Consolidated Theatres, Inc., has been reopened after having been closed for a short period for renovation and redecoration.

FANNIE WARD in "Common Clay" drew well at the Isis, as did "Calibre 38," but Annette Kellerman in "A Queen of the Sea" brought a week's receipts up to a substantial mark with a two days' showing.

THE MAJESTIC Gardens gave a whole week to "Eyes of the World," and found the run profitable.

"CHECKERS" had a successful week's showing at Powers' theatre, the racing melodrama proving one of the most popular feature films shown at that house during the summer.

THE TEMPLE "packed 'em in" with "The Struggle Everlasting" and "Stolen Orders."

ELSIE FERGUSON in "The Avalanche" put in a good three days' business at the Strand, as did "A Broadway Saint."

Here and There in Fond du Lac

PAULINE FREDERICK in her latest emotional drama, "The Peace of Roaring River," was the offering at the Bijou September 8 and 9. The picture went over in good shape and the patronage was excellent. This was followed by "Choosing a Wife" on September 10 and 11. "Auction of Souls" was the Bijou offering for the 15, 16 and 17. The price of admission for this engagement was advanced to 15 cents and the war tax.

THE DAVISON theatre, Waupun, put on one of its best program during the week ending Thursday, September 11. The offering on September 5 and 6 was Anita Stewart in "A Midnight Romance." This was followed by Bryant Washburn in "Putting It Over" and a Mack Sennett comedy, "Reilly's Wash Day." On September 8 and 9, D. W. Griffith's "The Girl Who Stayed at Home" drew fine audiences. This was followed by Frank McIntyre in Rex Beach's great story, "Too Fat to Fight."

"THE EYES OF THE WORLD" opened a three days' engagement at the Henry Boyle theatre Thursday, September 11, being presented to good sized audiences. "The Unpardonable Sin" will be the offering at the Henry Boyle on September 20, 21 and 22.

EVELYN NESBIT in "Thou Shalt Not" proved a strong attraction at the Idea theatre on September 10 and 11 and was presented to good business. This program was followed on September 12 and 13 with Harry Carey in "The Ace of Saddles." Manager Vollert declares that the Idea business is keeping right up in spite of the fact that the musicians are out.

THE SCENIC theatre, Waupun, presented an unusually attractive program for the week ending Thursday, September 11. On September 8 its patrons enjoyed Ethel Barrymore in "The Divorce" and a cartoon; on September 5, the program was Betty Barriscale in "Two Gun Betty" and news pictures, while on September 6, 7 and 8 Nazimova in "The Red Lantern" was the attraction and drew good business. This was followed by Helen Chadwick and Franklyn Farnum in "Go Get 'em Garringer."

Gathered in Green Bay

ELSIE FERGUSON was presented September 12-13 in the Artcraft picture, "Eyes of the Soul," in the Colonial theatre. She pleased audiences.

HARRY CAREY played in the Universal film, "A Fight for Love," September 10-11-12-13 in the Grand theatre.

THE New Bijou theatre, opened two weeks ago, played Tom Mix in a Fox special, "Roughriding Romance," and Charlie Chaplin in a two-reel comedy, "A Night in a Show" September 12-13.

DOUGLAS FAIRBANKS was seen in the Paramount film, "Bound in Morocco" in the Orpheum theatre September 12-13-14.

"LIFE'S GREAT PROBLEM," a Stuart Blackton feature, in which Mitchell Lewis plays the leading role, was screened September 12-13 at the Royal theatre.

WILLIAM FARNUM was an attraction September 10-11 at the New Bijou theatre in the Fox film, "The Man Hunter."

They Say in Chicago That—

R. C. SEERY of the First National Exhibitors' Exchange, keeps right on making his unannounced trips and coming home with the bacon.

DEBORAH FINNAN is a busy little lady taking care of all the business being heaped on her desk by the First National Exhibitors' Exchange salesman. The lady also wears a smile that would indicate there is something else that makes her happy besides the volume of business the office is doing—Wonder what it could be?

BEN BEADELL, the genial rapid fire sales manager of Select, Chicago office certainly cuts a classy figure now, with his new car, six cylinder Paige and all the "trimmins." When Ben rolls up to a theatre now on business, the manager of the house knows that someone of distinction has arrived. Classy man, classy car, classy pictures and a record for salesmanship, the class and brilliancy of which is dazzling.

J. S. DITTMAN, the popular Freeport, Illinois, impresario has been seen looking over what the Chicago market has to offer in the way of productions.

CHARLES PACINI, Kenosha, flits into Chicago and flits out with a regularity which shows he is always on the job looking over good things for his clientele.

CLYDE QUIMBY of Fort Wayne, Indiana, has been in Chicago, corking things up for the coming season which bids fair to eclipse anything ever experienced in the entire state of Indiana.

ED. BINGHAM and Harry Cohen of the Colonial and Regent theatres, Indianapolis, are elated over the results of the new policy inaugurated at their Colonial theatre. Big pictures, week stands, with the best of music and re-enforced by the well known popular entertainers.

THE new Rembusch theatre, the Ohio, located on Ohio Street, Indianapolis, Indiana, is nearing completion. Under Mr. Rembusch's able guidance, the future of the house is practically assured.

C. EDDY ECKELS, the debonair Chicago head of the Capital Film Company has returned from the great White Way. New York seems to be buzzing in the gentleman's bonnet—Could it be that friend Eckels is thinking of migrating and take up his residence in the city that has lots of big shows, roof gardens n'evathing—Could it be Eddy, tell us, please tell us? We would be lonesome without you.

I. L. LESERMAN, manager of the Universal, Chicago office is looking forward to great things for the big production, "The Right to Happiness," featuring Dorothy Phillips, which opened for a run at the Olympic theatre, Chicago, Saturday evening, September 13th to an audience which packed the house from top to bottom.

"YANKEE DOODLE IN BERLIN" with the Sennett Bathing Girls, has been packing McVickers theatre. Some say it is the picture,, some say it's the girls. Let's say fifty, fifty.

J. W. BURFORD of Aurora, who was supposed to be vacationing, seems to have side-tracked vacation to grab a few feature pictures in Chicago.

MRS. HILBURN, mother of Betty Hilburn, who has been featured in a production made by the Williamson Brothers Submarine Film Corporation, has been in Chicago settling up the affairs of her father, the late Charles Danzinger, owner of the General Film Brokers, who died recently.

THE New Lyric theatre of Indianapolis opened its doors Labor Day with a vaudeville policy. This house has now a seating capacity of 2,000.

MANAGER HERB JOHNSON of the Luna theatre, LaFayette, has purchased the Lyric theatre, Fort Wayne, Indiana, from Oscar Wobrock. It is said the consideration was $20,000. Mr. Johnson figured on taking possession September 15th.

CHARLES SPRAY recently purchased the Grand Opera House at Bluffton, Indiana, from J. Perdue. Mr. Perdue has purchased the Gaiety at Kankakee, Illinois.

CARL LAEMMLE of Universal Film fame, arrived in Chicago on his way east, remaining over for the opening of the production, "The Right to Happiness" at the Olympic theatre.,

ORVAN COHEE, the genial secretary and treasurer of the Capital Film Company, has been working overtime straightening out the volume of business that the company is now doing—Throw the blame on Frank Smith's shoulders, friend Cohee. He's the little boy that has been making rapid fire sales.

THE Birth of a Race Corporation has struck another bump. Mr. and Mrs. Richard T. Piper, owners of ninety shares of the stock, have filed a petition in the U. S. District clerk's office, asking for the appointment of a receiver for the corporation.

SPRAGUE GREEN, the rapid fire salesman, traveling in Indiana for the Beehive Exchange, is making contracts for his service so rapidly that he bewails not being able to write with both hands at once.

INDIANAPOLIS can boast that it has in the opening of a new theatre Labor Day, a house with a name, the uniqueness of which will become the byword in that city. "Mister Smith's theatre"—Some name, and it has attracted not only attention, but capacity at all performances.

NEAL CAYWOOD, the old reliable honorary member of America's great aggregation of P. A.'s is now flivering over the country in his Rohels-Royce, gathering publicity inspiration to be applied to The American Film Company's production, "Six Foot Four"—Go to it Neal. Watch the little squirrels lay in their winter stores, but do it from a distance—You know, old top, those little rascals are keen.

GEORGE HINES, the dean of the managers, has been around Chicago recently, corraling some big feature pictures for his Auditorium theatre, South Bend, Indiana.

ROSE C. CAMEN has moved her desk from the Capital Film Company's offices to Filmcraft, where the lady will do much to brace that organization.

The New Size Is Just What You Wanted
Here It Is—Yours For Service
Your Advertisement Here Serves Its Purpose

Here and There in Dubuque

THE Liberty theatre has been re-decorated and is now one of the most artistic theatres in the city. The entrance has been done over in stucco color; walls of pastel shades in green and tan replace the old, inartistic paintings. A novel trellis work of leaves and flowers forms an overhead bower. The place is, without a doubt, a theatre where people will enjoy going to see motion pictures.

A NEW theatre is scheduled to open in Dubuque during the third week in September. It is to be called the Little Star, and will be under the management of Manager Bower, who controls the Star theatre.

PRETTY Vivian Martin came to the Grand on Sunday in "A Home Town Girl," a delightful Paramount picture adapted from the story "You Can't Just Wait." Miss Martin is a splendid little actress and appeared to better advantage than ever in this attractive role. Ralph Graves, the leading man, was pleasing.

"SUSPENSE," with Mollie King, was the Sunday, August 31, feature at the Princess theatre. This story, a fascinating mystery play by Isabel Ostrander, drew scores of fans to the theatre, both afternoon and evening.

METRO'S beautiful star, Emmy Wehlan, was presented at the Dreamland theatre on Sunday and Monday, August 31 and September 1, in "The Belle of the Season." Besides this picture a Happy Hooligan comedy "Where Are the Papers" was shown. This bill attracted good houses.

"LIFE'S A FUNNY PROPOSITION" with William Desmond, was shown at the Liberty theatre on Sunday, August 31. Though this was a second run feature, it drew as large crowds as when it was shown at the Dreamland, several weeks previous.

THE Family theatre had as the Sunday, August 31st, feature "The Make Believe Wife" with Billie Burke. Scores of Miss Burke's admirers witnessed this film.

THE Grand celebrated the National Paramount-Artcraft week, August 31 to September 6, by calling the attention of Dubuque picture lovers to the national drive for better motion pictures by half page advertisements in the local papers, and by posters in various shops about town.

MARGUERITE CLARK will draw a full house in Dubuque no matter how old her picture is or what theatre she appears in. This was proved again on Labor Day when she was presented at the Liberty theatre in "The Goose Girl," which has been in Dubuque so often that no one remembers the exact number of times, and drew record houses.

"PAID IN FULL" with Pauline Frederick, held the boards at the Grand on Monday and Tuesday, September 1 and 2. Miss Frederick scored heavily in the leading role, and Robert Cain, Frank Losee and Wyndham Standing received much credit for their good work.

THE Princess had Frank Keenan in "Gates of Brass" for September 7.

JACK GARDENER was featured at the Star on Sunday, September 7, in "The Range Boss," a likeable western film.

"TO THE HIGHEST BIDDER," a Vitagraph production featuring Alice Joyce, was shown at the Star on September 8.

Interesting Items of Elgin

LATE August showings at the Grand included Kathleen Williams and Elliott Dexter in "We Can't Have Everything," Shirley Mason in "Good-bye, Bill" and Charles Ray in "Nine O'Clock Town."

SHOWINGS at the Star theatre in the first September week included Tom Moore in "Go West, Young Man," Louis Bennison in "High Pockets," George Walsh in "Putting One Over," Mabel Normand in "The Pest" and Dustin Farnum in "A Man's Fight." There were the usual comedies and the serial, "The Tiger's Trail."

THE Temple on September 12, offered the last chapter in the serial, "The Red Glove," also the first chapter of the new serial, "Elmo, the Mighty." Manager Fay is expecting the new serial to make a great hit.

MARY MAC LAREN drew a fair crowd to the Temple on September 6, in "A Petal on the Current." Bessie Barriscale drew good patronage and praise the day following, in "The Woman Michael Married."

DESPITE the counter attraction of the Elgin National Road races that drew thousands and thousands to town on August 23, "Little Women" packed the Grand opera house for both afternoon and evening showings.

"STOLEN ORDERS" was on the bill at the Grand theatre on September 4 to 6, but it brought crowds to see it. Other attractions at the Grand in the first week of September included Constance Talmadge in "Happiness a la Mode" and Marion Davies in "Getting Mary Married." The Constance Talmadge film was particularly complimented.

Seeing Shows Around Dubuque

ON September 10, Alice Joyce was featured at the Belknap theatre at Hopkinton, Ia., in a Vitagraph play, "Everybody's Girl," adapted from the story by O. Henry.

THE SATURDAY, September 6, program at the Grand theatre at Anamosa, Ia., consisted of a feature, "The Marionettes," with Clara Kimball Young; a comedy, "At the Beach," with Fatty Arbuckle, and a Harold Lloyd comedy, "Going Some." A reel of Pathe News completed the bill.

ZANE GREY'S great drama, "The Border Legion," starring Blanche Bates and Hobart Bosworth, was presented at the Blende theatre at Benton, Wis., on Saturday, September 13. The prices of admission were slightly raised.

A GOLDWYN production, "One Week of Life" featuring Pauline Frederick, was shown at the Palace theatre at Waverly, Ia., on Friday, September 5. On Saturday Alice Brady was presented in "The World to Live In." Billie Burke held the boards on Sunday and Monday in "Good Gracious, Annabelle." On Tuesday and Wednesday Frank Keenan played in "The Silver Girl."

Heard in Detroit

THE APPEARANCE of nine Sennett girls and Bothwell Browne, also in person, at the Broadway Strand during the past week, caused several of the theatre's box office records to totter. Out of six performances daily more than five were sellouts.

¶ Your ad in The Central States reaches every exhibitor in this territory at less cost than postage on your own circular matter and with considerably more strength.

¶ The circulars are often tossed into the waste-basket—Motion Picture News and The Central States are always saved for reference purposes.

The West Coast

Short News of San Diego

W. W. WHITSON, proprietor of the Plaza theatre, was called to Whittier, Cal., recently by the death of his father, John W. Whitson, at the age of 75.

THREE motion picture companies have applied for permits to use the exposition buildings and the Painted Desert in Balboa Park for filming scenes in some feature and serial photoplays. The Master Pictures Corporation will produce a South American play; the Selig Polyscope Company expects to produce an Indian drama, and the Ben Wilson Company will furnish the ninth episode of a serial called "The Trail of the Octopus."

VIRGINIA LEE CORBIN, the famous child emotional star, has been spending her vacation at Coronado Tent City, accompanied by her mother and sister, Ruth.

R. E. HICKS, proprietor and manager of the Cabrillo, reports big results from the first of the Big-Four features, Douglas Fairbanks in "His Majesty, the American." This is the second production put on at the Cabrillo since the change in the schedule of prices, which were formerly 20c, 30c and 50c, plus the war tax, and which are now 25c, 35c and 55c, including the tax.

THE PLAZA found it necessary to hold over for a second week the big feature, "The Miracle Man," owing to the demand for admission which could not be met with a one week's showing.

DUSTIN FARNUM in "A Man's Fight" was the week's attraction at the Superba, and good patronage is reported by House Manager Jones. At the Broadway the picture has been "High Pockets," with Louis Bennison.

With Los Angeles Exchanges

UNDER the direction of David Bershon, Los Angeles manager of the Universal Exchange, the special short subject made by the International Film Service on the life of General Pershing, under the name of "The Weapon of Destiny," was placed at the California theatre as an addition to the program of which the first Douglas Fairbanks United Artists' release, "His Majesty the American," was the feature, and also was exhibited at the Florence theatre in Pasadena. Other subjects placed by Universal in down-town houses, were, "The Woman Under Cover" with Fritzie Brunette, at the Victory for the week of September 14, the three one-reel animal pictures made by Major Allen at the Symphony theatre for the week of September 7 and "The Village Venus," the first Century comedy release directed by Fred Fishback at the Rialto theatre. "The Right to Happiness" was placed for a week at the Cabrillo theatre, San Diego.

AS THE RESULT of negotiations between Hiram Abrams, of the United Artists Corporation and D. W. Griffith, the latter's production of "Broken Blossoms" will be marketed in southern California by the local office of the United Artists Corporation, according to word received by W. S. Rand, district manager. Mr. Rand will have charge of booking the Griffith feature in all southern California territory except Los Angeles, where the special feature will have separate handling, its engagement having been opened in Los Angeles the week of September 14 for an extended run. Elsewhere, it will be released to audiences beginning October 20.

MANAGER H. W. HEPBURN of the Vitagraph exchange has engaged George Oldfield as salesman operating over the entire territory. Mr. Oldfield formerly was a Vitagraph man in the middle West, and will devote his energies, principally, to helping along the big drive now under way in marketing the serial, "Smashing Barriers."

M. J. COHEN, in charge of Pathe exploitation on the coast, has arrived in Los Angeles to conduct a special campaign of promotion of "The World Aflame," the labor picture, as part of which Frank Keenan will make personal appearances in Los Angeles. Mr. Carmicheal also is busy preparing for the sales of new material obtained by Pathe as the result of the contracts obtained by Paul Brunet, vice-president and general manager, through which the production of J. Stuart Blackton and Edgar Lewis will be marketed through Pathe exchanges.

DAVID SWING RICKER, in charge of the Pacific coast exploitation of Select pictures, arrived in Los Angeles the week of September 8 to begin a campaign of advertising and special publicity stunts for the showing of "Upstairs and Down," which Select's manager, A. E. Lotz, placed at the California theatre for the week beginning September 22. Another Select picture to be shown at the large Los Angeles house is "The Perfect Lover," which will open at the California theatre on October 6.

THE ARRIVAL of Marion Cohen, president of the Consolidated Film Corporation in Los Angeles, the week of September 8, from the San Francisco head offices of the concern, was expected by J. H. Goldberg, Los Angeles manager, who recently has received new short reel subjects which were the result of purchases made in New York by Dave Chatkin, secretary of the organization, who arrived in Los Angeles recently. Manager Goldberg stated that he had secured the Flanagan and Edwards series of Hall Room Boy comedies, for the California theatre for the week beginning September 29 and every other week thereafter. These and other short pictures were successfully placed along the coast by Robert Amador, who recently returned to the Los Angeles office from the coast trip.

THE CHARLIE CHAPLIN comedy, "Some Nerve," which has been bought outright by Sol Lesser, president of the All Star Feature Distributing Corporation, has been received for local distribution by E. A. Benjamin, Los Angeles manager, who also is placing in the southern California territory, the twelve one-reel Arbuckle comedies, also recently obtained by Mr. Lesser.

JACK WOODIE, general manager of Realart forces and Oren S. Woodie, district manager, are in Los Angeles preparing to give the first exhibition to the trade of the recently completed Realart feature, "Soldiers of Fortune." This and other prints are expected to be ready for distribution about October 1.

Salt Lake and Vicinity

CARL LAEMMLE, president of the Universal Film Company, spent an hour in Ogden last week visiting with Gus Hager, manager of the Universal Film Exchange of Salt Lake. Mr. Laemmle was highly optimistic over the coming season and stated that the affairs of the company were in most excellent shape.

"THE RIGHT TO HAPPINESS," will have its premier showing at the Orpheum theatre in Ogden the first week in October. Joseph Goss, manager reviewed the picture while in New York and is highly enthusiastic over the play.

THE local Pathe exchange management gave a showing of "The World Aflame," at the Paramount Empress theatre on September 10th, with Chief of Police, J. Parley White, and delegates to the Salt Lake Federation of Labor convention, then in session, as audience. Much favorable comment was heard on the picture.

"THE MISLEADING WIDOW" starring Bill Burke, made a big hit at the Paramount Empress theatre.

LOUIS MARCUS, district agent for Famous Players booked the American theatre in Butte for Paramount Artcraft pictures last week. The Jensen Von Herberg house formerly supplied the pictures to this house.

West Coast Edition

In Portland Film Circles

"OPEN YOUR EYES," the government health bureau picture was one of the rare pictures to enjoy a two weeks' run in a Portland cinema house. It showed at the Star theatre which is operated by the People's Amusement company.

THE picture to go over the biggest in Portland during Paramount-Artcraft week was Vivian Martin in "The Third Kiss" which played at the Liberty theatre owned by Jensen and Von Herberg. A surprise visit from the censor board resulted in the unanimous decision that the picture was "exceedingly pretty and interesting."

C. M. HILL, branch manager of the Famous Players-Lasky corporation, has chalked up to his credit for Paramount Artcraft week the booking of every Portland theatre but one. The one exception was a theatre already under contract for a two weeks' picture. To bring about this record it was necessary for Mr. Hill to book a Paramount-Artcraft picture for the Majestic theatre operated by the Majestic Amusement company of which J. J. Parker is president. This had never before been done.

MR. HILL and Mr. Parker went into conference about 10:30 o'clock at night and they stayed in conference until 3 o'clock the next morning when a signature by Mr. Parker ended the discussion. "The Career of Katherine Bush," starring Catherine Calvert was the picture shown and after inspecting the box office receipts for that week Mr. Parker has announced that no more five hour conferences will be necessary to secure the booking of a Paramount-Artcraft picture for his theatre.

"A WIDOW BY PROXY," Marguerite Clark's latest feature, was shown ahead of release time at the Columbia theatre during Paramount-Artcraft week. So many were in the theatre that booked Paramount-Artcraft pictures during that week that it was necessary for C. M. Hill, branch manager, to eke out the supply in this manner. The picture lined people up in front of the theatre for almost a block during the rush hours on Labor Day.

Katterjohn Says Subtitle is a Decisive Factor in Screen Drama

THE importance of the subtitle in enhancing the quality of motion pictures is emphasized by Monte M. Katterjohn, author-producer, in his forthcoming picture, "Love, Honor and Obey," which will be prepared by Harry Garson for distribution by the Equity Pictures Corporation.

"The subtitle is fast becoming more and more a decisive factor in screen drama," said Mr. Katterjohn. "It was only a few wears ago that the subtitle was considered a necessary evil and at first was used almost wholly to introduce the cast. Now it is almost as important as the picture action. No attempt at first was made regarding punctuation. No effort was seriously made to put any beautiful thought into the screen's explanatory phrases. Things are now radically changed and the subtitle of today shows the benefits of intelligence."

Roth of San Francisco Does Good Work Among Local Exhibitors

EUGENE ROTH of the California theatre is rapidly becoming the "father confessor" and chief advisor to the exhibitors of San Francisco, and exhibitors in other parts of the State are constantly watching the experiments of the California for the betterment of their service. Mr. Roth takes the stand that cooperation among the exhibitors is far better than rivalry. He believes that there is a place for every house and he would rather see them all making money than to see a few large houses excessively prosperous and a number of others trembling on the edge of failure or actually closing down because of some business misjudgment. For this reason he is always ready with advice and suggestion to other exhibitors. He believes that the Motion Picture News is doing a good work in its Exhibitors' Service department, as it helps educate the exhibitor and the more houses which are pleasing their patrons the better it is for business in general.

San Francisco News

ALEXANDER PANTAGES, well known theatrical man and owner of a chain of theatres is visiting San Francisco, and it is stated that while here he will decide with John J. Cluxton upon the location of a new theatre in this city to cost approximately $1,000,000.

ALLAN DWAN, with his own motion picture organization arrived in San Francisco last week to make a number of scenes for "The Luck of the Irish," his next production. Midocean scenes will be taken on one of the large ocean liners used on the China run. A second ship will accompany the liner to bring back the company when the filming is done.

MILES BROS. of this city has recently re-equipped his Mission Street plant and studio. He is specializing on advertising and educational motion pictures, and has found a market for the latter in the schools and churches.

A. S. ARONSON representative of the home office of the Goldwyn arrived here from Los Angeles the latter part of last week. While here he will make arrangements for an extensive advertising campaign and for general exploitation work.

AMONG the plans to advertise "The World Aflame" during Fleet week in San Francisco the Pathe arranged for an electric sign display on Market Street opposite Powell. This sign is claimed to be the largest electric in the world.

HENRY PESHON, son of P. H. Peshon who is well known to the local exchange for his work as censor, has entered the employ of the San Francisco office of Pathe, and will have charge of the shipping department.

LOUIS REICHERT, manager of the United Artist Corporation has organized his office force by employing Fred Wescher, formerly of the Metro as assistant, and Mary Clark as stenographer.

E. M. LOY, who recently took over the Divisidaro theatre in this city has installed a foto player in the house.

THE Gaiety theatre at Santa Maria has bought of Metcalfe and installed a General Electric motor generator set.

SHIELDS and Van Buren of the Star theatre, Oakdale are now also operating the Dreamland theatre, Riverbank.

THE Empire theatre, Napa, formerly managed by H. MacDonald, is now in charge of J. P. Knox. C. W. Trabbing of Kingsburg will operate the Family theatre in that town in conjunction with Walter Sandell, who was formerly the sole owner. Improvements are being made on the house including a considerable addition of equipment.

F. VERELY, formerly of Brown's Opera house at Salinas, has been appointed manager of the Lodi theatre, Lodi.

"DOC" HART, who has travelled for some time for the Universal exchange, San Francisco, has been taken off the road and been given the appointment of Service Man. This is a new position and Doc will devote his entire attention to eliminating delays, and straightening out all mixups and complaints.

CARL LAEMMLE, president of the Universal, left for the east the latter part of last week.

New Policy and Many Improvements for Strand Theatre, Portland

CHANGES of policy which will result in the installation of a 24 piece symphony orchestra under the direction of an inter-nationally known conductor, house improvements to the cost of $50,000, the installation of a complete four manuel orchestral organ and a diversified programme in which motion pictures will be featured has been announced for the Strand theatre of Portland, Ore., by its owner, Morten Cohn.

The new policy went into effect on Saturday, September 13th, when the Strand opened with the special production, "The Brat," in which Nazimova is the star and which was accompanied by the 24 piece orchestra.

Philip Pelz is the director who has recently arrived from New York to take permanent charge of the Strand symphony orchestra. Mr. Pelz will be remembered as the director of the 400 piece band which opened the Panama Pacific International exposition in San Francisco in 1915 and who wrote the march officially adopted for the fair.

House Improvements at the Strand theatre are already under way but, due to the size of the organ now under contract to be installed, will not be completed until January 1.

Two screens will be installed in the Strand. The smaller of these will be used for the comedies and the larger which will be at the back will be so darkened as to make the extreme front seats as desirable as those back further in the house. About 100 loges are being installed and will be outfitted with lounge chairs.

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in
The West Coast

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Flickers on the Screens of Butte

THE Babcock theatre of Billings, Mont., has announced a change in prices. From now on all pictures will run at an admission price of 35 cents. This is the first theatre in the state to make such an advance for every show. Other houses in the state may follow the example of the Babcock but managers of Butte houses state that the admission price will not, at present at least, be raised.

GEORGE BOURKE, manager of the Universal Film Exchange, has returned from Billings, where he completed a deal with Manager Rankin of the Strand theatre whereby the Strand will use all of the service the Universal is now releasing.

M. J. RYAN of Ringling, Mont., was a visitor in Butte this week and stated that business was good in his town. Two days each week he uses the Universal service.

ROBERT RYAN of the Salt Lake Universal office, is making a special trip through Montana, handling serials and comedies. He is doing a fine business.

JOE STOUT, representing Metro, is in Butte and has a print with him of "The Brat," featuring Nazimova, which he will screen for the different exhibitors here.

EDWARD HEAD has taken over the Thrift theatre at Miles City and is remodeling it. He is installing a new Minusa screen which he secured through the Western Equipment company.

THE Regent theatre at Billings is soon to be remodeled.

GLADYS PRESTON, cashier at the Liberty theatre, has returned from a vacation of three weeks at Salmon, Idaho, and is again looking after her duties at the local house on West Broadway.

MANAGER MERLE DAVIS of the Ansonia Amusement company has contracted for the State Women's War Relief Series to be run at the Ansonia theatre.

CHARLES KOERNER, Universal special representative, is sending out contracts so fast it is said, that Manager Bourke has had to secure another contract clerk.

O. E. SCHMIDT of the Gem theatre at Bozeman was a visitor in the city this week.

What They Say in Seattle

THE film business has been exceptionally good in Seattle for the exhibitors this summer and is getting to be better than ever. The higher grade houses are doing better in proportion than the cheap ones. People do not care if it does cost them a few cents more to see a real picture.

ALEXANDER ROSENBERG, of the De Luxe Film was recently married to Dorothy Lachmann of this city. The wedding was held at the Washington Hotel and about 100 guests were present.

SOL BAUM, Northwestern Supervisor for Universal was a recent visitor to the Seattle Universal exchange.

"WHIRLWIND" Al. Eden, Western representative for "Real Art" pictures has returned from a whirl around to some cities within 300 or 400 miles around Seattle. It was a profitable whirl too. Al's offices are too small at present so he went down to see Bob Nave, accommodating manager of the big Triangle office in Seattle. Bob is letting Al have some room until Al gets his own building.

SAM WEINSTEIN of Menger, Ring and Weinstein, New York, specialists in picture frames for theatres, lobbies, etc., arrived in Seattle the other day to place the agency of his goods with The H. A. Johnson Company, Seattle. He succeeded in doing it and notified Ray Kelsall that his company this year has the finest lobby displays, and built in wall cases they have ever had the pleasure of handling. Just to show that a trip from New York to Seattle pays, the minute Weinstein stepped off the Pullman and came across Ray Kellsall, he convined John Dantz that his Colonial needed some betterment and in a few minutes a deal was closed.

JENSEN and Von Herberg of Seattle are now controllers of 18 movies in the Northwest and will soon control more, this making them the most powerful private exhibitor concern in the country.

MANY changes are occurring in Tacoma. Jensen and Von Herberg control four Tacoma picture houses and Peter David has purchased another picture house. This newest Peter David picture house is still without a name. That is why his West End house is known as the "No Name." It was opened the Sunday before Labor Day and is well attended. The house manager is C. O. Anderson, a new comer to Tacoma (Tacoma is growing), who has six talented daughters who entertained the audience with instrumental and vocal specialities.

HELEN STARR, formerly of Seattle, has joined the Goldwyn Studios in Los Angeles. During the war she was in the Intelligence Department of the Government in Seattle. She was connected with the Publicity Departments of the Mutual, Universal and American Film companies in New York.

Pictures in Salt Lake City House

THE ACKERMAN AND HARRIS company will soon open up the former Wilkes theatre as a moving picture and vaudeville house. They will give the first morning show ever exhibited daily in Salt Lake as well as afternoon and evening performances. It is planned to intersperse the pictures with Hippodrome Circuit vaudeville. The house is now undergoing a complete renovation. The opening date has not yet been announced.

¶ Your ad in The West Coast reaches every Exhibitor in this territory at less cost than postage on your own circular matter and with considerably more strength.

¶ The circulars are often tossed into the waste-basket—Motion Picture News and The West Coast are always saved for reference purposes.

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Short Subjects, Comedies and Other Features Reviewed on This Page

"Frozen Thrills"

(Robert Bruce Scenic—Educational—One Reel)

ROBERT BRUCE has probably earned more encomiums than any other scenic artist of the screen. And no wonder. He does not follow the beaten path in his exploration of nature's handiwork, but ventures and accomplishes the unattainable. Take his "Frozen Thrills," for example. Here the spectator is conducted through vistas which have heretofore defied the camera. It is not only a beautiful subject but a thrilling one, as indicated in the title. The various views recorded on its single reel are awe-inspiring. It out-serials the serials in the execution of hazardous feats as performed by the explorers.

Three hardy nature lovers whose hunt for the thrill is as keen as their quest for the beautiful take us up the perilous peaks of Mt. Rainier. They, warily, measure their ground before trespassing. Up, up they go, defying death traps which are ever lurking in the shape of crevices in the ice. And the man with the long legs actually strides one yawning chasm. The biggest thrill—a frozen thrill all right—is when his companions lower him down hundreds of feet into one of the larger crevices. And when he is hauled back to within a few yards of the top it suddenly dawns on him that the sharp ice is cutting the rope in two.

Then he indulges in mental flashbacks of all the thrills which he has encountered since he became an adventurer. These past occurrences are visualized briefly. Yet they are exceedingly tame compared to his frozen thrill in scaling the peak.

The tinting and toning of the subject is exquisite, the selection of scenes stamping Mr. Bruce as a true artist. Highly imaginative sub-titles lend enchantment, so that one seems to be lost in revery. At least when one is not living the thrills of the interpid explorers and the invisible fellow who carries the camera.—*Laurence Reid.*

"Everybody's Doing It"

(Mutt and Jeff Cartoon Comedy—Half Reel—Fox—Released Sept. 21)

THIS is built in and around a "shimmie." Bud Fisher's comedians appear as proprietors of a gymnasium and guarantee by a special treatment to reduce the weight of the prospective victims or patrons of their institute.

With the aid of severe physical exertion and mental suasion they manage to get their first patient through the narrow door of their sanatorium. While Mutt leads the jazz band Jeff teaches the patient to "shimmie."

Right here is where the theatre orchestra can get in some good work in jazzing with the orchestra in the picture. The patient shimmies off so much superfluous weight that his clothes alone are left.

Of course all this is very nonsensical but nevertheless it registered a big comedy hit with a high class audience.—*Tom Hamlin.*

"Bound and Gagged"

(George B. Seitz Serial in Ten Episodes—Released by Pathe)

THE first three episodes look very promising and each has the essential climax calculated to bring them back for more.

One feature is that the story has innumerable comedy touches and is more light and airy than the general run of serials. Of course the mystery is there and also the chase for the papers.

But there are no weird hands hovering about and it does not possess such a heavy atmosphere as the usual serial thriller. But there are thrills and stunts enough and a rather neat and logical plot supplying a reason for everything. The continuity is clear and easy to follow, but it does not destroy the suspense.

This can safely be branded a "different" serial and should prove a novelty from this fact alone. A young millionaire to win his sweetheart's favor, which he has been fast losing because of his placid acceptance of the ordinary mode of living, makes a wager that he can start naked and without a penny or the use of influence will make his way around the world in six months.

A villian determines to play havoc with the young millionaire's stocks and bonds when he is absent. And the hero in securing a coat to suitably cover his nudeness manages to grab a coat containing some very valuable papers.

There you have the elements for some excitement and a chase with an added romantic element. For these same papers affect the future of a Princess who is kept a prisoner in her country by revolutionists. The hero rescues this charming Princess just at the conclusion of the third episode and left the reviewer anxious to see the balance of the serial.

The star is athletic and likable and is a good swimmer. The direction is very good and the cast is adequate. Photography and laboratory work is up to standard.—*Tom Hamlin.*

"Mates and Models"

(Big "V" Special Comedy, Featuring James Aubrey—Two Reels—Released Sept. 14)

IF rapid action alone spells comedy success this two-reeler would register as a fast production. There is a lot of trick stuff and clever photography.

But it is all put on without any apparent reason. And it is the rough slapstick stuff embellished by several "models" on a movable platform.

The usual chases and the hurling of a dummy back and forth a la base ball with the batter missing makes this quite a rough-house. And the married lady considers that she must outrageously flirt with every male.

If a conglomeration of knockabout stuff will entertain your audience and be accepted as comedy this offering will undoubtedly suit.—*Tom Hamlin.*

The New Lloyd Comedies

(Big Two-Reel Specials—Released by Pathe Exchanges)

THE first two of the new Two-Reel Special Pathe Comedies starring Harold Lloyd were viewed this week and they certainly mark a big advance in this comedian's offerings and the reviewer feels confident that they will register heavily with the exhibitor and public.

For four years this clever comedian under the direction of Hal Roach has been serving one high class single reel comedy every week. The fact that these can be found in all the best New York theatres is enough to convince that this same artist should score heavily in the new two-reel subjects.

The first two are built around regular stories and portrayed by clever screen players. And they are mounted elaborately with a large mob of extras to assist the versatile comedian. And his comedy is always clean and appeals to all classes.

Mr. Lloyd has a cute and breezy little leading woman in Mildred Davis. And Harry Pollard is as active and effective as ever. The titles are by H. M. Walker and contribute no small part to the entertainment. Hal Roach is still producing the comedies and is assisted by Alf Gooding, an able director.

In "From Hand to Mouth" a neat little story of comedy and pathos is seen. And after a wonderful array of fast moving and laughable events the hero manages to rescue an heiress with the aid of about forty policemen. And the most laughable chase on record is shown when the comedian attempts to recruit the army of bluecoats.

They will not come with him when he applies to each of them in person and begs that they assist him in rescuing the heiress from the gang of cutthroats. So he insults them one and all at various intervals until he has every cop in town chasing him and eager for his blood.

Then he leads them a merry chase until they finally come to a pitched battle with the group of thugs.

If this don't make them laugh themselves out of their seats your audience is hopeless.

"His Royal Slyness" is the second of the new two-reelers and is more expensively mounted. The persistent book agent is persuaded to impersonate a young Prince of a Royal family and visit a tabloid kingdom in Europe.

His escapades there among the Lords and Dukes is side splitting enough but the drama and romance also forms a prominent part in the proceedings. It is light and airy and real clean comedy, but all this is augmented and fortified by a well-produced story around a neatly developed plot. This is very lavishly mounted and costumed. And the hero becomes President through the revolutionists and marries the charming young Princess.

The Harold Lloyd new two-reel special comedies should capitivate and thoroughly entertain any audience anywhere.—*Tom Hamlin.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last seventeen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to June 1, 1919.

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.

ALL WRONG (PATHE) BRYANT WASHBURN (JUNE 1).....MAY 24
"Star in a picture of platonic love."—M. P. News.
Exhibitor Comment—"Average business."

ALMOST MARRIED (METRO) MAY ALLISON (JUNE 2).....JUNE 14
"May Allison in pleasing comedy-drama with good farcical windup."—M. P. News.
Exhibitor Comment—"Fair picture, average business two days." "Very pleasing; better than lots of so-called specials; average business three days." "May Allison registers very well in this picture, but only fair drawing card."
Consensus—"Pleasing picture, average puller."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week." "Star good, story bad. Average business." "A very good picture. Big business seven days."
Consensus—"Excellent picture, big puller."

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29).....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business." "A cracker-jack, average business." "Good pleasing light picture. Big business two days."
Consensus—"Good picture, good puller."

BEAUTY PROOF (VITAGRAPH) H. T. MOREY.....JUNE 7
"Old-fashioned melodrama of the far north."—M. P. News.

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big little pictures. Knocked 'em over. Could have run longer. Big business three days." "One hundred per cent. for satisfaction. Big business four days, extra big one day, average two days." "A fine picture of the better sort. Good for extended runs because it requires no talk to put it over. It gets over on its merit as a picture." "One of the best pictures we have played in many weeks. Everybody will boost this picture. Extra big business two days."
Consensus—"Excellent picture, big puller."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.
Exhibitor Comment—Excellent picture, good photography, splendid cast. Patrons well pleased. Big business seven days." "This is a better picture than the critics report it. Average business." "Really better than we had anticipated as reviewers did not say much for it, but we did big business and pleased generally."
Consensus—"Good picture, good puller."

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.
Exhibitor Comment—"Wonderful human interest appeal. Extra big business three days, big business four days." "Big business three days, average business one day." "A splendid picture. Jack Pickford puts over a good one. Big business two days." "A good picture, well liked. Big business two days, average one." "One of the best pictures shown for a long time."
Consensus—"Excellent picture, big puller."

BILL HENRY (INCE-PARAMOUNT) CHARLES RAY (AUGUST 10).....AUG. 30
"Wholesome and entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Interested and amused, followed general style of Ray pictures. Average business three days." "Everybody liked it. The funniest poker game ever pulled in a picture. Public howled. You'll cash on this. Big business." "Pleased and brought good business seven days."
Consensus—"Excellent picture, big puller."

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BRAT, THE (NAZIMOVA-METRO) NAZIMOVA (SEPT. 1).....SEPT. 6
"Comedy-drama will register tremendously."—M. P. News.

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"The story is rather light; average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News

BROKEN COMMANDMENTS (FOX) GLADYS BROCKWELL (SEPT. 7)..SEPT. 13
"Sex drama is good average production."—M. P. News.

BURGLAR BY PROXY (FIRST NATIONAL) JACK PICKFORD (AUGUST 24).....SEPT. 6
"Farce-comedy; will please majority."—M. P. News.

CAREER OF KATHERINE BUSH (PARAMOUNT-ARTCRAFT) CATHERINE CALVERT (JULY 13).....AUG. 16
"Drama will draw and generally satisfy."—M. P. News.
Exhibitor Comment—"This is a very fine picture. The censor board got to part of it, but did not damage. Weather hot, average business three days." "Big business one day to average six."
Consensus—"Good picture, average puller."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

CHASING RAINBOWS (FOX) GLADYS BROCKWELL (AUGUST 10)....AUG. 30
"A passable western melodrama."—M. P. News.

CHEATING HERSELF (FOX) PEGGY HYLAND (AUGUST 3).....AUG. 16
"Mild satire on the simple life."—M. P. News.
Exhibitor Comment—"Not much of a picture. Poor business three days." "A fair picture to very poor business two days." "Played this one on same program with 'The Peace of Roaring River,' Pauline Frederick to extra big business two days and big business two days." "Fair picture to average business." "Fair program picture, average business."
Consensus "Average picture, average puller."

CHECKERS (FOX) SPECIAL CAST (AUGUST 31).....AUG. 9
"A big draw for any theatre anywhere."—M. P. News.

CHOOSING A WIFE (FIRST NATIONAL) SPECIAL CAST (AUGUST 10)..AUG. 23
"Slow moving society drama; English cast."—M. P. News.
Exhibitor Comment—"One of those unusually good pictures; drew well, well liked. Big business two days." "Don't be afraid to book this. Good working title. Popular novel. I cleaned up with it." "Very pleasing; appeals to the women. Big business two days, average one."
Consensus—"Good picture, big puller."

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day." "Splendid offering that went over big. Big business."
Consensus—"Excellent picture, big puller."

CLOUDED NAME, THE (WORLD) JOHN LOWELL (AUGUST 25).....AUG. 30
"Conventional drama lifted by snow scenes."—M. P. News.

COAX ME (WORLD) JUNE ELVIDGE (AUGUST 4).....AUG. 9
"Love has its innings in World's latest."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7).....JULY 12
"A good average picture of foreign make."—M. P. News.

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days." "Very good, average business." "Fair picture, not much force; average business." "Average business." "Fairly good entertainment; good photography."
Consensus—"Good picture, average puller."

DARING HEARTS (VITAGRAPH) BUSHMAN-BAYNE.....AUG. 9
"May please where stars are favorites."—M. P. News.

DARK STAR, THE (PARAMOUNT-ARTCRAFT) MARION DAVIES (JULY 27).....AUG. 16
"High class melodrama; should draw."—M. P. News.
Exhibitor Comment—"Fair only; average business two days." "Poor picture, poor star. Average business."
Consensus—"Average picture, average puller."

DELIVERANCE (LEIBFREED-MILLER) HELEN KELLER (AUGUST 18).....AUG. 30
"Helen Keller scores in film."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 24)...AUG. 23
"Psychological study is novel and absorbing."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days." "Very improbable sort of story. Probably would go over big in some houses, but not favorably commented upon by majority of our patronage. Charlie Chaplin's "Sunnyside" on same bill drew them in. Extra big business two days to average business one." "Strange story; didn't take well."
Censensus—"Average picture, average puller."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.
Exhibitor Comment—"One of the world's best pictures. Brim full of action."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.
Exhibitor Comment—"Lyttell a real asset to any box-office. Big business two days."

EVANGELINE (FOX) SPECIAL CAST (AUGUST 24).....AUG. 23
"Longfellow's poem is artistically picturized."—M. P. News.

FAITH OF THE STRONG, THE (SELECT) MITCHELL LEWIS (SEPTEMBER 21).....SEPT. 20
"Pleasing story of Canadian Northwest."—M. P. News.

FAVOR TO A FRIEND, A (METRO) EMMY WEHLEN (AUGUST 18)....AUG. 23
"Emmy Wehlen scores in a delightful comedy."—M. P. News.

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 19
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business due to hot weather." Would go big in right kind of pictures, but patrons can't see her in this. Poor business." "Average picture. Just passable." "Disappointed, not up to standard. Average business."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 2656

"THE HOUSE OF INTRIGUE"
(ROBERTSON-COLE)

Will Entertain Many and Is Different

A LIGHT society-crook drama with Manhattan locale. There is no particular star role and the cast is well balanced. The story depicts a headstrong young heiress determined to see some real life and who gets into difficulties by coming in contact with two male crooks and one female grafter.

The love element develops between her wealthy young guardian and a young would-be actress who innocently becomes one of the crook group and is finally rescued by the young guardian. This will entertain many and is a little different. It is not a heavy picture and is fairly well directed.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and generally pleasing; Elite, average puller and fairly pleasing; Family, average puller and generally pleasing; Labor, good puller and quite pleasing.—Length, 5 reels.—Released September 21.—*Tom Hamlin.*

THE CAST

Clarissa Rhinelander Bartlett ..... Mignon Anderson
Kitty La Verne ..... Helene Sullivan
Barbara Pretlow ..... Peggy May
Bud Griswold ..... Bert Hadley
Pinky McClone ..... Lloyd Bacon
Wendy Washburn ..... Donald McDonald
Aunt Betsy ..... Josephine Crowell
Ezra Bartlett ..... Alfred Fisher
Nurse Ledwidge ..... Virginia Boardman

Produced by Haworth.
Story by Arthur W. Stringer.
Scenario by E. Richard Schayer.
Directed by Lloyd Ingraham.
Photography by Sam Landers.

PRESS NOTICE—STORY

A Haworth production with Mignon Anderson, Peggy May and Donald McDonald will appear for ——— days at the ——— theatre beginning ———.

Robertson-Cole Company which is piloting this screen attraction through Exhibitors Mutual Distributing Corporation pronounce it as one of the most unique of their recent offerings.

A young girl is evicted by her landlady in Manhattan for non-paymant of her room rent. She has come from a small town and is unable to secure a position on the stage.

Three crooks, two men and a woman, determine to use the girl as a "chicken stall" to innocently cover their thievery around a bath house at Long Beach. It is at this point that another young girl enters the story. She is a head-strong litle heiress determined to have her own way in spite of her young male guardian. The little heiress is a born flirt and at Long Beach she becomes enraptured while gazing in admiration at one of the life guards. This fellow chances to be one of the three crooks.

Events then happen fast and furious. The young guardian to protect his breezy young ward comes across the innocent "chicken stall" whom he finds is apparently hand in hand with the crooks.

But he has fallen in love with her at first sight and determines to test her and find out if she is really bad at heart. The test takes place at the New York residence of the heiress and the crooks choose this particular moment to rob the house.

Their little innocent country girl manages to thwart them and also opens the eyes of the little heiress as to the true status of her life guard friend.

And of course the guardian is thoroughly convinced that he has chosen wisely in his first and only affair of the heart.

SUGGESTIONS

When you book this picture you might advertise it as a Haworth Production with an all star cast. This is not a very original line but it is about the only billing you can give it as there is no particular star role in the picture. There are said to be an attractive display of posters, photographs and electros on this attraction and a good spread is always advisable.

Mention that this is from an original story by Arthur W. Stringer and that Haworth is also the well known producers of the Sessue Hayakawa productions. For a float to be carted about town on a wagon or automobile you can at small expense have a sign painter rig up a muslin "house" with dark curtained windows painted on it and a banner anouncing "The House of Intrigue" at the ——— theatre.



A tense moment from the Robertson-Cole feature, "The House of Intrigue," released through Exhibitors Mutual

PROGRAM READER

She was broke and the landlady put her out cold on the streets of New York for non-payment of rent.

No stage manager was willing to give this pretty little country girl a chance.

There were three crooks however who determined to use her as a "chicken stall."

They relied upon her innocence to suitably cover their robberies.

Some blocks away lived a contrary little heiress who wanted to live her life in her own way. And she escaped from her guardian and is party of the first part in a very promising flirtation with a life guard at Long Beach.

And the life guard was one of the crook group and it was this far reaching series of rapidly moving events that brought her guardian and the little "chicken stall" together.

For she was innocently traveling in bad company. But here is where the real romance actually starts.

An all star cast appears in "The House of Intrigue," a Haworth production which appears at this theatre next week. And the charming story is then told in all its entertaining details.

CATCH LINES

One little country maid finds herself penniless on the streets of Manhattan.

An innocent girl unknowingly becomes the "chicken stall" for a band of crooks.

In one house a faked robbery becomes entangled in a real burglary.

Where one girl was taught to shun the ocean and beware of the life guards.

Give a headstrong little heiress her way for a minute and you invite chaos.

"THE THIRD KISS"
(PARAMOUNT-ARTCRAFT)

Should Pleasantly Entertain the Majority

THIS is the best story that Vivian Martin has had in a long time and she registers excellently. A very good cast is in support and the suspense is sufficient to hold the interest all the way through.

A neat little love element is developed from some very complicated situations and the romance should pleasantly entertain the majority of audiences. A touch of pathos and near tragedy is introduced in the role of a mother who had lost her daughter in a factory fire. She becomes almost demented and her later action causes the necessary thrill for the climax.

Direction, continuity and photography are up to par. A very good Vivian Martin picture.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, average puller and generally pleasing: Family, good puller and very pleasing: Labor, good puller and wholly pleasing.—Length, 5 reels.—Released Sept. 14.—*Tom Hamlin.*

THE CAST

Missy ..... Vivian Martin
Oliver Cloyne ..... Harrison Ford
Rupert Bawlf ..... Robert Ellis
Cynthia Bawlf ..... Kathleen Kirkham
Dr. Paton ..... Thomas D. Persse
Gwendolin Finn ..... Edna Mae Cooper
Mrs. Casey ..... Jane Keckley

Story by Heliodore Tenno.
Scenario by Edith Kennedy.
Directed by Robert G. Vignola.
Photography by Frank Garbutt.

PRESS NOTICE—STORY

"The Third Kiss" is due at the ——— theatre for ———days beginning ———. This is a Paramount-Artcraft Special starring winsome Vivian Martin.

A red haired factory girl becomes a settlement worker and soon finds herself the third part of the eternal triangle. For the head of the settlement house is a married man who had persuaded his wealthy wife to accompany him in his rescue work.

When the little red haired factory girl takes such a keen interest in all the settlement house undertakings the young husband soon loses his heart and just as quickly he temporarily loses his head also.

A scandal would have resulted but the girl repulsed his advances and awakened the true loyal spirit of manhood in him. In fact, the little factory girl brought him back to actual realities. And he was a better man afterwards to his own beautiful wife.

In order to avert the prospective scandal a young wealthy friend of the young husband consents to sacrifice himself by marrying the factory girl. And he then finds that the little red haired girl was the real owner of the big factory.

This young couple lived together ostensibly as man and wife as they were legally married. But they apparently hated one another and were man and wife in name only.

Although at that, the newly made young husband did kiss her on two different occasions. And when she strenuously objected he threatened her by cautioning her to beware of the third kiss.

This might have went on forever and they may have never discovered that they loved each other dearly if it had not been for a half-crazed old woman who felt that she owed a grude against the young red haired wife as the owner of a factory that had once caused her great anguish by burning.

Before any harm came to the little factory owner her husband made a heroic rescue and it was then that they learned of their mutual love. And they learned it through "The Third Kiss."

SUGGESTIONS

After you have booked this picture your best bet is to state in all your advertising and publicity that this is a Paramount-Artcraft Special. The reason is obvious. This is a well advertised brand. And as Vivian Martin has been a star for quite a long time she undoubtedly has a following and the name of the star should also be prominently mentioned at every opportunity.

If you are fond of special lobby displays, this will afford you an opportunity of framing your lobby like a settlement house with the cards displayed advertising the ice cream social, gymnasium, authors' night, etc., etc. But your lobby can be made very effective outside of this if you secure photographs of the various scenes and display them prominently. For a stunt you can invite all red haired girls to attend free of charge upon payment of a war tax on their red hair (based on the ticket war tax, of course). The heroine is red headed.



Vivian Martin in "The Third Kiss," Paramount-Artcraft

PROGRAM READER

She was only a little red haired factory girl but she did take a keen and active interest in the task of the young settlement worker.

But this same young settlement worker was a married man and really should not have fallen in love with little Red Hair.

And little Red Hair told him so in terms so unmistakable that he could not fail to understand.

To avert this prospective scandal, which would have been very painful, as the young man was wealthy and respected, a friend of his volunteered to "sacrifice" himself by marrying the factory girl.

And lo and behold the little factory girl turned out to be the real owner of the factory, and this explained her eager interest in the settlement work.

She was not to blame because an over zealous settlement worker tried in vain to make love to her. But the newspapers had the scandal story and of course when his friend married the girl, the story about a married settlement worker falling in love with a factory girl was no scandal at all.

It is the couple, married in name only, around which this story then centers.

And it is told very effectively in the Paramount-Artcraft Special coming to this theatre next week. Vivian Martin is the star and the title is "The Third Kiss."

CATCH LINES

Where a red headed girl gets "The Third Kiss."

The first and second osculation don't always count, girls, but look out for "The Third Kiss."

It was three times and out for the kissing bug when he perfected "The Third Kiss."

Scandal, fire, love and thrills preceded "The Third Kiss."

The first shocked her and the second frightened her, but "The Third Kiss" won her.

Exhibitors' Own Box Office Reports

(Continued from page 2554)

PICTURE BRAND STAR RELEASED PLAN BOOK

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6) ..... JULY 19
"Chambers story makes splendid picture."—M. P. News.
Exhibitor Comment—"A very ordinary story. Novelty as a fashion show. Not a special by any means. Average business two days, poor business one." "Very satisfactory; well directed, exquisite sets and locations. Met with general good comments. Big business seven days."
Consensus—"Good picture, good puller."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16)....JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Bug business two days." "Played it with another feature to big business two days and average one day." "A very good picture. Played it three days, to big business two days and average business one."
Consensus—"Good picture, good puller."

FORBIDDEN (JEWEL-UNIVERSAL) MILDRED HARRIS (SEPT. 8)....SEPT. 6
"Drama that may please some audiences."—M. P. News.
Exhibitor Comment—"Fine picture and they liked it

FOREST RIVALS (WORLD) ARTHUR ASHLEY-DOROTHY GREEN (SEPTEMBER 15) ..... SEPT. 20
"World offers romance in Canadian wilds."—M. P. News.
Exhibitor Comment—"Story poor; did not draw here. Poor business two days."

FOUR FLUSHER, THE (METRO) HALE HAMILTON (AUGUST 18).....AUG. 30
"Star's personality lifts frail picture."—M. P. News.

GAMBLERS, THE (VITAGRAPH HARY MOREY.....AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6).....JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GIRL ALASKA, THE (WORLD) LOTTIE KRUSE (AUGUST 18).....AUG. 23
"Picturesque appeal in World's latest."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH.....JUNE 28
"A detective story of the better class."—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29).....JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy." "A very good picture, liked by everyone. Played it a full week to extra big business two days and big business five days." "Medium picture, average business."
Consensus—"Good picture, good puller."

GIRL-WOMAN, THE (VITAGRAPH) GLADYS LESLIE.....AUG. 9
"Gladys Leslie has mild offering here."—M. P. News.

GRAY HORIZON, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (AUGUST 18) ..... AUGUST 16
"Genuine drama in Hayakawa's latest."—M. P. News.

GRIM GAME, THE (PARAMOUNT-ARTCRAFT) HOUDINI (SEPT. 14)..SEPT. 13
"Series of rapid thrills that will entertain."—M. P. News.

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15) ..... JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22) ..... JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.
Exhibitor Comment—"Story out of date, fair business."

HEART OF YOUTH, THE (PARAMOUNT) LILA LEE (AUGUST 31)....SEPT. 20
"Simply an inoffensive little picture?"—M. P. News

HEARTSEASE (GOLDWYN) TOM MOORE (AUGUST 1).....SEPT. 6
"Correct screening of stage drama."—M. P. News.

HER GREATEST PERFORMANCE (TRIANGLE) ELLEN TERRY (AUGUST 24).....AUG. 16.
"Dramatic vehicle peculiarly suitable for star."

HER PURCHASE PRICE (ROBERTSON-COLE-EXHIBITORS MUTUAL) BESSIE BARRISCALE (SEPTEMBER 1)..... SEPT. 6
"Majority will enjoy this picture."—M. P. News.

HIS BRIDAL NIGHT (SELECT) ALICE BRADY (JULY 14).....AUG. 9
"Rollicking farce is decided entertaining."—M. P. News.

HIS FATHER'S WIFE (WORLD) JUNE ELVIDGE (SEPT. 8).....SEPT. 13
"Star has a satisfying offering."—M. P. News.

HOME (JEWEL-UNIVERSAL) MILDRED HARRIS (AUGUST 31).....AUG. 30
"Human story has heart appeal and a moral."—M. P. News.
Exhibitor Comment—"A real story with heart interest and real people. Pleased all. Extra big business three days." "Average business." "Poor business two days."
Consensus—"Fine picture, big puller."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30).....JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HOODLUM, THE (FIRST NATIONAL) MARY PICKFORD (SEPT. 1)....SEPT. 13
"Many comedy situations, will entertain."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARLE WILLIAMS.....JULY 19
"Society-crook drama of interest."—M. P. News.

HUSHED HOUR, THE (GARSON PRODUCTIONS) BLANCHE SWEET (AUGUST 24) ..... AUG. 23
"Drama has many good qualities."—M. P. News.

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14)....JULY 26
"Story by Hale Hamilton, fairly interesting."—M. P. News.
Exhibitor Comment—"Went over big with another feature. Extra big business two days." "Some picture. Went over like a house on fire. Extra big business two days."
Consensus—"Splendid picture, big puller."

LA BELLE RUSSE (FOX) THEDA BARA (SEPTEMBER 21).....SEPT. 20
"Theda Bara appears in obvious domestic dr ma."—M. P. News.

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7) ..... JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) ..... MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29)....JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being a manager. Extra big business three days." "The best Farnum picture in a long time. Big business three days." "Four days to splendid (big) business. Great picture for this star."
Consensus—"Excellent picture, big puller."

LOST BATTALION, THE (W. H. PRODUCTIONS) SPECIAL CAST (SEPTEMBER 8) ..... SEPT. 20
"Should pull strong and is very pleasing." —M. P. News.

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20).....AUG. 2
"Vivian Martin's newest is strong in sentiment."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23).....JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE BURGLAR, THE (PARAMOUNT) WALLACE REID (JULY 13)....AUG. 9
"Crook melodrama has moments of interest."—M. P. News.
Exhibitor Comment—"Very good. Big business two days, average one."

LOVE CHEAT, THE (PATHE) HALE-CAPRICE (AUGUST 24).....AUG. 16
"Fruit story of society and sentiment."—M. P. News.

LOVE IS LOVE (FOX) RAY-FAIR (AUGUST 17) ..... AUG. 23
"Mild character study; should satisfy."—M. P. News.
Exhibitor Comment—"Nothing to this picture. People walked out on it." "Fair picture, average business."
Consensus—"Fair picture, average puller."

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8).....JUNE 7
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3).....AUG. 2
"English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6) ..... JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.
Exhibitor Comment—"Very good, should please the average audience. Average business four days."

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6) ..... JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY.....JULY 5
"Harry Morey is conspicuous in mystery story?"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12)..JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20).....JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MAN'S FIGHT, A (UNITED) DUSTIN FARNUM (AUGUST 11).....AUG. 23
"An average Western melodrama."—M. P. News.
Exhibitor Comment—"Splendid picture to average business three days."

MARKET OF SOULS, THE (INCE-PARAMOUNT-ARTCRAFT) DOROTHY DALTON (SEPTEMBER 7)..... SEPT. 20
"High quality drama of great appeal."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8) ..... JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business." "Big business two days."
Consensus—"Good picture, good puller."

MICROBE, THE (METRO) VIOLA DANA (JULY 21).....AUG. 2
"Viola Dana brings charm to glad picture."—M. P. News.

MIRACLE MAN, THE (PARAMOUNT-ARTCRAFT SPECIAL) SPECIAL CAST (SEPTEMBER 7)..... SEPT. 6
"Decidedly distinctive and tremendous production."—M. P. News.

MISLEADING WIDOW, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE (AUGUST 31) ..... SEPT. 13
"Excellent comedy marks star's return."—M. P. News.

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15).....JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Neshit and cause the public to forget her and the picture will get the money and please them. It is some picture and should be a winner anywhere. Extra big business three days." "Neshit no card for us. Average business two days." "Although Evelyn Nesbit is not liked here we did an extra big business for four days with this feature and 'The Wilderness Trail' with Tom Mix."
Consensus—"Good picture, good puller."

NUGGET NELL (PARAMOUNT) DOROTHY GISH (JULY 13).....AUG. 9
"Travesty on melodrama; will amuse."—M. P. News.
Exhibitor Comment—"Very poor picture with three days of cool weather. Average business three days." "Too much burlesque. Average business three days."
Consensus—Average picture, average puller."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22) ..... JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9).....JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days." "A very good entertainment but something was wrong. Did just average business." "Good picture, star splendid. Big business two days."
Consensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23)....JULY 5
"Clever comedy story well produced."—M. P. News.
Exhibitor Comment—"An excellent picture, patrons liked it. Better than the 'Spender'." "Big business one day, average two." "One of the very best pictures we ever played. Big to extra big business two days."
Consensus—"Excellent picture, good puller."

OTHER HALF, THE (ROBERTSON-COLE) SPECIAL CAST (AUGUST 18).AUG. 23
"Wholesome drama worth special exploitation."—M. P. News.

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29)..... JUNE 21
"Looks like a winner of unusual interest."—M. P. News.
Exhibitor Comment—"Interesting subject, well directed and splendidly acted. Pleased generally to fine patronage. Extra big business."

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15) ..... JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorotby at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business." "Big all week. Every detail of picture nearly perfect and Miss Dalton's work beyond reproach. Support, settings, photography and direction make this a classy production."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27).....JULY 19
"Frivolity succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6) ..... JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business." "We have played all Harry Carey productions; all have been good, but this one outclassed them all. It's a winner. Extra big business."
Consensus—"Good picture, big puller."

OUT OF LUCK (PARAMOUNT) DOROTHY GISH (AUGUST 24).....SEPT. 6
"Highly amusing farce-comedy."—M. P. News.

PAGAN GOD, THE (ROBERTSON-COLE) H. B. WARNER (AUGUST 4)..AUG. 16
"Dramatic picture that will generally satisfy."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6) ..... JULY 12
"A big melodramatic Klondike production."—M. P. News.

Box Office Reports continued on page 2658

"FOR A WOMAN'S HONOR"
(ROBERTSON-COLE)

This May Satisfy Most Warner Fans

ENGLISH and Hindu atmosphere, with the hero estranged from his sweetheart and going back to India, where he is a physician in the British Medical Corps. A scheming woman told him that she was the mother of a child by his financee's dead father and he bought her off to spare his sweetheart pain.

His fiancee and her mother believe that he has had an affair with the woman himself and condemn him while he remains silent. All the principals are finally gathered together in India and after several are stricken with fever the truth is revealed and the lovers are reunited. This is not so good as the former Warner features, but may satisfy those who care for slow moving dramas with Oriental settings.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasing; Elite, good puller and fairly pleasing; Family, average puller and fairly pleasing; Labor, ordinary puller and not very pleasing.—Length, 5 reels.—Released September 14.—*Tom Hamlin.*

THE CAST

Capt. Clyde Mannering.....H. B. Warner
Helen Rutherford...Marguerite De La Motte
Dick Rutherford.....John Gilbert
Valeska De Marsay.....Carmen Phillips
Rajput Nath.....Hector V. Sarno
Produced by Jesse D. Hampton.
Story by George Elwood Jenks.
Directed by Park Frame.

PRESS NOTICE—STORY

H. B. Warner comes to the ——— theatre for ——— days beginning ——— in his latest screen attraction, "For A Woman's Honor."

This is described as a dramatic story of England and India and the star appears in the role of Capt. Clyde Mannering of the British India Medical Corps.

He has returned to England to wed his sweetheart but her father has just passed away and the nuptials are to be postponed. A handsome young woman accompanied by a child appears at the house and the young Captain talks to her. She claims that the father of his fiancee is the father of her child and that he had been living a double life.

Just then the mother steps into the hall and see her prospective son-in-law giving the young woman a huge sum of money and advising her to go away out of the country. She suspicions a scandal and will not permit her daughter to marry the captain.

And to save pain to the old lady and his fiancee he does not tell them that it was to save disgrace falling upon the memory of the late husband and father that impelled him to refrain from defending himself. It was for a woman's honor.

It developed afterwards that the woman in the case was a blackmailer and that the father who had passed away did not even know her. So the young captain's sacrifice was in vain. It is in India that all this is unravelled amidst many very dramatic situations.

The young girl visits India in behalf of her younger brother and the hero manages to save this wild young man from himself. And then the same blackmailing woman makes an appearance in far away India.

When the real truth is made known the young lovers find comfort in each other's arms with assurances of future happiness.

CATCH LINES

He kept silent and for a woman's honor he accepted all the condemnation.

Rather than cause pain and disgrace for the one he loved he sacrificed his own desires.

Love linked them across many oceans and finally brought great happiness.

Misunderstandings have caused great unhappiness in this world, but he was eventually able to win through silence.

What one man did for a woman's honor brought him great happiness at the eleventh hour.

The measure of a man is what he is willing to undergo for a woman's honor.



H. B. Warner is star in the Robertson-Cole production, "For a Woman's Honor"

PROGRAM READER

He had come from far away India to the home of his English fiancee only to find her father on his death bed and the prospective wedding indefinitely postponed.

Just then a strange and beautiful young woman accompanied by a child put in an appearance.

She told the young lover that the father of his fiancee had been leading a double life and that she always thought that she was his only wife.

To save giving pain to his prospective mother-in-law and grief to his fiancee he gives this woman a huge sum of money on condition that she would disappear. The mother heard part of the conversation and witnessed the giving of the hush money.

Naturally she surmised that the young man had a skeleton in his closet and forbade her daughter to ever marry him. Then the young man resolved to say nothing and he therefore offered no defense. He withstood all for a woman's honor.

And "For A Woman's Honor" is the title of a photoplay coming to this theatre next week.

H. B. Warner is the star and the action soon changes to India where many tense dramatic situations arise before the young lovers are finally united.

SUGGESTIONS

When you have this picture booked you should concentrate particularly upon the star. Show as many photographs and halftone cuts as possible with the star in regular clothes instead of displaying the India scenes. Many of his followers may tire of seeing him in oriental or other foreign atmospheres. So it behooves every exhibitor to be careful about his display of posters, photographs and electros.

Mention some of his previous pictures like "The Man Who Turned White," "The Pagan God," etc., also the fact that he recently left a big Broadway show where he had the star part, to again appear in notable screen attractions.

"WITNESS FOR THE DEFENSE"
(PARAMOUNT-ARTCRAFT)

Will Undoubtedly Please Ferguson Following

THIS drama is laid in England and India, with lover and sweetheart parted by their parents, who selfishly crave better financial matrimonial alliances for their offspring.

While the lover remains in England his fiancee journeys to India and in desperation she finally yields to her father's pleadings and marries a wealthy Englishman, who afterwards proves to be a brutal drunkard. In the jungle during a struggle she accidently kills him, but is freed by the court after a persistent suitor testifies in her behalf. Finally she is reunited with her first love.

Not a very entertaining story, but the star is supported by a capable cast and the picture will undoubtedly satisfy the Ferguson following.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and fairly pleasing; Elite, good puller and generally pleasing; Family, average puller and fairly pleasing; Labor, ordinary puller and fairly pleasing.—Length, 5 reels.—Released September 14.—*Tom Hamlin.*

THE CAST

Stella Derrick.....Elsie Ferguson
Dick Hazelwood.....Vernon Steel
Capt. Ballantyne.....Warner Oland
Henry Thresk.....Wyndham Standing
Wigney Derrick.....George Fitzgerald
Harold Hazelwood.....J. G. Gilmore
Margaret Pettifer.....Amelia Summerville
Teresa Derrick.....Cora Williams
Mary Derrick.....Blanche Standing
Baram Singh.....Leslie King
Gardner.....Capt. Charles Charles
Gardner's wife.....Mrs. Bryant
Richard Pettifer.....E. Girardot
Lawyer.....Henry Warwick

Story by A. E. W. Mason.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Photography by Hal Young.

PRESS NOTICE—STORY

Elsie Ferguson in her latest Paramount-Artcraft picture, "The Witness for the Defense," is coming to the ——— theatre for ——— days beginning ———.

The story was written by the noted English playwright and novelist, A. E. W. Mason, and Ouida Bergere wrote the scenario. Under the direction of George Fitzmaurice the following well-known screen players appear in support of the star: Warner Oland, Wyndham Standing, Cora Williams, George Fitzgerald, J. H. Gilmore, Amelia Summervile, Blanche Standing, Capt. Charles Charles, Mrs. Bryant, E. Giradot, Leslie King and Henry Warwick.

Dick and Stella love each other, but their parents are selfishly ambitious and plot against the marriage in the hopes that each will make a better match financially. Stella goes to India at her father's behest and is practically forced to mary a wealthy man named Ballantyne, who afterwards turns out to be a brutal and drunken sot.

Finally when they are struggling in a jungle tent the husband is acidentally shot and when the wife is accused of his murder she offers no defense. But a repulsed suitor is the witness for the defense and manages to have suspicion fixed upon some Hindu enemies.

When the girl returns to England the family of her former lover still plot to keep the two sweethearts apart. In the meantime her fiance has arisen to a position of power and still wants her for his own.

When the actual truth finally becomes known through the witness for the defense the relatives and their busybody friends are properly quenched and subdued and true love runs smooth again.

There are said to be several very dramatic situations in this offering and an appealing role for the star.

SUGGESTIONS

If you have this picture booked you will of course mention in all your advertising and publicity that the star is Elsie Ferguson and that this is a Paramount-Artcraft Special. The following of the star and the well advertised brand are no small factors as box office pullers and should be utilized to the utmost.

Do not try any stunt advertising on this one. It calls for no special lobby display or stage sets. Any special explotation of this kind would cheapen the picture. Have all your advertising classy and of high grade as this feature will draw best and please best the elite. The invitation announcement through the mails to a society list should be effective.



Elsie Ferguson in her lastest Paramount-Artcraft, "The Witness for the Defense"

PROGRAM READER

From her cozy home in England to the jungles of India.

And her folks practically tore her from the arms of the one she loved.

She was forced to marry a wealthy Englishman in India.

After marriage she found that he was a brute, a secret drunkard.

During the last of many quarrels he is shot accidentally during a struggle with his beautiful but unhappy wife.

A former rejected suitor was the witness for the defense when she was acused of killing her husband.

Did she reward the witness for the defense or did she return to her former love?

Many tensely dramatic situations are encompassed in the Paramount-Artcraft Special that comes to this theatre next week.

Elsie Ferguson is the star and she is supported by a most excellent cast.

See "The Witnes for the Defense."

CATCH LINES

Instead of obeying the voice of love she prefered to be obedient to her misled father.

She found that her father's choice for a husband turned out to be a drunkard and a brute.

A beautiful English girl is accused of murdering her husband in the jungles of India. And she offers no defense.

Did "The Witness for the Defense" get his expected reward?

One girl finds that the cry of the heart should be answered, regardless.

The Index to The Complete Plan Book

(Continued from page 2556)

PEACE OF ROARING RIVER, THE (GOLDWYN) PAULINE FREDERICK (JULY 27) ..... AUG. 23
"Good dramatic vehicle of human emotions."—M. P. News.
Exhibitor Comment—"Story saved by star and director, average busIness." "Played this feature with 'Cheating Herself,' Peggy Hyland, to extra big business two days and big business two days." "A very ordlnary story. Big business one day to average two."
Consensus—"Good picture, good puller."

PERFECT LOVER, THE (SELZNICK) EUGENE O'BRIEN (AUGUST 31) ..... SEPT. 20
"Eugene O'Brien stars in sentimental drama."—M. P. News.

PETAL ON THE CURRENT, A (UNIVERSAL) MARY MACLAREN (JULY 28) ..... AUG. 9
"A good human interest story."—M. P. News.

PHIL FOR SHORT (WORLD) EVELYN GREELEY (JUNE 2) ..... JUNE 7
"Star in her first starring vehicle."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8) ..... JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average busIness two days." "A very good picture. Played it three days to extra big business two days and big business one." "Gordon poor card for me. Too much posing. Average business two days." "Kitty Gordon's best picture and she sure does wear the clothes."
Consensus—"Pleasing picture, average puller."

PRAISE AGENT, THE (WORLD) ASHLEY-GREEN (AUGUST 11) ..... AUG. 16
"Breezy farce and amusingly entertaining."—M. P. News.

PRETTY SMOOTH (UNIV.) PRISCILLA DEAN (JUNE 2) ..... JUNE 7
"Bayard Veiller writes another crook story for Miss Dean."—M. P. News.
Exhibitor Comment—"Fine picture, average business." "Big business two days."
Consensus—"Good picture, good puller."

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29) ..... JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6) .. JULY 12
"A charming story with broad appeal."—M. P. News.
Exhibitor Comment—"Very mediocre. Poor business."

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22) ..... JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground." "Walsh certainly pleased in this one. Extra big business." "Poorest Walsh picture we ever played. No stunts at all. Average business two days." "Regular Walsh stuff. Stood up fairly well second day. Average business two days." "Played this one on the program with the Madeline Traverse feature 'When Fate Decides' to average business for three days."
Consensus—"Fair picture, average puller."

RED VIPER, THE (TYRAD PICTURES) SPECIAL CAST (SEPT. 7) ..... SEPT. 6
"Anti-bolsheviki propoganda picture."—M. P. News.

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) .... MAY 31
'Sure is a fine 'Good-Bad' man Western."—M. P. News.
Exhibitor Comment—"Average business two days."

RIGHT TO HAPPINESS, THE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 31) ..... AUG. 30
"Big dimensions in this rich entertainment."—M. P. News.

ROGUE'S ROMANCE, A (VITAGRAPH) EARLE WILLIAMS ..... MAY 31
"This Earle Williams picture is below regular average."—M. P. News.
Exhibitor Comment—"Star not popular here. Picture only fair. Poor business." "A very good picture and pleased. Average business."
Consensus—"Good picture, average puller."

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 26) .... JULY 26
"Vivid picture of the Canadian Northwest."—M. P. News.
Exhibitor Comment—"Good program picture. Average business."

ROUGH RIDING ROMANCE (FOX) TOM MIX (AUGUST 24) ..... AUG. 9
"Tom Mix scores with his horsemanship."—M. P. News.

SAGE BRUSH HAMLET, A (ROBERTSON-COLE) WILLIAM DEMOND (AUGUST 11) ..... AUG. 9
"Conventional western with William Desmond."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29) ..... JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.
Exhibitor Comment—"Good picture, pleasing; well received generally. Played it full week to average business." "Fine picture and they liked it. Big business."
Consensus—"Good picture, good puller."

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22) ..... JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photography fine. Big business two days."
Consensus—"Good picture, good puller."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22) ..... JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SIX FEET FOUR (AMERICAN-PATHE) WILLIAM RUSSELL (SEPT. 14) .. SEPT 13
"Will satisfy lovers of western melodrama."—M. P. News.

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23) ..... JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture, but so hot people would not attend." "A fine picture. Big business two days."
Consensus—"Good picture, good puller."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20) ..... JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days." "Played this feature on the bill with 'Through the Wrong Door' Madge Kennedy, and must say it was a wonderful bill. Did extra big business for four days." "Not the best, but good. Second day was biggest in four months, except at advanced prices. Extra big business three days." "Poor business." "About the poorest Brockwell has ever done. Poor business."
Consensus—"Good picture, good puller."

SOCIETY EXILE, A (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (AUGUST 17) ..... AUG. 30
"A wholly satisfying society drama."—M. P. News.

SOME BRIDE (METRO) VIOLA DANA (JUNE 9) ..... JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business." "Big business seven days."
Consensus—"Good picture, good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE ..... JUNE 21
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21) .. JULY 26
"Pleasing meladrama of Spain."—M. P. News.
Exhibitor Comment—"Good picture but weather hot. Average business."

SPLENDID SIN, THE (FOX) MADLAINE TRAVERSE (SEPT. 14) ..... SEPT. 6
"Not a very entertaining picture."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6) ..... JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27) .. JULY 26
"Comedy-drama offers good entertainment."—M. P. News.
Exhibitor Comment]"Falr picture to average business." "Excellent picture. Played it two days to extra big business first day and big business second."
Consensus—"Good picture, good puller."

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15) .... JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and it drew big." "Big business five days, average business two." "Fine big picture; pleased all. Ran it three days to big business."
Consensus—"Good picture, good puller."

STRIPPED FOR A MILLION (VICTOR KREMER) CRANE WILBUR (SEPT. 14) ..... SEPT. 13
"Ancient vintage and much averacting."—M. P. News.

SUNDOWN TRAIL, THE (UNIVERSAL) MONROE SALISBURY (AUGUST 31) ..... SEPT. 20
"Salisbury has compelling story here."—M. P. News.

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21) ..... JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.
Exhibitor Comment—"Played this feature with 'The Road Called Straight,' Louis Bennlson, to average business for three days."

THIRTEENTH CHAIR, THE (PATHE) DELVA-HALE (AUGUST 31) ..... AUG. 23
"Mystery melodrama is good entertainment."—M. P. News.

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10) ..... AUG. 2
"Lively, pleasant, entertaining picture."—M. P. News.
Exhibitor Comment—"A good picture. Big business two days."

THREE BLACK EYES (TRIANGLE) TAYLOR HOLMES (AUGUST 31) .. SEPT. 6
"An amusing farce-comedy."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6) ..... AUG. 2
"A likable story which should please."—M. P. News.
Exhibitor Comment—"One of Kennedy's best. Good acting; cast well sulted. Big business two days." "Very good, one of her best. Extra big business three days." "Playcd this feature on the bill with 'The Sneak,' Gladys Brockwell, and both features composed a wonderful bill and went over big. Did extra big business for four days." "Kennedy does not get the business here. Poor business."
Consensus—"Good picture, big puller."

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27) ..... JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.
Exhibitor Comment—"Average business."

TOLD IN THE HILLS (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (SEPTEMBER 21) ..... SEPT. 20
"Should satisfy and entertain majority."—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE ..... JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRAP, THE (UNIVERSAL) OLIVE TELL (AUGUST 25) ..... AUG. 30
"A passable regular program type."—M. P. News.
Exhibitor Comment—"Average business."

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15) ..... JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "Good picture to average business."
Consensus—"Average picture, average puller."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27) .. JULY 26
"Fued drama of the Southwest."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30) ..... JULY 12
"Will entertain in nigh-class neighborhoods."—M. P. News.
Exhibitor Comment—"Played this feature on the program with the Harold Lockwood feature "A Man of Honor" to extra big business for four days." "A piece of cheese, poor business." "Coming along fine; will be one of the big stars soon. Average business two days."
Consensus—"Fair picture, average puller."

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22) ..... JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS (GOLDWYN) MABEL NORMAND (AUGUST 3) ..... AUG. 30
"Amusing and ridiculously funny."—M. P. News.
Exhibitor Comment—"A good Normand picture. Big business."

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8) ..... JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.
Exhibitor Comment—"Very hot weather but splendid business on account of exploitation. Big business four days."

VALLEY OF THE GIANTS, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (AUGUST. 31) ..... SEPT. 13
"Lumber camps drama not as big as title."—M. P. News.

VIRTUOUS THIEF, THE (INCE-PARAMOUNT) ENID BENNETT (AUGUST 10) ..... SEPT. 20
"Absorbing story of a woman's sacrifice."—M. P. News.

VOLCANO, THE (RAVER-HODKINSON) LEAH BAIRD (AUGUST 24) .... AUG. 23
"Propaganda picture, fairly interesting."—M. P. News.

WAGON TRACKS (ARTCRAFT) WILLIAM S. HART (JULY 29) ..... AUG. 23
"A decidedly excellent Western drama."—M. P. News
Exhibitor Comment—"The usual type for the latter-day Hart admirers. Pleased his big local following. Big business three days."

WAY OF A WOMAN, THE (SELECT) NORMA TALMADGE (JULY 27) .... AUG. 9
"Better than average society drama."—M. P. News.
Exhibitor Comment—"Fair picture, big business."

WESTERNERS, THE (B. B. HAMPTON-HODKINSON) SPECIAL CAST (AUGUST 18) ..... AUG. 16
"Western picture is absorbing and colorful."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business one day to big business two days."

WHEN FATE DECIDES (FOX) M. TRAVERSE (JUNE 1) ..... JUNE 7
"Butterfly husband has innings again in domestic melodrama."—M. P. News.
Exhibitor Comment—"Much killing. Star coming right along. Average business two days." "Two days, poor to average business." "Played 'Putting One Over,' with George Walsh on the bill with this one, to average business for three days."
Consensus—"Average picture; average puller."

WHERE BONDS ARE LOOSED (WALDORF PHOTO PLAYS) SPECIAL CAST (AUGUST 11) ..... AUG. 9
"Sex drama; may have average draw."—M. P. News.

WHITE MAN'S CHANCE, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN (AUGUST 24) ..... AUG. 23
"Kerrigan is heroic in conventional picture."—M. P. News.
Exhibitor Comment—"A fair picture; average business two days." "Too much horse play. Picture not liked. Average business."
Consensus—"Fair picture, average puller."

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6) ..... JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.
Exhibitor Comment—"One of those snow pictures that pleased everyone. Big

Box Office Reports continued on page 2660

"OVER THE GARDEN WALL"
(VITAGRAPH)

Simple Story Exudes Charm and Sentiment

AN appealing little story of love and sentiment in Bessie Love's newest Vitagraph release—appealing because it unfolds a plethora of human touches which are recorded in an old-fashioned way. Keeping apace with its title, the substance of the piece is exceedingly light and airy—and sparkling and fragrant—so much so that these qualities suffice to give it good entertainment value. There are no plot complications to worry you, nor, on the other hand, is there any single-track truckling to sugary sentiment.

The idea is woven around a girl who makes the best of her misfortunes whether they tug at the heart or the family purse-strings. Quite a few dramatic details are worked out in her search for love and happiness. Indeed, the story takes care of itself admirably without offering any pretensions. It conquers because of its simplicity and charm.

Director Smith has embellished the piece with exquisite settings and photography. And he has enriched it with occasional sprays of humor. The human note is found not only in the plot and characterization, but in the subtitles. It is dainty enough to please those who do not ask for a great deal and it is vital enough to keep the case-hardened spectators at attention.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Peggy Gordon.....Bessie Love
Frances Gordon.....Myrtle Reeves
Matthew Gordon.....Willis Marks
Julius Caesar Jackson.....James Blackwell
Stanley Davis.....Edward Hearn
J. Hector Greshingham..Trumen Van Dyke
Peter Morton.....Allen Forrest
Mrs. Clara Morton.....Anne Schaefer
Eric Fairchild.....Jay Morley
James Barstow.....Otto Lederer
By Millicent Evison.
Scenario by Sam Taylor.
Directed by David Smith.

PRESS NOTICE—STORY

"Over the Garden Wall," a Vitagraph production, with Bessie Love as the star, will be the main attraction at the ——— on ——— of ——— week. This is a delightfully romantic story of a girl who goes after life with her sleeves rolled up. She is a resourceful young lady, is Peggy Gordon, since she is able to confront melancholy situations and make the most of them. Peggy simply bubbles over with energy. And she has her likes and dislikes. Her father is a bookworm, a dreamer. It happens that the family has to move out of its fine dwelling to take up more modest quarters in a cottage over the garden wall. But while Peggy's sister caters after pink teas and other social gaities, our heroine rolls up her sleeves and engages in garden trucking.

She has will power, has Peggy, and so she finds her way out of defeat at the hands of the social set. She survives the disappointment of finding that her fiance is a weakling. She overcomes the disaster that portends for her family through the loss of the fortune. And she shapes her destiny so that true love and a real man come to her. He is a rich neighbor, but she believes him to be a chauffeur. So they meet atop the garden wall. And when her sister would elope with a man of little character, Peggy comes to the rescue and saves her from disgrace She is nearly compromised herself through her rash act but the chap she has grown to admire and love saves her from disaster.

The story is crowded with plenty of action and a strong note of sentiment. The characters are real, everyday people. There are quaint bits of humor and pretty love scenes. Vitagraph has provided a cast of unusual excellence to assume the leading roles.

SUGGESTIONS

Here is another title you can play interestingly in your advertising. It suggests all sorts of catchy features. There is an old song—"Over the Garden Wall" which you can print the words and distribute in the shape of teasers. This will invite the patronage of the people who have outlived their romantic days. And they will come and renew their youth. Have your artist draw some striking posters suggestive of the title. Feature the sentiment, the charming love story and the girl who goes after life with her sleeves rolled up.

Tell in all your arguments that the picture is remarkably human—that its characters are real. Emphasize that it is a romance of a delectable girl—who might be your own sweetheart, your sister, your daughter.



Bessie Love is presented by Vitagraph in "Over the Garden Wall"

PROGRAM READER

She was a mighty resourceful girl was Peggy, and when misfortune visited her family she rolled up her sleeves and went to work. Not much like her sister was she? Frances was shocked to find Peggy in the corn fields. She only liked to indulge in pink teas and flirtations. Now if Frances had only gone to work, too, she might have found a fine fellow like Peggy did—a fellow who lived the other side of the garden wall. Peggy thought him a chauffeur, but he was really a society man—a society man who was not afraid to tackle work with his sleeves rolled up.

And Peggy fell in love. They met at the top of the garden wall. And the fortune returned to the family in the most unexpected way. And he became her chauffeur for life and sailed away with her to the tune of ninety miles an hour. This is a charming love story which simply bubbles over with fine sentiment and humor. It presents Bessie Love. See "Over the Garden Wall" at this theatre next ———.

CATCH LINES

When misfortune visited her family she rolled up her sleeves and went to work. And when her work was over she climbed over the garden wall and found—See Bessie Love in "Over the Garden Wall."

She knew how to climb the garden wall, and so did the chap on the other side. They met at the top. She thought him a chauffeur and he thought her a scullery maid. See "Over the Garden Wall."

Did you ever see a girl go after life with her sleeves rolled up? Well Bessie Love is that kind of a girl. Although her family lost a fortune, she found a way to keep the wolf from the door. What was it? See "Over the Garden Wall."

"HIS MAJESTY THE AMERICAN"
(UNITED ARTISTS)

Will Register Heavily with Fairbanks Fans

A TYPICAL Fairbanks role of the virile young American develops an offering with more real activity and stunts than any of his former pictures. A love element during the last few reels is light and airy and romantic enough to appeal to all.

The fast moving story carries the hero from lively sessions with Manhattan's fire department, down through Mexico for a skirmish with the bandits, and then over to an European tabloid kingdom, where he foils the plotters against the king and becomes king himself by right of birth, as it is discovered that his own mother is a member of the Royal family.

The athletic star rapidly performs one stunt after another and there is not a foot of superfluous padding. It is exciting and entertaining and besides a good cast there is an army of extra people. Wonderful sets and good photography augment a picture that has been exceptionally well directed. Will register heavily with all Fairbanks fans.

Pulling possibilities and pleasing probabilities will be the same everywhere. It should pull exceptionally strong and please immensely.—Length, 8 reels.—Released September 7.—*Tom Hamlin.*

THE CAST

William Brooks.....Douglas Fairbanks
Felice, Countess of Montenac..Marjorie Daw
Grand Duke Sarzeau.....Frank Campeau
Phillipe the Fourth.....Sam Southern
Emile Meitz.....Jay Dwiggins
Margeurita .....Lillian Langdon
Scenario and direction by Joseh Hanaberry
Assited by Elton Banks.

PRESS NOTICE—STORY

Douglas Fairbanks is coming with his first United Artists attraction. The organization is a combination of Mary Pickford, Charles Chaplin, D. W. Griffith and Douglas Fairbanks and the initial production is the Fairbanks production coming to the ——— theatre for ——— days beginning ———.

"His Majesty, The American," is the title and it is heralded as by far the best motion picture that Mr. Fairbanks has ever made. The athletic star is said to be particularly active in this picture with innumerable new stunts and it is the regular Fairbanks type of adventure and romance.

In the role of William Brooks, he appears as a restless young man of Manhattan always on the lookout for excitement. He runs around with the fire department and even has a fire alarm installed in his apartment.

When activity palls he goes to Mexico and mixes it up with the bandits south of the Rio Grande. The mystery surrounding his life promises to be solved when he is urged by a cablegram to go to a small kingdom in Europe. He believes that he will find his family tree there and who knows but that he may discover that he has a mother in the land of the living.

The little kingdom is in turmoil when the young man arrives and he plunges right into the midst of it. Of course the charming young maiden is there and he locates her in one of the most beautiful gardens imaginable. And he leads an army of loyal soldiers against the plotters and their crowd of would-be revolutionists.

Besides an army of extra people the cast in support of the star is declared to be particularly notable. The director has prepared massive sets to properly present this attraction in a big way.

As the first release of the "Big Four," Douglas Fairbanks in "His Majesty, The American," is said to blaze a stirring trail.

SUGGESTIONS

When you have booked this picture there are several strong points to emphasize beside the fact that the star is Douglas Fairbanks and the title is "His Majesty, The American." Make prominent mention that this is the trail blazer for Mary Pickford, Charley Chaplin, D. W. Griffith and Douglas Fairbanks in their recently organized United Artists Corporation.

This is your strongest bet as the "Big Four" collectively have undoubtedly a tremendous drawing power. And the initial offering of this combination would naturally be considered well worth seeing. There are innumerable angles that will immediately occur to the exhibitor for additional exploitation but none is needed outside the facts just mentioned. Concentrate in securing the widest publicity for those few facts alone and do not divide your efforts on other angles.



Douglas Fairbanks in his latest United Artists' feature, "His Majesty, the American"

PROGRAM READER

It was Hip, Hip and Hurrah, all the time. He was just naturally full of zip and pep.

Living in Manhattan is supposed to be exciting enough in itself. But even when he attached himself as a voluntary appendix to the New York Fire Department the activity soon began to pall.

Finally he journeyed to Mexico and mixed it with the bandits. But even there he found the going too easy.

His big opportunity came when he received an urgent invitation to visit a little tabloid kingdom in Europe. This little nationette was even a mite smaller than Graustark but it had an army and plotters and revolutionists and castles and pretty girls—one in particular.

Our hero is none other than Douglas Fairbanks, portraying the role of William Brooks in "His Majesty, The American," which comes to this theatre next week.

This is the first release of the recently organized United Artists which consists of Mary Pickford, Charlie Chaplin, D. W. Griffith and Douglas Fairbanks.

It is heralded as the best by far of any of the previous Fairbanks productions and is the trail blazer for the attractions of these four screen notables.

CATCH LINES

He cites the cite in excitement and acts the act in activity,—Douglas Fairbanks.

From a fire alarm in New York to a kingdom in Europe via Mexico was merely a short step for,—Douglas Fairbanks.

One long mad whirl of furious activities looked like the quiet simple life to,—Douglas Fairbanks.

Keeps You in Touch With the Films

(Continued from page 2558)

PICTURE BRAND STAR RELEASED PLAN BOOK

business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two." "A cracker-jack. Big business." "Excellent production. Mix sure does good work. Big business two days." "Did an extra big business with this feature for four days together with the Evelyn Nesbit film, 'My Little Sister." "A good picture. Big business two days."

Consensus—"Good picture, big puller."

WOLF, THE (VITAGRAPH) EARLE WILLIAMS.....AUG. 16

"Adaptation of play is mildly interesting."—M. P. News.

WOLVES OF THE NIGHT (FOX) WILLIAM FARNUM (AUGUST 10)....AUG. 9

"Farnum has heroic role in dramatic subject."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27).....AUG. 2

"Bessie Barriscale's latest is good entertainment."—M. P. News.

Exhibitor Comment—"Everybody voted it the best Barriscale picture. If dollars and cents count they were right. Extra big business." "Good picture and pleased patrons. Average business."

Consensus—"Good picture, good puller."

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15).....JUNE 21

"An absorbing picture with perfect cast and direction."—M. P. News.

Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a big business." "Doubled our run on this and it went big at advanced prices. Big business two days." "Average business five days." "Broke all summer records. Greatest of advertising possibilities. Spent a fortune; got it back. Extra big business." "Extra big business all week."

Consensus—"Excellent picture, big puller."

WOMAN UNDER COVER, THE (UNIVERSAL) FRITZI BRUNETTE (SEPT. 15).....SEPT. 13

"A very good drama that will register."—M. P. News.

Exhibitor Comment—"Fair program picture. Good business opening but fell down second day."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6)..JUNE 28

"High calibre drama of great merit."—M. P. News.

Exhibitor Comment—"A fine production with a good cast. Big business two days." "Fairly good acting would not put over a weak story as in the end the story shows the star had selfish motive in protecting herself while she was the real murderess instead of the boy. Poor business." "Good picture, poor photography. Their prints are usually in bad condition although we play them new. Big business." "Good picture to good business."

Consensus "Good picture, good puller."

WORLD AFLAME, THE (PATHE) FRANK KEENAN (AUGUST 7).....AUG. 9

"Keenan lends vitality to 'talky' subject."—M. P. News.

WORLD AND ITS WOMAN, THE (GOLDWYN) GERALDINE FARRAR (SEPT. 7).....SEPT. 13

"Heavy dramatic picture, well produced."—M. P. News.

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13).....JULY 12

"Mack Sennett branches out with success."—M. P. News.

Exhibitor Comment—"Big business seven days." "Same old war situations that we have been showing our patrons for two years, only presented at different angle. It did not make my patrons rave. Average business first day, second day fell to nothing."

Consensus—"Good picture, good puller."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8).....JUNE 28

"A breezy comedy bound to entertain."—M. P. News.

Exhibitor Comment—"Only fair picture to fair business." "Big business one day, average two days."

Consensus—"Average picture, average puller."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13).....JULY 12

"Stage story is mild and marshmallowy."—M. P. News.

"Flashbacks" of All Earlier Releases

"His Brother's Place" (Metro)—"Well liked; do not think it will draw big. Average business two days."

"Muggsy" (Triangle)—"Pleased; average business."

"World to Live In" (Select)—"Repeat; big business."

"A Regular Fellow" (Triangle)—"Very good; big business."

"Belle of the Season" (Metro)—"Not a good Metro production. Average to poor business two days."

"New Moon" (Select)—"Why injure a good actress by playing her in those foreign pictures? Average business."

"Mistaken Identity" (Triangle)—"Fair; average business."

"Man of Honor" (Metro)—"The poorest of all the Lockwood specials. Big business two days."

"A Pair of Silk Stockings" (Select)—"Not much drawing power. Average business two days."

"The Primal Line" (Paramount)—"Reissue; full of pep and punch. Big business."

"The Way Out" (World)—"Average World picture. Average business."

"Through the Toils" (World)—"Very pleasing and entertaining. Poor business."

"De Luxe Annie" (Select)—"One of Talmadge's best. Big business two days."

"Between Men" (W. S. Hart)—"Only a fairly good Hart picture. Big business."

"Lady's Name" (Select)—"Pippin; some show. Constance shines. Big business."

"Proposing Bill" (Goldwyn)—"Comedy gets over O. K. Big two days."

"Knickerbocker Buckaroo" (Paramount)—"Perhaps not the best Fairbanks picture, but very good, and extra big business three days."

"Nobody Home" (Paramount)—"Only a fair program release. Average business two days."

"Leave It to Susan" (Goldwyn)—"A great picture. Extra big business two days."

"Experimental Marriage" (Select)—"Fine picture; average business two days."

"Fifty Fifty" (Triangle)—"Reissue. Did not draw here; poor business."

"New Moon" (Select)—"Big business two days."

"Rose of River" (Paramount)—"Do not think much of picture or star. Poor business."

"Eye for Eye" (Metro)—"Drew big and pleased. Big business."

"Virtuous Thief" (Paramount)—"Only fair picture. Poor business."

"Full of Pep" (Metro)—"Fair picture to poor business."

"Mary Regan" (First National)—"Very good. Big business four days."

"Out of the Fog" (Metro)—"Return engagement. Light business four days."

"Red Head" (Select)—"Fine picture but this star never did pull here. Average business one day, poor business two."

"In the Lion's Den" (Metro)—"Dandy picture and pleased those who came. Star not popular here. Poor business."

"Eyes of the World" (State Rights)—"Five days at advanced prices. Draws best people." Extra big business two days, big business one."

"Veiled Adventure" (Select)—"This was said to be Constance's best by my patrons. Average business two days."

"Red Lantern" (Metro)—"Cannot say anything against this one as it gave fine entertainment. Big to average business two days."

"Mile-a-Minute-Kendall" (Paramount)—"Extra big business."

"Playing the Game" (Paramount)—"Average business two days."

"Battling Jane" (Paramount)—"Poor business two days."

"Green Eyes" (Paramount)—"Average business two days."

"House of Silence" (Paramount)—"Capacity crowds; pleased."

"Romance of Happy Valley" (Paramount)—"Average business."

"Delicious Little Devil" (Universal)—"A big hit to satisfied crowds. Extra big business two days."

"The Veiled Adventure" (Select)—"Story fair, star good and support very good. Photography, settings and direction all Class A. Average businenss one deek."

"Fallen Idol" (Fox)—"Fair picture; average business."

"Hidden Fires" (Goldwyn)—"One of Mae Marsh's best. Big business two days."

"Lady's Name" (Select)—"Clever picture with some clever star. Big business two days."

New Theatres Building

ALABAMA

Florence—Louis Rosenbaum is erecting a new picture theatre here.

Albany—A new picture theatre is being erected by Louis Rosenbaum on East Tennessee street. It will cost $75,000 and seat 1,300.

Huntsville—W. T. Hutchens is to erect a new picture theatre on Washington street in the immediate future.

CALIFORNIA

Turlock—A new T. and D. theatre is under construction on East Main street, east of Center street.

Modesto—The Pacific Theatre and Realty Company of San Francisco are to erect a new $75,000 picture and vaudeville theatre on Tenth street, near K.

CONNECTICUT

New Haven—The S. Landow Company are to construct a new picture theatre at 13-19 Broadway.

GEORGIA

Savannah—Max Wolff, A. S. Guckenheimer, Arthur M. Lucas and Jake Wells are to construct a new $100,000 picture house on Broughton street at the site of the present Colonial Theatre.

ILLINOIS

Elgin—It is rumored that I. Cohien may erect a new 1,800 seat picture house north of the Star theatre on a vacant plot known as the Plummer property.

Chicago—According to announcement Balaban and Katz are to build a new $1,300,000 picture theatre with a seating capacity of 5,000 at State and Lake streets, opposite the State-Lake theatre. Negotiations are also pending, it is said, for the erection of a new picture theatre near the Riviera, at Broadway and Lawrence avenue.

INDIANA

Fowler—Ritter and Johnson of the Luna theatre, Lafayette, are considering locations for the erection of a new picture house, it is said.

South Bend—A new theatre named the "Blackstone" is to be erected shortly. Asher Brothers of Chicago are said to be interested.

Clinton—A new $65,000 picture house is to be constructed by the Bankers and Merchants' Company. It will be one of the Brentlinger chain of houses, and will have a seating capacity of 1,100.

KENTUCKY

Paducah—The Big Feature Rights Corporation of Louisville are to build a new picture theatre here.

Louisville—The Majestic Theatre Company is to erect a new picture theatre on the west side of Fourth street, just south of the Atherton building, at a cost of $250,000.

MASSACHUSETTS

Plymouth—Israel Davies and James Queen are to erect a new picture theatre in the business section with a seating capacity of 2800.

MICHIGAN

Alpena—The Fitzpatrick-McElroy Company has just completed the construction of a new 1,200 seat picture house.

Cheboygan—A new picture house is to be erected at a cost of $50,000 by the Fitzpatrick-McElroy Company. It will seat 800.

This company is said to be considering sites also in Owasso, Niles and Alma for the construction of new theatres.

NEW YORK

Buffalo—Joseph Kozanowski has filed plans for the erection of a $75,000 motion picture theatre at 1107 Broadway.

Geneva—According to L. G. Brady, formerly of the Regent and Strand theatres, a new picture house is to be constructed here.

Princeton—According to announcement a new combination theatre and picture house is to be erected in the central part of town.

Madison—A. Esposito may build a new $60,000 picture theatre on the site of the Madison House in Waverly square.

WEST VIRGINIA

Wheeling—Work on the New Home theatre on Main street is practically completed and Manager Clyde Grimes is planning to get the house open in the near future.

"THE VIRTUOUS MODEL"
(PATHE)

Slow Moving Picture Is Fairly Diverting

"THE VIRTUOUS MODEL" may be summed up as fairly interesting entertainment despite its hoary theme, its slow moving action, and the heroic attitudes that are struck off by the principal players. We say fairly interesting because any story based upon a quadrangle which concerns an artist and his model is sure to have its values. Its chief fault is its slow development, but this could be overlooked if the plot and characters were not so carefully planted at the start, thus depriving it of any suspensive interest.

Mr. Capellani shows evidences here of his "Red Lantern" skill in the way he has sounded the dramatic possibilities. He has woven the threads together with the proper ingredients. But his work is largely counteracted by his two leading players, Miss Cassinelli and Mr. Serrano, who have not shown the utmost appreciation for their roles. The latter is inclined toward heroics, which robs the character of naturalness.

There is no false sentiment, though this element gets considerably "sticky" at times, which is only natural when one considers the lachrymose character of the theme. Mr. Capellani could dispense with his death bed scene. Dying gasps of patients fighting hard for life have become antiquated. The technicalities are well arranged. Franklyn Farnum and Marie Chambers walk off with the acting honors.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Denise Fleury.....Dolores Cassinelli
Her Mother.....Helen Lowell
Suzanne Carton, an outcast...May Hopkins
Paul Brehant, an idealist...Vincent Serrano
Edward Dorin, his friend..Franklyn Farnum
Countess Olga Vosloff.....Marie Chambers
Jacques Le Sage, a poet.....Paul Doucet
By Pierre Wolff.
Scenario by Albert Capellani.
Directed by Albert Capellani.
Photographed by Lucien Andriot.

PRESS NOTICE—STORY

Albert Capellani's newest production is "The Virtuous Model," an adaptation of Pierre Wolff's play, "The Gutter," which met with great success upon the Parisian stage. It will appear at the ——— theatre beginning ——— with Dolores Cassinelli as the star. She appears as Denise Fleury, a product of the Paris slums. At a cabaret one night, whither she had gone to escape the sordid atmosphere of her environment, she is rescued from a certain moral leper by the artist and sculptor, Paul Brehant. After her mother dies she accepts his proffer of assistance and becomes his model.

Inspired by his new-found love he turns out a masterpiece and they go to the country to enjoy their honeymoon. Paul has a friend, Edward Dorin, who is also solicitous of Denise's happiness. And there is another woman in his life, the Countess Olga Vosloff, who is piqued over his matrimonial venture. She hastens to the country to sow seeds of distrust in the hearts of the honeymooners. "Why must you keep this man from his art?" she tells Denise. "If you love Paul you will return to the gutter where you belong!" are the stinging words which drive Denise to Dorin. But Paul, appreciating the character of his wife and the inspiration she has been to him, follows to find that Dorin is truly his friend. Thus husband and wife are united in happiness.

Albert Capellani has given the story a fine production. He has successfully brought out the dramatic intensity, the pulsating pathos, and the triumph of virtue over obstacles. Miss Cassinelli contributes a performance marked by sincerity and feeling. Vincent Serrano, Marie Chambers, Franklyn Farnum render good assistance.

PROGRAM READER

Paul Brehant, the famous sculptor, was an idealist. He thought he had found the ideal woman in Olga, then one day he learned otherwise. Into his life came Denise, a typical child of Montmartre, but as yet untouched by its temptations. And so she became his inspiration, his model. And she posed for the statue of Venus. But the other woman would not be satisfied. She would trespass on forbidden ground. Was Paul disillusioned? Did he find in Denise only a temporary infatuation? Did she return to the gutter from which she came? And the other woman? Did she pick up the threads of an old romance? And what of the other man? Was he honorable?

These questions are answered in the Albert Capellani production, "The Virtuous Model," an adaptation of Pierre Wolff's play, "The Gutter." It is a rare treat. It shows the temptations and pleasures of Parisian life. You will have an opportunity



"The Virtuous Model" is a Pathe release

of seeing the picture next ——— at this theatre.

SUGGESTIONS

Make a big spread on the director's name for your exploitation. Albert Capellani is a big figure in the screen world and you should capitalize on the fact that he is the sponsor of "The Red Lantern." Mention this. And the star should be played up in every possible way. Run stills of her and stories in your local press. She is a new star and patrons always like to see new faces on the screen. Mention that the play is adapted from a play by Pierre Wolff, one of the best playwrights of the Paris stage.

Feature it as a story of temptations and pleasures of studio life in Paris. Bring out its message of faith—emphasize its notes of pathos, and heart interest. Use circular letters here and get in touch with people who are not steady picturegoers. The name of the director should warrant this plan being used. Treat it in a dignified way.

There are any number of angles to feature it if you go in for atmosphere. You can spend money for an artistic stage setting suggestive of an artist's studio. And make a bid for the women. Tell them that it is a woman's play. Bring out the human interest quality in your copy. And cash in on the advertising value of the title.

CATCH LINES

He met her in a cabaret and she became his virtuous model. And his inspiration. Her lovely form was immortalized in marble. Then came disillusion and despair until—See "The Virtuous Model."

See "The Virtuous Model," a picture of Parisian life and its temptations and pleasures. See how a girl from the slums inspires a man to the heights. And then—What follows will be told next ——— at this theatre. Don't miss it.

"THE LAST OF THE DUANES"
(FOX)

Farnum Is His Virile Self in Vivid Western

THE combination of Zane Grey and William Farnum is here again sounding its drawing power. Their names have been tried and not found wanting—and since both are synonymous with vigor and vitality, one may rest assured that red-blooded entertainment will be offered. Yet it strikes us that this story is not Grey at his best or else it has suffered in translation. It has not the compelling grip of his Mormon tales in which Farnum appeared nor does it have the depth of plot and characterization of its forerunners. Its sympathetic trend and its adventurous line of action, however, are sufficient to tide it over as good pictorial fare.

The heroic Farnum is persecuted again in the familiar Farnum way, though this time he is an outlaw. He gives the spectator episode after episode of rousing action, before the finale introduces him a respected citizen. This conclusion may be an arbitrary arrangement of the director or it may not. Anyway sentimental scenes are eliminated by a subtitle which states that "Duane married, settled down and had a lot of husky children," or words to that effect. Which gives the lie to the main title, doesn't it?

Mr. Edwards has spared us, at least, the usual scene of the happy couple riding into the dying sunset. Giving breadth to other figures are Lemar Johnstone, Charles Clary, G. Raymond Nye and Louise Lovely. A word for the scenery: It forms a fitting background for the thrills.—Length, 5 reels.—Released Oct. 12.—*Laurence Reid.*

THE CAST

Buck Duane.....William Farnum
His Mother.....Miss Frankie Raymond
His Uncle.....Harry De Vere
Cheseldine .....Charles Clary
Poggin .....G. Raymond Nye
Bland .....Clarence Burton
Captain Neil.....Lamar Johnstone
Cal Bain.....Henry J. Hebert
Stevens .....C. Edward Hatton
Jenny Lee.....Louise Lovely
Mrs. Lee.....Genevieve Blinn
Mrs. Bland.....Orra Gardner
Euchre .....Frederic Herzog
By Zane Grey.
Scenario by Charles Kenyon.
Directed by J. Gordon Edwards.
Photographed by John W. Boyle.

PRESS NOTICE—STORY

The latest Wiliam Farnum production, a splendid picturization of the Zane Grey novel, "The Last of the Duanes," which comes to the ——— theatre beginning ——— is a stirring drama of Texas border days. The star and the author have cooperated before and this cooperation has meant a great deal for pictures. Mr. Grey is an author who draws life as he sees it. His characters are virile, fighting men, the kind of men that fit the star as if they were conceived with him in view. It is a tale of border outlawry that is unfolded here and Mr. Farnum has never been seen to better advantage in a western character role than in his portrayal of Buck Duane, son of a feudist.

The Duanes have always been noted for their ability to handle a gun. Buck is inclined to forget the traditions of his family and live a peaceful life but he is forced to fight and kill a man in self-defence. So he is forced to flee for his life. He becomes a hunted man—an outlaw. He rescues a girl from a bandit chief—a man who is evading the law like himself. And after she is recaptured from him she escapes again and reaches his mother's home. Later Buck is involved in a murder which he never committed. A price is on his head. And so he goes to give himself up. And he is given his freedom if he will catch the real murderers. Which he does. But only after a series of hair-raising situations which he experiences.

It is an exciting photoplay—one calculated to hold the spectators spellbound from start to finish. It unfolds intense dramatic situations that follow one another in rapid succession. It is western to the core and typically Grey—typically Farnum. The star gives a masterly performance.

SUGGESTIONS

A Farnum picture is always certain of attracting patronage. So you don't need to go in for extraordinary exploitation. You can bank upon his drawing power and the name of the author. Everyone knows when he sees a Zane Grey story enacted upon the screen that he is in for sixty minutes of tense drama of the West. So you can feature the author's name and give it all the publicity it can stand. And don't neglect the star. Although he is well known, nevertheless people like to read about him.



A tense moment from the Fox production, "The Last of the Duanes," starring William Farnum

PROGRAM READER

That stirring story of Texas border days, "The Last of the Duanes," by that master of realism, Zane Grey, with William Farnum in the stellar role, will come to the ——— theatre in the near future. The star has appeared in Mr. Grey's stories before. And he has given them life. You remember "The Lone Star Ranger." You will remember "The Last of the Duanes." As Buck Duane, Mr. Farnum offers a characterization extraordinary in its vigor and vitality. And about him revolves a most attractive love story.

How he is forced to flee to evade the law, how he joins a group of outlaws, how a price is put upon his head for a crime he doesn't commit, how he gives himself up knowing that his rash act may cost him his life, how he earns his freedom and hunts the desperadoes who were lately his friends, how happiness comes to him at last are events that compose a most vivid and compelling drama—a drama that abounds in thrills and action. It is a big picture—it has to be to fit William Farnum's personality and talent. Don't miss it if you enjoy a redblooded star and a redblooded play.

CATCH LINES

See William Farnum in Zane Grey's great story of Texas border days, "The Last of the Duanes." You will find rapid-fire action, fascinating romance, a virile star and a superb production.

$5000 Reward was offered for the capture of Buck Duane; Dead or Alive. And he gave himself up because he was innocent. He might swing for it, since he lived in Texas and they don't wait to argue down there. What came of his rash act? See "The Last of the Duanes."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Aug. —Dangerous Nan McGrew....2
July —Shades of Shakespeare....2
June —Mary Moves In....2
May 12—Rowdy Ann....2
April 28—Sally's Blighted Career....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1
Love—In a Hurry....1
Lobster Dressing....1
Cupid's Hold-Up....1
A Cheerful Liar....1
There Goes the Groom....1
A Flirt There Was....1
He Who Hesitates....1
June 30—Anybody's Widow....1
June 23—Oh! My Dear....1
June 16—A Full House....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play....1
War Spruce....1
A Day and Night at Coney Island....1
Mar 24—The Passing of the Crow....1
Mar. 17—The Eagle and the Fawn....1
Mar. 3—The Washington Air Patrol....1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance....1
July 21—A Jungle Jumble....1
July 14—The Brown Derby....1
July 7—Perils of Paprika....1
June 30—Breath of a Nation....1
June 23—A Wee Bit o' Scotch....1
June 16—The Fatal Secret....1
June 9—The Tale of a Shirt....1
June 2—The Sawdust Trail....1

BRUCE SCENICS

18—Scenic Succotash....1
17—The Lonesome Pup....1
16—Frozen Thrills....1
15—Men Met in the Mountains....1
14—Nature—Hot and Cold....1
13—Horizon Hunters....1
12—Sundown....1
11—The Pale Pack Train....1
10—The Tides of Yesterday....1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Oct. —Kitty Kelly, M. D. (Bessie Barriscale)....5
Oct. —The Prince and Betty (Wm. Desmond)....5
Oct. —The Gray Wolf's Ghost (H. B. Warner)....5
Oct. —Poor Relations (Brentwood)....5
Sept. —For a Woman's Honor (H. B. Warner)....5
Sept. —Dangerous Waters (Wm. Desmond)....5
Sept. —The House of Intrigue (Haworth Special)....5
Sept. —The Dragon Painter—(Sessue Hayakawa)....5
Aug. —Her Purchase Price (Bessie Barriscale)....5
Aug. —The Other Half (Brentwood)....5
Aug. —The Gray Horizon (Sessue Hayakawa)....5
Aug. —A Sage Brush Hamlet (Wm. Desmond)....5
Aug. —The Pagan God (H. B. Warner)....5
July —The Woman Michael Married (Bessie Barriscale)....5
July —Man's Desire (Lewis Stone)....5
July —A Man's Country (Alma Rubens)....5
July —The Man Beneath (Sessue Hayakawa)....5
June —Better Times (Brentwood Special)....5
June —Bare Fisted Gallagher (William Desmond)....5
June —Broken Threads (Bessie Barriscale)....5
June —The Man Who Turned White (Warner)....5
June —In Search of Arcady (Billie Rhodes)....5
May —His Debt (Sessue Hayakawa)....5

STRAND COMEDIES

Sept. 28—Mixed Drinks....1
Sept. 21—Truly Rural....1
Sept. 14—Betty's Back Again....1
Sept. 7—A Fair Sample....1
Aug. 31—His Love Letters....1
Aug. 24—Who's with the Baby?....1
Aug. 17—Meet the Wife....1
Aug. 10—Good Gracious Grace....1
Aug. 3—Betty and the Boys....1
July 27—Winning Him Back....1
July 20—Jimmie's Doggone Luck....1

CHAPLIN CLASSICS

Dec. 28—The Vagabond....2
Nov. 16—The Fireman....2
Oct. 5—The Floorwalker....2

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage....1
Mar. 30—Glimpsing the Gondolas....1
Mar. 23—'Mid Sahara's Sands....1
Mar. 16—In Pyramid Land....1

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Sept. 28—Widow By Proxy (Marguerite Clark)....5
Sept. 28—Egg Crate Wallop (Charles Ray)....5
Sept. 21—Told in the Hills (Robert Warwick)....5
Sept. 21—Stepping Out (Enid Bennett)....5
Sept. 14—The Third Kiss (Vivian Martin)....5
Sept. 14—The Miracle Man (Meaghan-Compson)....7
Sept. 7—The Market of Souls (Dorothy Dalton)....5
Sept. 7—The Misleading Widow (Billie Burke)....5
Aug. 31—The Valley of the Giants (Wallace Reid)....5
Aug. 31—The Witness for the Defense (Elsie Ferguson)....5
Aug. 24—The Heart of Youth (Lila Lee)....5
Aug. 24—Out of Luck (Dorothy Gish)....5
Aug. 17—A Society Exile (Elsie Ferguson)....5
Aug. 17—Love Insurance (Bryant Washburn)....5
Aug. 10—The Virtuous Thief (Enid Bennett)....5
Aug. 10—Bill Henry (Charles Ray)....5
Aug. 3—The Dark Star (Special Cast)....5
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert)....5
July 27—A Sporting Chance (Ethel Clayton)....5
July 20—Wagon Tracks (Wm. S. Hart)....5
July 20—Rose of the River (Lila Lee)....5
July 20—Louisiana (Vivian Martin)....5
July 13—The Love Burglar (Wallace Reid)....5
July 13—The Career of Katherine Bush (Catherine Calvert)....5
July 13—Nugget Nell (Dorothy Gish)....5
July 6—The Firing Line (Irene Castle)....5
July 6—A Very Good Young Man (Bryant Washburn)....5
June 29—The White Heather (Maurice Tourneur's)....5
June 29—The Rose of Granada (Lina Cavalieri)....5
June 29—Girls (Marguerite Clark)....5
June 22—The Avalanche (Elsie Ferguson)....5
June 22—A Daughter of the Wolf (Lila Lee)....5
June 22—Hay Foot, Straw Foot (Charles Ray)....5
June 15—Secret Service (Robert Warwick)....5
June 15—Other Men's Wives (Dorothy Dalton)....5

SHORT SUBJECTS

Sept. 28—Paramount Magazine, Tire Builders, etc....1
Sept. 28—Post Nature Picture, When Nature Smiles....1
Sept. 28—Burton Holmes, Metropolis of Formosa....1
Sept. 28—Briggs, The Fotygraft Gallery....1
Sept. 28—Sennett Comedy, Up in Alf's Place....2
Sept. 21—Paramount Magazine, Afield with Dog and Gun....1
Sept. 21—Burton Holmes, The Doughnut That Did It..1
Sept. 21—Briggs, A Rainy Day....1
Sept. 14—Paramount Magazine, Forty Minutes to France.1
Sept. 14—Post Nature Picture, Voice of Gladness....1
Sept. 14—Burton Holmes, Up-to-Date Manila....1
Sept. 14—Briggs' S'prise Party N' Ever'thing....1
Sept. 14—Sennett Comedy, Back to the Kitchen....2
Sept. 7—Paramount Magazine, On With the Dance....1
Sept. 7—Burton Holmes, Paris the Magnificent....1
Sept. 7—Briggs, Skinny, School and Scandal....1
Sept. 7—Arbuckle Comedy, Back Stage....2
Aug. 31—Bray Pictograph, Chinook Salmon....1
Aug. 31—Post Nature Picture, Passing Night....1
Aug. 31—Burton Holmes, Ayudhya, Siamese....1
Aug. 31—Briggs, New Folks in Town....1
Aug. 31—Sennett Comedy, Uncle Tom Without Cabin..2
Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs)....1
Aug. 24—The Salvation Army on the Job (Holmes)....1
Aug. 24—A Sisterly Scheme (Drew)....2
Aug. 17—A Lady's Tailor (Sennett)....2
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs)..1
Aug. 17—In Siamese Society (Holmes)....1
Aug. 10—New York the Stupendous (Bray Pictographs)..1
Aug. 10—Oh! Judge How Could You (Paramount-Flagg)....2
Aug. 10—Going Down to Buenos Aires (Holmes)....1
Aug. 3—Respectable Criminals (Bray Pictographs)....1
Aug. 3—Bangkok (Holmes)....1
Aug. 3—Treating 'Em Rough (Sennett)....2
July 27—The Miracle of Montior (Holmes)....1
July 27—Little Known New York (Bray Pictographs)..1
July 27—The Immovable Guest (Flagg)....2
July 20—Among Those Present (Sennett)....2
July 20—American Women in France (Holmes)....1
July 20—Science and Your Camera (Bray Pictographs)..1
July 13—Bunkered (Drew)....2
July 13—The Cataract of Iguason (Holmes)....1
July 13—Salvaging Torpedoed Millions (Bray Pictographs)....1
July 6—Up the Upper Parana (Holmes)....1
July 6—Charting the Sky (Bray Pictographs)....1
July 6—Trying to Get Along (Sennett)....2
June 29—"Con" in Economy (J. Mont. Flagg)....2
June 29—Plant Growth (Bray Pictograph)....1
June 29—Chateau Thierry and Beyond (Holmes)....1
June 22—Hearts and Flowers (Mack Sennett's)....2
June 22—Mysteries of Snow (Bray Pictograph)....1
June 22—Frocks and Frills of the Filipinos (Holmes)....1
June 15—Beans (Bray Pictographs)....1

FILM MARKET, INC.

(At State Rights Exchanges)

The House Without Children....7
The City of Purple Dreams....6
Who Shall Take My Life?....7
Zongar, the Dare Devil of Romance....5
The Natural Law....6
The Grain of Dust....6
The Lust of the Ages....6
Has a Man the Right to Kill?....5
Beware of Strangers....5

Releases continued on page 2664

Persuasive Peggy....6
The Spoilers....9
The Ne'er Do Well....8
The Garden of Allah....8
The Birth of Democracy....6

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart)....6
Sept. 8—A Temperamental Wife (Constance Talmadge)..6
Sept. 1—The Hoodlum (Mary Pickford)....7
Aug. 25—Burglar by Proxy (Jack Pickford)....6
June 22—Bill Apperson's Boy (Jack Pickford)....6
June 21—Sunnyside (Charlie Chaplin)....3
Auction of Souls....8
Daddy Long Legs (Mary Pickford)....7
Mary Regan (Anita Stewart)....6
Whom the Gods Would Destroy....7

FLORIDA FILM CORPORATION

(At State Right Exchanges)

Aug. —His Conscience His Guide....2
Aug. —Work and Win 'Em....2
July —Hot Sands and Cold Feet....2
July —Trial by Jury....2
June —With the Moonshine on the Wabash....2
June —His Concrete Dome....2
May —Fred's Fictitious Foundlings....2
May —Fabulous Fortune Fumblers....2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Oct. 12—Kathleen Mavourneen....5
Sept. 21—Evangeline....5
Aug. 31—Checkers....5

WILLIAM FARNUM SERIES

Oct. 12—The Last of the Duanes....5
Aug. 10—Wolves of the Night....5

TOM MIX SERIES

Oct. 19—The Speed Maniac....5
Aug. 24—Rough Riding Romance....5

THEDA BARA SERIES

Sept. 21—La Belle Russe....5

VICTORY PICTURES

Sept. 28—From Now On (George Walsh)....5
Sept. 14—Broken Commandments (Gladys Brockwell)....5
Sept. 7—The Winning Stroke (George Walsh)....5
Aug. 3—The Seventh Person (George Walsh)....5
July 27—The Sneak (Gladys Brockwell)....5
July 6—The Wilderness Trail (Tom Mix)....5
June 22—Putting One Over (George Walsh)....5
May 25—The Divorce Trap (Gladys Brockwell)....5
May 11—The Coming of the Law (Tom Mix)....5
Apr. 17—Help! Help! Police! (George Walsh)....5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5

EXCEL PICTURES

Sept. 21—The Merry-Go-Round (Peggy Hyland)....5
Sept. 14—The Splendid Sin (Madlaine Traverse)....5
Aug. 17—Love Is Love (Ray and Fair)....5
Aug. 3—Cheating Herself (Peggy Hyland)....5
June 29—Be a Little Sport (Albert Ray)....5
July 20—Rose of the West (Madlaine Traverse)....5
June 15—Cowardice Court (Peggy Hyland)....5
June 6—When Fate Decides (Madlaine Traverse)....5

SUNSHINE AND TOM MIX COMEDIES

Sept. 28—His Naughty Wife....2
Sept. 14—Dabbling in Society....2
Aug. 31—Her First Kiss....2
Aug. 24—Rough-Riding Romance (Tom Mix)....2
July 6—The Merry Jailbirds....2
June 15—Dabbling in Society....2
May 25—Virtuous Husbands....2
May 11—A Soft Tenderfoot (Tom Mix)....2
Apr. 20—The House of Terrible Scandals....2

MUTT AND JEFF CARTOONS

Sept. 28—In Spain....½
Sept. 21—Everybody's Doing It....½
Sept. 14—All That Glitters Is Not —....½
Sept. 7—In Switzerland....½
Aug. 31—Hard Lions....½
Aug. 24—Sound Your "A"....½
Aug. 17—Frozen North....½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil....2
Little Miss Deputy....2
Some Gal....2
South of Santa Fe....2
The Girl of Hell's Agony....2
The She Wolf (Texas Guinan)....5
Once to Every Man (Jack Sherrill)....6

MACK SWAIN SERIES

Ambrose' Predicament....
Heroic Ambrose....
Ambrose' Day Off....
Daddy Ambrose....

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin....6
Mickey....7
Birth of a Race....10
The Bargain (Wm. S. Hart)....6

"DANGEROUS WATERS"
(ROBERTSON-COLE)

Fantastic Story Has Shallow Depths

ALMOST peculiar composition is William Desmond's latest picture. While it offers nothing new in plot and characterization, there being the familiar conflict of rejected hero endeavoring to win back his sweetheart when she is infatuated with a moral leper, still in its introductory scenes it gives promise of unfolding a note of originality. The setting for the conflict is fantastic since it conducts the spectator to a banquet where the figures of the drama appear in mythical disguise.

Here is Mr. Desmond portraying Vulcan, the god of thunder. And a husky iron moulder he makes! This fantastical trend is surefire for a time, but it soon grows monotonous. The author, to emphasize this novel twist, has forgotten to add variety. The result is shallow depths are sounded. Comes the climax with the heroine reaching the great decision. She has chosen the rotter. It is in the fifth reel and the thought arises how can it be finished on time since the drama soars with melodramatic situations. The scene is her boudoir. and Vulcan is dying on the floor, with Adonis as his assassin. A scandal upon the house of Venus sure enough.

But the author to get out of his predicament utilizes the dream situation. The heroine awakes to a proper realization of things. Mr. Desmond, by sheer force of personality, lifts the story above the mediocre level, and his support is entirely adequate. The picture is splendidly staged.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jimmie Moulton.....William Desmond
Cora Button.....Marguerita De La Motte
Victor DeLara.....Arthur Carew
Nanette .....Beatrice LaPlante
Mrs. Burton.....Ida Lewis
Dinny O'Moore.....Walter Perry
Judson .....Wm. P. DeVaull
By George Elwood Jenks.
Directed by Parke Frame.
Supervised by Jesse D. Hampton.

PRESS NOTICE—STORY

William Desmond will be the star at the ——— theatre on ——— of ——— week in his latest picture entitled "Dangerous Waters." This is a sort of depatrture for the star as it takes him out of the boundless West and sets him down in the idle rich society of New York. "Dangerous Waters" is from the pen of George Elwood Jenks, while the production has been taken care of under the supervision of Jesse D. Hampton. Mr. Desmond is supported by a brilliant supporting cast that includes such competent players as Marguerita De La Motte, who is appearing opposite the star these days, Arthur Carew, Beatrice La Plante, Ida Lewis and Walter Perry.

The picture is a tale of love and self-indulgence in the metropolis. Jimmie Moulton, the character played by Mr. Desmond, has returned to New York after a lengthy sojourn in the West. He belongs to society's inner circle and it is his object to marry Cora Burton, if he can. But she doesn't appreciate Jimmie's fine character because she is temporarily infatuated with Victor De Lara. Her sweetheart had warned her but the chains of dissipation and self-indulgence had made ber considerably fickle of heart. After a certain party she decides to make the great decision which is in favor of De Lara.

Cora is distinctly shocked when she finds him in the room and as she struggles her old sweetheart, Jimmie, comes to her rescue although he is mortally wounded in his act. Her lover opens his eyes and with his dying breath he confesses that he is in the wrong. Why? Because her reputation is at stake. Then she awakes It is all a dream. She turns to the window to see Jimmie and the sybarite fighting. Yes Jimmie is alive and fighting for her. And so she appreciates him at last.

PROGRAM READER

He belonged to one of the first families of New York but because society spelled idleness he went out West to make good. Yes he left his sweetheart behind and thought she would be cured of her infatuation for a certain society butterfly. But when he returned East he found that she was completely under the spell of the love-lizard. She was bored and wanted a new thrill. And it came at "The Feast of the Gods," a Bohemian party. The man from the West was attired as Vulcan, the god of thunder, while the sybarite appeared as Adonis.

Well Adonis didn't look much like masculine perfection when Vulcan finished with him. Still the punishment had no effect upon the girl. Indeed Adonis was piloting her into the free-love channels or dangerous waters, when the Westerner woke up. And



William Desmond is star in the Robertson-Cole feature, "Dangerous Waters"

she opened her eyes at the same time. A snappy satire on the high-jinks of smart society with a healthy hero, a delectable heroine, and plenty of rousing action. That is 'Dangerous Waters" which comes to this theatre next ——— with William Desmond.

CATCH LINES

You've seen Bill Desmond in most every kind of character but you never saw him attired as Vulcan, the god of thunder. He attends a banquet of the gods and—See "Dangerous Waters."

He had grown tired of society's idle ways so he journeyed West to make a man of himself. Perhaps she would appreciate him then. But when he returned he found her sailing on dangerous waters. What came of it? See "Dangerous Waters."

Come to the ——— theatre next ——— and see the popular Bill Desmond in a highly original role. He appears as Vulcan, the god of thunder. And what do you suppose he does? Why he licks the everlasting tar out of Adonis. Humor and pathos are vital fatcors here.

She was young and naturally she hadn't learned how to discriminate between men. She had dismissed Bill Desmond and taken up a sybarite. But Bill came through and—See "Dangerous Waters."

A society girl of blood and beauty, she had reached the age of indiscretion. She couldn't make up her mind whether to accept her old sweetheart or the sybarite. Then she dreamed and her eyes were opened eventually to the truth. See "Dangerous Waters."

"A TEMPERAMENTAL WIFE"
(FIRST NATIONAL)

Constance Talmadge Stars in Sparkling Comedy

"A TEMPERAMENTAL WIFE" may be safely put down as one of the most satisfying comedies of the season. It is made to order for Constance Talmadge, with the result she is never out of character. Like her previous pieces based upon matrimonial mix-ups, the authors have followed this pattern because it is the only logical thing to do where this spirited actress is concerned. She stands alone in the part of a temperamental wife, a runaway bride, a hoydenish girl or what you will. Her parts are all alike in personality, just as Charles Ray's are alike. So she has mellowed them into perfect representations of their kind.

She wins a bashful husband here only to lose him because she wants to. A perfectly feminine and temperamental thing to do. And she pouts because of his indifference and a certain stenographer. And the situations always discernible, but bright and sparkling withal, leap forward with spontaneous action and bubbling mirth. Only at rare intervals does the story falter. And it catches its zip with subtitles at these weak points.

A frail thing if you want to be analytical, but given life because of imagination, direction and interpretation. The picture is charming of atmosphere. The star is brilliantly supported by Wyndham Standing as the husband. A finished actor, his naturalness draws you into intimate contact. Armand Kalisz is good as an international lounge lizard.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Billie Billings.....Constance Talmadge
Senator Newton.....Wyndham Standing
Dr. Wise.....Ben Hendricks
Smith.....E. Jensen
The Count.....Armand Kaliz
By John Emerson and Anita Loos.
Scenario by John Emerson and Anita Loos.
Directed by John Emerson.

PRESS NOTICE—STORY

The latest John Emerson-Anita Loos production, "A Temperamental Wife," comes to the ——— theatre beginning ———. This should interest picturegoers not only because of the talented sponsors who have never failed to write and direct entertaining stories for the screen, but because it presents Constance Talmadge in a typical Constance Talmadge role—a role which brings out all her feminine graces, all her distinctiveness and individuality.

Miss Talmadge portrays the role of Billie Billings, a capricious, temperamental young woman who is determined to catch the bashful bachelor, Senator Newton of Nevada. He is just her kind of a man, since he has a reputation of neither speaking to nor looking at any woman. So she cleverly plays her game and entraps him with matrimony. Now the Senator has a secretary by the name of Smith. He has never told Billie that Smith is a woman. But when the honeymoon is over Billie finds out that her spouse has never told her the truth. Hence a quarrel ensues. A quarrel which leads almost to an estrangement. Billie demands that the secretary be discharged and the Senator is just as determined that Smith will remain in his employment

"You choose between Smith and me!" demands the enraged Billie. And the Senator chooses his secretary. So Billie shuts herself in her room and finds communion of spirit with an international lounge lizard, Count Tosoff de Zoolac. She even runs away with him to the Hicksville Inn and registers under his name. So the Senator hastens with his secretary to spoil his wife's pretty game. And Billie establishes her innocence and is downright sorry when she learns that her husband is not interested in Smith beyond a secretarial way. So they depart on a second honeymoon. A splendid cast assists the star.

PROGRAM READER

The scene was a country hotel at midnight. Wifey had arrived with Count Tosoff de Zoolac and registered under his name. She would show her husband, Senator Newton, tbat her heart was not to be tampered with! And hubby arrived, not to make a scene, but to be disillusioned. He thought his wife had reached the age of discretion. But he didn't know that he had married a temperamental maiden. But he forgave her when he found that she had remained truthful with him. And she learned not to distrust stenographers. Just because this one worked for another woman's husband was no reason that she couldn't have a man of her own. Thus Billie learned how to govern her jealous fancies.

This is the climax of that zippy, delectable, delightful comedy of a temperamental wife, her bashful husband, and a certain stenographer. It is written by those cele-



Constance Talmadge in her initial First National offering "A Temperamental Wife"

brated co-authors, John Emerson and Anita Loos. And you know what that means—an hour of hilarious fun. And besides you have the inimitable Constance Talmadge. See her in "A Temperamental Wife" next ———. You will vote it the best comedy of the season.

SUGGESTIONS

What excellent exploitation you have in "A Temperamental Wife!" First you have the name of the star, Constance Talmadge, who everyone likes to read about.. Feature her in every argument, every newspaper story. Then there are the authors, John Emerson and Anita Loos, who have turned out story after story for a number of screen stars. They are the leaders in their field—the field of comedy drama. There is a treat in every subtitle—every situation. Play them up big because your patrons know what to expect. You don't need to go in for sensational exploitation here. But you can use a good amount of newspaper space, teasers, stills, catch lines, and circular letters.

It would be well to mail out invitations for this picture—it is so high class. Tell that it is swift moving, peppy comedy-drama of matrimony—of a bold little minx for a wife and an extremely bashful husband. Have your paper run an article about the star every day. And see to it that the picture is publicized far in advance. Catch lines looks like the proper angle to concentrate upon. And you can write a lot of clever copy around the title and the plot. The catch lines we have written would fit excellently in your advertising scheme. The chance is here to clean up. Go to it.

Advance Information on All Film Releases

(Continued from page 2662)

The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day 5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander 5
Birth of Character.....5
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode).....
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast.....
Series of 42 Fatty Arbuckle comedies, released one each week .....
Series of 29 Charlie Chaplin comedies, released one each week .....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week.....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week.....
Series of 24 Billy West two-reel comedies.....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week.....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week.....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week.....
Series of 15 Kay Bee Union two-reel Westerns, released one each week.....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
Aug. 3—Upstairs (Mabel Normand).....5
July 27—The Peace of Roaring River (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison).....5
Aug. 15—Hign Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
Jinx (Mabel Normand).....5
Bonds of Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7
The Manx Man 7
Social Ambition 7

CAPITOL COMEDIES

Nov. 2—His Own Medicene (Parsons).....2
Oct. 19—Why Divorce (Carter De Haven).....2
Oct. 5—Oh! Bill Behave (Parsons).....2
Sept. 21—Honeymooning (Carter De Haven).....2
Sept. 7—He Did and He Didn't (Parsons).....2
Aug. 24—Close to Nature (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2
June 29—Their Day of Rest (Carter De Haven).....2

FORD EDUCATIONAL WEEKLY

Sept. 14—Going South.....1
Sept. 7—The Anglers.....1
Aug. 31—Home Made.....1
Aug. 24—Days of Real Sport.....1
Aug. 17—Caught 1
Aug. 10—God's Handiwork.....1
Aug. 3—A Genuine Panama.....1
July 27—Sweetness 1
July 20—The Town of Up and Down.....1
July 13—School Days 1
July 6—The Fable of the Olive and the Orange.....1
June 29—At the Crossroads.....1

GOLDWYN-BRAY PICTOGRAPHS

Sept. 28—Uncrowned King of Brazil.....1
Sept. 21—Hello Mars.....1
Sept. 14—Meet Nick Carter.....1
Sept. 7—The Samoan Follies.....1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers).....
The Wrath of the Gods .....
The Battle of Gettysburg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather.....
My Lady's Garter.....
Broken Butterfly .....
Romany Rye .....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Bandbox (Doris Kenyon).....6
The Blue Bonnett (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse).....5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....1
Snakeville Comedies 1
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5
When Arizona Won (Shorty Hamilton).....5

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton).....5
Aug. 11—A Favor to a Friend (Emmy Wehlen).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen).....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5

NAZIMOVA PRODUCTIONS

The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
Toys of Fate (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

The Man Who Stayed at Home (Special Cast).....7
A Man of Honor (Harold Lockwood).....5
Shadows of Suspicion (Harold Lockwood).....5
The Great Romance (Harold Lockwood).....6

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 30—When It's Time to Retire.....1
Aug. 23—Where They Go Rubbering.....1
Aug. 16—The Hon. Mr. Jap Van Winkle.....1
Aug. 9—Coral and Onions.....1
Aug. 2—Fiddlers and Acrobats.....1
July 27—The Ghost Coast.....1
July 20—Mr. Outing Instructs.....1
July 13—Put Your Cares on Ice.....1
July 6—A Hair Raising Journey.....1
June 29—A Haitian Night's Tale.....1

PATHE EXCHANGES

Oct. 5—Impossible Catherine (Virginia Pearson).....5
Sept. 28—The Twin Pawns (May Murray).....5
Sept. 21—The False Code (Frank Keenan).....5
Sept. 14—The Virtuous Model (Dolores Cassinelli).....6
Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Love Cheat (Hale-Caprice).....5
Aug. 17—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5
June 22—Oh Boy (Creighton Hale-June Caprice).....6

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Oct. 5—Tenth, The Abduction.....2
Sept. 28—Ninth, Through Iron Doors.....2
Sept. 21—Eighth, The Ring of Fire.....2
Sept. 14—Seventh, The Crawling Menace.....2
Sept. 7—Sixth, Out of the Clouds.....2
Aug. 31—Fifth, The Draught of Death.....2
Aug. 24—Fourth, In the Law's Grip.....2
Aug. 17—Third, Into the Chasm.....2
Aug. 10—Second, The Clock of Doom.....2
Aug. 3—First, The Great Gamble.....2

Releases continued on page 2666

"FLYING A" (SPECIALS (American)

Sept. 7—Six Feet Four (Wm. Russell).....5

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell).....5
July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isabel (Mary M. Minter).....5

HODKINSON SERVICE

The Bandbox (Doris Kenyon).....6
The Blue Bonnet (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Oct. 5—Count the Votes (Lloyd, Pollard, Daniels)....1
Sept. 28—Soft Money (Lloyd, Pollard, Daniels).....1
Sept. 21—He Leads, Others Follow (Lloyd, Pollard, Daniels) 1
Sept. 14—The Rajah (Lloyd, Pollard, Daniels).....1
Sept. 7—Be My Wife (Lloyd, Pollard, Daniels).....1
Aug. 31—Don't Shove (Lloyd, Pollard, Daniels).....1
Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels) 1
Aug 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighbors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1
June 8—Pistols for Breakfast (Lloyd).....1

TWO-REEL SPECIALS

Sept 7—Baby Marie's Roundup (Baby Marie Osborne)..2
May 11—His Vampy Ways (Walter Hall Comedy).....2
Jan. 19—Corinne, Come Here (Gloria Joy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2
May 25—Sixth, The Secret Assassin.....2
May 18—Fifth, The Tiger Trap.....2
May 11—Fourth, Danger Signals.....2
May 4—Third, The Human Chain.....2

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimball Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Sept. —A Scream in the Night (Special).....6
Sept. —Faith of the Strong (Lewis).....5
Nov. —Piccadilly Jim (Owen Moore).....5
Oct. —The Glorious Lady (Olive Thomas).....5
Oct. —Sealed Hearts (Eugene O'Brien).....5
Oct. —The Country Cousin (Elaine Hammerstein)....5
Sept. —A Regular Girl (Elsie Janis).....5

SPECIALS

The Undercurrent (Guy Empey).....7
Break the News to Mother (Special Cast).....6

"LOOT"
(UNIVERSAL)

Crook Melodrama Has Its Serial Moments

FROM the pages of the *Saturday Evening Post* has come the latest Universal release, "Loot," by Arthur Somers Roche. Which is not to say that because of its former connection it is only entitled to words of the highest praise. Interesting stories may suffer in translation. By this we do not mean to infer that there is anything the matter with the scenario.

What appears to be mostly at fault is the direction. True, Mr. Dowlan has taken advantage of its important elements—action and suspense—and he has incorporated a note of mystery to intrigue the mind. Yet there are bald spots in the continuity which make the picture look like a haphazard arrangement of serial episodes. A gang of crooks plot to steal a valuable necklace from a certain emissary. But they are foiled at every turn.

It is a puzzle to us why they are not caught before the final scenes what with a telephone in their underground den, and the way they "Shush-h-h-h" in groups of three during their travels. There is not much imagination put into the work and it strains credulity because of its movieish attitudes. Ora Carew is the woman in the case and a pretty one. The other players are adequate.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Pete Fielding.....Joe Girard
Williams.....Frank Thompson
Lark Ashby.....Alfred Allen
Arabin.....Wadsworth Harris
Morn Light.....Ora Carew
Hildreth.....Darrell Foss
Detective Tyron.....Arthur Mackley
Lady Gwendolyn.....Gertrude Astor
Jacques.....Frank McQuarrie
Maid.....Helen Gibson
By Arthur Somers Roche.
Scenario by Violet Clark.
Directed by William C. Dowlan.

PROGRAM READER

He had come to America to take back a valuable necklace. No thought of danger had entered his mind, not even when he was accosted at the wharf by friendly strangers. Had he known that a band of international crooks were dogging his footsteps he might have valued his life more highly. But a girl warned him of his danger. But the warning came too late. They captured him, but didn't find the necklace. So the crooks robbed the jewelry store in broad daylight, for the necklace was hidden in the vaults.

How they were eventually caught, how the Englishman recovered the jewel, how he reciprocated the girl's affection are events wbich bring a climax to a fascinating crook story—a story of mystery, action and suspense. A picture which will make your hearts beat faster—a picture of love, adventure and intrigue. That is "Loot," written by Arthur Somers Roche. Perhaps you remember reading the story in the Saturday Evening Post. Come to this theatre next ——— and see it on the screen.

CATCH LINES

See "Loot," a picture of thieves, a pretty girl and a man of honor. They were after a valuable necklace. What came of tbeir attempt to steal it? You must find out next—afternoon and evening when the picture appears at the ———.

"Leave the theatre quickly if you value your life!" With these words from a girl who was a stranger but had his welfare at heart, he left his seat with a great deal of apprehension. Did he escape danger? See "Loot."

They were members of a gang of international crooks. And they were after a valuable necklace. They thought they had covered their tracks then suddenly—See "Loot," an adaptation of the Saturday Evening Post story by Arthur Somers Roche.

A picture tense with excitement—a picture full of mystery and surprise—a picture rich in action and suspense—a picture of tbe underworld—that is "Loot." Come to the———and be entertained.

See how he jumped from the frying pan into the fire to escape the band of crooks. But for a love'y girl he might not be alive. Tbe thieves worked openly but a time came when—see "Loot," the new Universal feature.



Darrell Foss and Ora Carew, in "Loot"

PRESS NOTICE—STORY

"Loot" is the feature that holds the place of honor on the ——— theatre's program for ——— of ——— week. This is a new Universal offering taken from Arthur Somers Roche's Saturday Evening Post story of the same name. It is a tale of the underworld, which is sufficient reason why it should please picturegoers. It is seldom that this type of subject is measured with such action and suspense as are incorporated here. The author has skillfully drawn his plot which concerns the scheme to steal a valuable necklace.

An emissary of a rich Englishman comes to America to take the jewel back witb him. But he no sooner steps off the boat than he becomes a marked man. The head of the robber band travels under the name of "The Shadow" and it is this master criminal who engineers the plan of robbing the jewelry store where the necklace is deposited. Hildreth, the emissary, is conducted from the paths of danger by Morn Light, a girl who is more or less in the clutches of the Shadow. Yet good fortune doesn't follow him, for he is caught and held prisoner. The jewelry store is robbed in broad daylight by the criminals and they make their escape on the Shadow's yacht. Detective Tyron, knowing that they have no means of escape except by the water route, follows in a revenue cutter and the thieves are successfully rounded up.

The picture unfolds a rich assortment of melodramatic thrills and the suspense is cleverly worked out. It was scenarioized by Violet Clark and produced under the direction of William C. Dowlan. There is no star, but the cast is a well balanced one and contains such capable players as Ora Carew, Joe Girard, Darrell Foss and Helen Gibson.

"THE MERRY GO ROUND"
(FOX)

Peggy Hyland Stars in a Gypsy Role

THE kidnapped child idea is the piece de resistance of Peggy Hyland's newest release, "The Merry Go-Round." It is a tale of circus life with the star appearing as a gypsy ticket seller when the action opens. And because she is a member of the picturesque nomads one knows that her true identity must be established in due time. If the circus cannot be made to pay—well, it can be sold to a convenient young spendthrift. And when he proceeds to fall in love, lo and behold, gypsy "mother," in a fit of conscience, informs daughter that she is the child of the rich Pomeroys.

The action is arbitrary throughout. The parents welcome her back and duly lock her in her room. But she escapes through a window (windows are never locked for disobedient daughters), and comes back at the stroke of twelve, because she is eighteen years old at that hour. And so she has her romance without parental interruption.

The fault of this piece is its lack of continuity. Conveniences and coincidences are everywhere. And it soars to fantastic, and often ridiculous heights in its irresponsible journey. In its favor are its circus atmosphere, colorful detail, and the portrayals of the players. The faults exceed the virtues and the notes of heart interest and sympathy never find expression because of them.—Length, 5 reels.—Released Sept. 21.—*Laurence Reid.*

THE CAST

Gypsy (Afterward Susie Alice Pomeroy)
Peggy Hyland
Jack Hamilton.....Jack Mulhall
Ezekial Powers.....Edward Jobson
Andrew Pomeroy.....Edwin B. Tilton
Mrs. Pomeroy.....Vera Lewis
Charles Merryweather.....Robert Walker
Jerry Crump.....Willard Louis
Carlotta, the Gypsy Queen..Lule Warrenton
Story by Richard Washburn Child.
Scenario by Douglas Bronson.
Directed by Edmund Lawrence.

PRESS NOTICE—STORY

Peggy Hyland, the dainty Fox star, will appear at the ——— theatre next ——— in her latest comedy-drama entitled, "The Merry-Go-Round." This is an adaptation of Richard Washburn Child's story and is a sentimental subject of a girl who is reared as a gypsy and, who, when the picture opens, is a ticket seller in Crump's Colossal Combined Carnival Shows. The circus is not much of a success despite the alluring charms of Gypsy, and Jerry Crump finds it a task to make both ends meet. However, an opportunity presents itself to dispose of the show to Jack Hamilton, a young spendthrift.

One day it happens to strike the town where Gypsy was kidnapped years before. Inasmuch as Jack has fallen in love with the girl, her gypsy "mother" has a fit of conscience and confesses that the charming ticket seller is not her daughter, but was stolen in infancy from Andrew Pomeroy, the town's wealthiest citizen. Consequently Jack hastens to impart the glad news to the parents.. So Pomeroy journeys to the circus and the girl's identity is established by a photograph.

So she leaves the show and we next find her duly installed in the Pomeroy home as Susie Alice Pomeroy. Her parents are considerably shocked to find that their daughter is lacking in deportment and she further piques them because of her affection for Hamilton. They lock her in her room, but she escapes and finds shelter in Jack's car. When the clock strikes twelve they journey back to the Pomeroys, for it is her birthday and she is of age. So Andrew Pomeroy is compelled to marry the youngsters, he being a justice of the peace. Miss Hyland is thoroughly charming in the stellar role and receives excellent support.

SUGGESTIONS

Your exploitation on this picture should be based entirely with the star and the character of her story. It is a tale of circus life, of a gypsy girl who becomes a ticket seller though she is in reality a child of wealthy parents stolen in infancy. Bring out in your copy the atmosphere of the tale and use catch lines and teasers along this angle. This is a picture which should be exploited in a circus way to get across. So have the picture announced from the stage by a barker. You might have him attired like the genuine article. Have your ticket seller attired as a gypsy. The picture must stand all the advertising it can get.

As far as newspaper copy goes you might feature it as a romance of the big tents—a romance of the open life.



Peggy Hyland's latest Fox effort

PROGRAM READER

She didn t know that she was a Pomeroy. She only thought herself a lowly gypsy. So she was perfectly happy selling tickets for Crumps Combined Colossal Carnival Shows. However, the show did not make a great deal of money for its owner and when he saw the opportunity to sell it he took advantage of it. Now the new owner was Jack Hamilton, a wealthy young man, and Gypsy fascinated him so that he soon found himself in love. Then her fortune-telling "mother" confessed that the girl was stolen in infancy. Luckily the show arrived one day in Gypsy's old home town and it wasn't long before she was reunited with her parents.

How she shocked them, how she escaped from the rigid atmosphere of the house, how she came back when she found herself of age and compelled her father to marry her, are events that are interestingly told in a compelling climax. The picture is "The Merry-Go-Round," and dainty Peggy Hyland is the star. Don't fail to see this charming comedy-drama when it comes to this theatre next ———.

CATCH LINES

She was a ticket seller in a circus and a young, rich man was so fascinated by her charming manner that he bought the show and made her general manager. Then one day—See "The Merry-Go-Round" with dainty Peggy Hyland.

A romantic photoplay of circus life—that is "The Merry-Go-Round." It affords you an intimate view of circus people off parade and on the open road. Don't miss it.

She was brought up a gypsy and compelled to sell tickets in a circus. She longed to run away, yet the sawdust of the ring, the atmosphere of the show, drew her.

Advance Information on All Film Releases

(Continued from page 2664)

The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)

Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)

Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson).....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1

TRIANGLE EXCHANGES

Aug. 31—Three Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Loot (Ora Carew).....6
Common Property (Anderson, Craig, Moore).....6
The Sundown Trail (Monroe Salisbury).....6
The Woman Under Cover.....6
The Trap (Olive Tell).....6
The Ace of the Saddle (Harry Carey).....6
Major Allen's Animal Hunt (Lion Trapping).....1
A Petal on the Current (Mary MacLaren).....6
The Man in the Moonlight (Monroe Salisbury).....6
The Heart Punch (Jess Willard).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6
The Outcasts of Poker Flat (Harry Carey).....6

JEWEL PRODUCTIONS, INC.

Sept. 1—Forbidden (Mildred Harris).....6
Sept. 1—Paid in Advance (Dorothy Phillips).....6
July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2
July 7—Home (Mildred Harris).....6

L-KO COMEDIES

Sept. 24—An Oriental Romeo (Charlie of the Orient)...2
Sept. 10—A Roof Garden Rough House (Zip Monberg-Lois Nellson).....2
Sept. 8—Sinbad the Sailor (Special).....2
Aug. 20—Charlie the Hero (Charlie of the Orient).....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2

CENTURY COMEDIES

Sept. 29—Chasing Her Future (Roberts-Adams).....2
Sept. 17—A Lion in the House (Featuring Lions).....2
Sept. 3—A Village Venus (Edith Roberts-Jimmy Adams) 2
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell).....2
July 30—A Lion Special.....2
June 25—Howling Lions. Circus Queens (D. Farley)...2

STAR COMEDIES

Sept. 29—Missing Husbands (Lyons-Moran).....1
Sept. 15—Oh, Oh, Nursie (Lyons-Moran).....1
Sept. 15—Heart Trouble (Lyons-Moran).....1
Sept. 1—A Dog Gone Shame (Lyons and Moran).....1
Aug. 16—Penny Ante (Lyons and Moran).....1
Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1
July 7—Half and Half (Lyons and Moran).....1
June 30—Happy Returns (Neal Burns).....1

OKEH KOMEDIES

Oct. 6—One Lovely Night (Neal Burns).....1
Sept. 22—Bill's Finish (Ben Wilson).....1
Sept. 8—As You Were (Neal Burns).....1
Aug. 25—Billy's Hat (Ben Wilson, Neva Gerber).....1

SPUR AND SADDLE SERIES

(Ten Two-Reelers Featuring Marie Walcamp)

Oct. 6—Tempest Cody Gets Her Man.....2
Sept. 29—Tempest Cody Plays Detective.....2
Sept. 22—Tempest Cody's Man Hunt.....2
Sept. 15—Tempest Cody Rides Wild.....2
Sept. 8—Tempest Cody Flirts with Death.....2
Sept. 1—Tempest Cody Hits the Trail.....2

STAGE WOMEN'S WAR RELIEF SERIES

(Twelve Two-Reelers Featuring Famous Stars)

Sept. 29—Winning His Wife (Maude-Heming).....2
Sept. 6—A Star Over Night (Belasco).....2

WESTERN AND RAILROAD DRAMAS

Oct. 11—Winning a Bride (Heyes-Ridgeway).....2
Oct. 4—At the Point of a Gun (Morrison-Hill).....2
Sept. 26—The Crowd (Gibson-Moore).....2
Sept. 20—The Best Bad Man (Morrison-Lane).....2
Sept. 13—The Jack of Hearts (Jack Perrin).....2
Sept. 6—The Fighting Sheriff (Pete Morrison-Magda Lane).....2
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill).....2
Aug. 23—The Hidden Badge (Pete Morrison).....2
Aug. 16—The Fighting Heart (Pete Morrison).....2
Aug. 4—A Western Wooing (Pete Morrison).....2
Aug. 2—Getting Acquainted (Pete Morrison).....2

THE MIDNIGHT MAN (Serial)

Eighteen Two-Reel Episodes starring James Corbett)

Oct. 6—Sixth, The Elevator Mystery.....2
Sept. 29—Fifth, Unmasked.....2
Sept. 22—Fourth, At Bay.....2
Sept. 15—Third, Ten Thousand Dollars Reward.....2
Sept. 8—Second, Deadly Enemies.....2
Sept. 1—First, Cast Adrift.....2

ELMO THE MIGHTY (Serial)

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Oct. 6—Seventeenth, The Plunge.....2
Sept. 29—Sixteenth, Parachute Perils.....2
Sept. 22—Fifteenth, Crashing to Earth.....2
Sept. 15—Fourteenth, The Human Bridge.....2
Sept. 8—Thirteenth, Into the Chasm.....2
Sept. 1—Twelfth, Lashed to the Rocks.....2
Aug. 25—Eleventh, The Burning Den.....2
Aug. 16—Tenth, Victims of the Sea.....2
Aug. 11—Ninth, The House of a Thousand Tortures....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Climbers (Corinne Griffith).....5
The Winchester Woman (Alice Joyce).....5
The Gray Towers Mystery (Gladys Leslie).....5
The Wreck (Anita Stewart).....5
The Wolt (Earl Williams).....
Over the Garden Wall (Bessie Love).....
The Gamblers (Harry T. Morey).....
The Bramble Bush (Corinne Griffith).....5
Daring Hearts (Bushman-Bayne).....6
Belinda Puts Her Hair Up (Gladys Leslie).....5
Shadows of the Past (Anita Stewart).....5

VITAGRAPH SPECIALS

The Painted World (Anita Stewart).....5
The Third Degree (Alice Joyce).....7
Two Women (Anita Stewart).....5
From Headquarters (Special Anita Stewart).....5

BIG V SPECIAL COMEDIES

Mates and Models (James Aubrey).....2
Vamps and Variety (Montgomery and Rock).....2
Yaps and Yokels (James Aubrey).....2
Zip and Zest (Montgomery and Rock).....2
Flips and Flops (James Aubrey).....2

LARRY SEMON COMEDIES

Dull Care.....2
The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

O. HENRY (TWO REELERS)

The Guardian of the Accolade (Agnes Ayers).....2
A Ghost of a Chance (Earle-Ayers).....2
Shocks of Doom (Earle-Ayers).....2
The Buried Treasure (Earle-Ayers).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2
Toad Allen's Elopement (Nell Shipman).....2
The Canyon Hold-Up (Al. Jennings).....2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring William Duncan)

Fifteenth, The Human Chain.....2
Fourteenth, Trapped Like Rats.....2
Thirteenth, The Deadfall.....2
Twelfth, Explosive Bullets.....2
Eleventh, The Den of Deviltry.....2
Tenth, Overpowered.....2
Ninth, The Dynamite Tree.....2
Eighth, The Murder Car.....2
Seventh, The Fatal Flight.....2
Sixth, Downward to Doom.....2
Fifth, The Living Grave.....2
Fourth, The Deed of a Devil.....2
Third, The Tree Hut of Torture.....2
Second, The Plunge of Death.....2
First, The Test of Courage.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2

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WORLD FILM EXCHANGES

Nov. 24—The Poison Pen (June Elvidge).....5
Nov. 17—Dad's Girl (Jackie Saunders).....5
Nov. 10—The Steel King (Montagu Love).....5
Nov. 3—Me and Captain Kidd (Evelyn Greeley).....5
Oct. 27—Arizona Catclaw (Edythe Sterling).....5
Oct. 20—The Black Circle (Creighton Hale).....5
Oct. 13—Woman of Lies (June Elvidge).....5
Oct. 6—The Oakdale Affair (Evelyn Greeley).....5
Sept. 29—Miss Crusoe (Virginia Hammond).....5
Sept. 22—Where Bonds are Loosed (Dixie Lee).....5
Sept. 15—Forest Rivals (Arthur Ashley).....5
Sept. 8—His Father's Wife (June Elvidge).....5
Sept. 1—The Battler (Metcalf-Hammond).....5
Aug. 25—The Clouded Name (John Lowell).....5
Aug. 18—The Girl Alaska (Lottie Kruse).....5
Aug. 11—The Praise Agent (Ashley-Green).....5
Aug. 4—Coax Me (June Elvidge).....5
July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

Aug. 5—A Man's Fight (Dustin Farnum).....5
June 29—The Woman Under Oath (Florence Reed).....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts.....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

IN AND OUT OF THE WEST COAST STUDIOS

(*Continued from page 2636*)

the Baroness de Meyer. The cast includes Sam deGrasse, Clyde Fillmore, Una Trevelyn, Maude George and Mae Busch.

With Frank Mayo heading the cast, Director William Dowland soon will begin work on "The Peddler," a Saturday Evening Post story by Henry C. Rowland, picturized by Phillip Hurn.

At the Ince Plant

TWO special productions are in process of completion at the Ince studio, while three others have just been begun. In addition, the special picture by C. Gardner Sullivan, "Americanism vs. Bolshevism" is nearing completion under the direction of Fred Niblo.

Director Irvin Willatt has the supervision of the cutting and editing of "Behind the Door," a story by Gouverneur Morris in which Hobart Bosworth, supported by Jane Novak, is featured.

Charles Ray is completing his work on the so-far untitled story by Agnes C. Johnston, in which Ray portrays a youth who stutters.

First scenes have been made of "Mary's Ankle" in which Douglas MacLean and Doris May are being co-starred in the third of their series for Ince studio. Lloyd Ingraham is directing with Bert Cann in charge of photography.

The cast has been chosen, and first scenes are being made for the next Dorothy Dalton picture, being made in the East under the direction of Charles Giblyn. The story is being filmed of "Black is White," from the book by George Barr McCutcheon, of which E. Magnus Ingleton made the screen adaptation. The cast includes Holmes Herbert, Jack Crosby, Lillian Lawrence, Joseph Ranby and Claire Messereau.

Enid Bennet, who has been enjoying a long vacation, is returning to work under the direction of Fred Niblo, upon the completion by that director of "Americanism vs. Bolshevism." Her new story is by C. Gardner Sullivan, entitled "The Woman in the Suit Case."



Gladys Leslie in the latest Vitagraph production, "The Gray Towers Mystery"

Charles Ray's forthcoming picture is to be from a story written by Julien Josephson, with direction by Jerome Storm.

Script for the next Louise Glaum's special, made by J. Parker Read, Jr. Productions, is nearing completion and first scenes will be taken in a few weeks. Mr. Read is withholding the announcement of the title and the author of the story, but he declares it to be one of the most unusual fitted to his star's talents. Mr. Read has just finished supervision of the Louise Glaum subject, "The Lone Wolf's Daughter," and is preparing for a brief vacation in the mountains.

Here and There

KING BAGGOT, with Rhea Mitchell playing opposite him, has begun work in the leading role of the seventh episode of "The Hawk's Trail," being filmed under the direction of William Van Dyke at the Burston Studio. Included in Baggot's support are Harry Lorraine, Stanton Heck and Fred Wyndemere. The story for the serial was written in collaboration by Louis Burston and Nan Blair.

Preparations for the next serial in which Francis Ford will star are being made at his studio in Hollywood, while Ford, following the completion of "The Mystery of 13," is enjoying a brief vacation.

Los Angeles film men are receiving invitations for a pre-view the latter part of September, of "Out of the Dust," the eight-reel drama of early Western life, recently completed by McCarthy Picture Productions. The picture is said to be one of the most attractive offerings of pioneer subjects which have been filmed, and as a result of the success of its director, John P. McCarthy, it is said arrangements are being made by the distributing organizations for future releases.

Hank Mann has completed work on his latest comedy being produced under the supervision of Morris R. Schlank. The comedian has an energetic role as the victim of an amateur dentist who administers laughing gas. Bathing girls and other beauties form an effective combination for the comedy.

Production has been begun of the next big Geraldine Farrar vehicle, her third and last before she resumes concert work for the coming season. Her story, which is being directed by Reginald Barker, is an adaptation from a widely-known Spanish novel made by J. G. Hawks, and is said to abound in color, movement and sensation with Lou Tellegen playing opposite her. Selection of the cast after weeks of study included the following support: Mme. Rose Dione, the French actress who made her screen debut with Miss Farrar in "The World and Its Woman," Macey Harlan, also in "The World and Its Woman," Bertram Grassby, Dorothy Cummings and Milton Ross. Percy Hilburn, who has photographed Miss Farrar's other productions, again will be at the camera.

Al Jennings has begun work on the second of his series of two-reel featurettes, dramatizing the incidents in his association with Sidney Porter, better known as O. Henry, the noted fiction writer. The picture is under the direction of H. W. Bergman and Vivian Gane plays the leading feminine role opposite the former bandit. So far no name has been chosen.

First of the new series of Helen Gibson Railroad Stories soon will be in course of production, President S. L. Barnhard at present being engaged with H. M. Owens, general manager, in engaging a director and a supporting cast.

Under the direction of Alvin J. Neitz, Neal Hart, star of dramas of Western type, this week, was on location in the production of a forthcoming two-reel Western drama of modern life, the name of which so far has not been chosen.

Mel St. Clair, former director with Mack Sennett, and more recently producer of William Fox Sunshine Comedies, has been engaged by the Capital Film Company to direct a series of two-reel comedies soon to be produced at that studio. Director St. Clair and General Manager Owens at present are casting the first of the productions.



Three attractive scenes from Mary MacLaren's production, "The Bonnie, Bonnie Lassie," giving a glimpse of rural Scotland. The story is from that of Henry C. Rowland, and is presented by Universal

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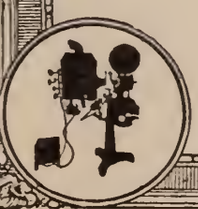
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By George R. Simms *Adapted by* Charles S. Whittaker

A Paramount-Artcraft Picture

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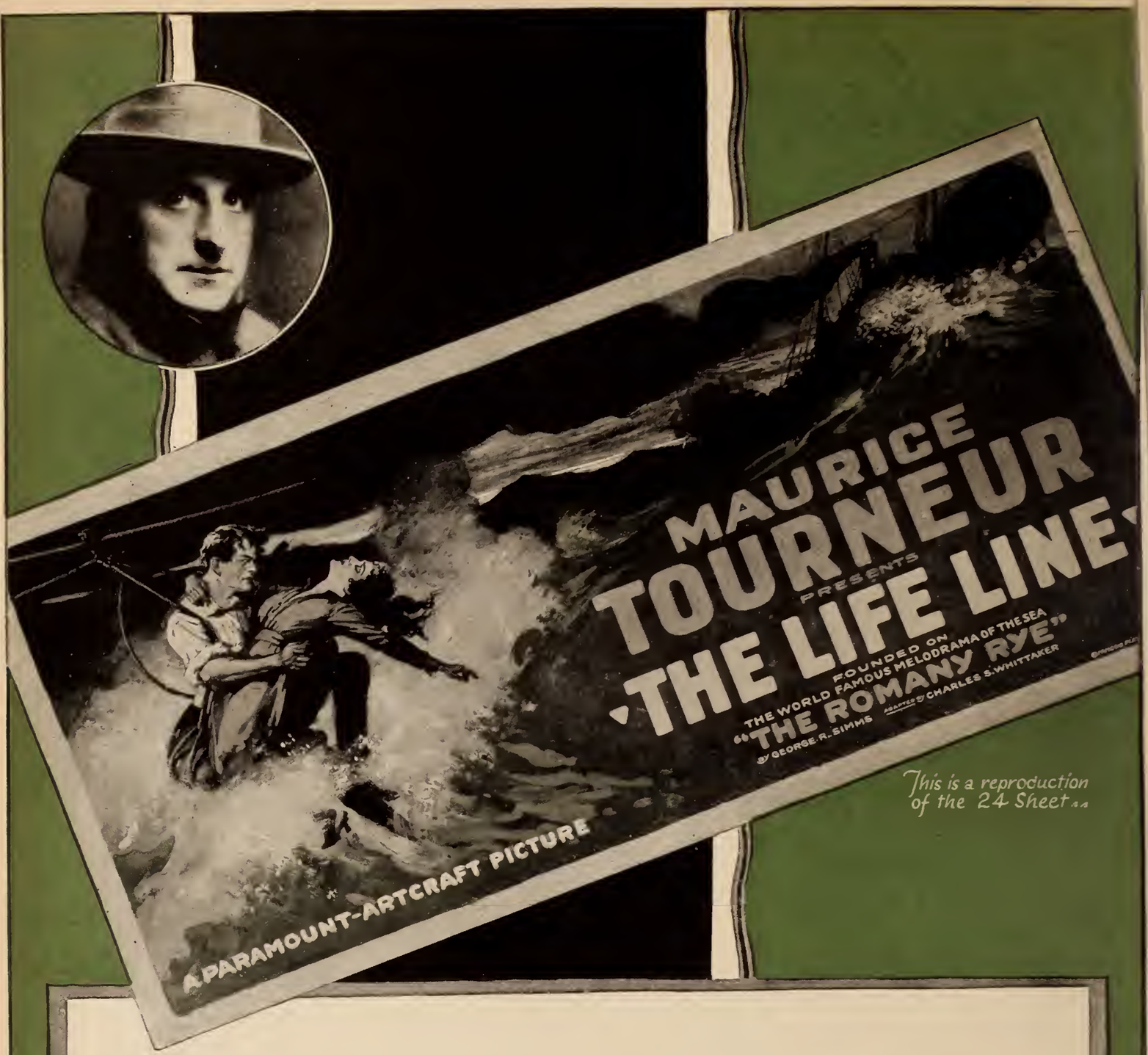
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Paramount Pictures

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

CARL LAEMMLE ANSWERS STROHEIM'S PROTEST

My dear Mr. Stroheim:

I have read your "protest to the trade" in which you object because I changed the title of your picture from "The Pinnacle" to "Blind Husbands."

If you wrote this protest merely to advertise the picture (and incidentally Mr. Stroheim), it was very clever. But if you wrote it in good faith, you could have saved yourself the cost of a page advertisement by sticking a stamp on it and mailing it to me.

Assuming that you wrote it in good faith, I will answer you in good faith:

The most serious charge you make against me is that this change of title is, to quote your own words, "*the essence of commercialism.*" In your effort to shy a brick at me, you really missed fire and hit me with a bouquet instead.

I plead guilty to the charge of getting a title that will be *commercially successful and helpful* to the man who buys my goods—the exhibitor. You are not the only author or director who has objected to a change of title. Nor are you the only one who has sought to fortify himself behind what you call art.

Art is a glorious thing in pictures, but when it comes to the *title, commercialism must come first;* otherwise there would not be enough money in it to pay for the *art!*

The true test of a title is the impression it makes on the people *before* they see the picture, not afterward. For example, there are two theatres side by side. One advertises a picture called "The Pinnacle"—a cold, impersonal, unattractive, lifeless thing. The other advertises "Blind Husbands," which conjures up life, people, red-blooded, living, breathing folks!

Which title will create a desire on the part of the people to *go into the theatre?* Your title fits the picture well enough, but who cares about a pinnacle? In fact I've even heard it accented pee-nokkle in a joking manner, a thing which would kill your picture deader than a salt mackerel.

Most authors are careless about titles—careless and short sighted. They forget that *they owe something to the people who are going to market their product.* The Universal owes every possible help to the exhibitors. That's why we help them with a masterly *selling title* like "Blind Husbands." And in doing it we have not only *not* hurt your production, but have helped it immeasurably.

So I say, here and now, to you and to authors and directors in general that I propose to change titles every time I find a *poor* one. You evidently consider the changing of titles an evil of the business, but let me tell you that, far from being an evil, it is only another evidence of the *care and thought* that are so absolutely necessary to the *artistic as well as commercial* conduct of the business.

Pride of opinion is a poor thing to judge by. That is one of the great lessons this business has taught me. I am never satisfied with my own opinion. I will listen to anybody and everybody, exhibitors, authors, directors or office boys. If any one of them has an opinion that is better than mine, I immediately acknowledge it. I recommend this plan to you.

The title "Blind Husbands" was selected from over 400 that were suggested in a contest. After it was suggested, it was submitted to dozens of smart exhibitors and *unanimously approved.*

Have you the hardihood to set your opinion up against *that!* I'm mighty sure that *I* haven't.

You've made a master-picture, Mr. Stroheim. Don't let it create any enlargement above your shoulders. Go on making great pictures. Leave the title and the rest of it to a few thousand other men on the Universal payroll, and they will attend to all the sordid routine which seems to distress you so severely.

CARL LAEMMLE.

"Damn the Torpedoes!" Deliver the Pictures.

Farragut passed the Vicksburg forts without caring three whoops what was in the channel.

In five months, or since April 1, the Hodkinson organization has run through a mined channel, has not cared three whoops about what any other firm's policies or "politics" were, has ignored the red tape and intrigues of the picture business—

and delivered the pictures.

We have delivered to the exhibitors of the United States:

Benj. B. Hampton & Eltinge F. Warner's first Zane Grey Picture, *"Desert Gold."*

Benj. B. Hampton's Great Authors' - Stewart Edward White Picture, *"The Westerners."*

J. Parker Read Jr's. Louise Glaum-Allan Dwan production, *"Sahara."*

Artco Productions starring Leah Baird in *"As a Man Thinks"* and *"The Volcano."*

Robert Brunton's production starring J. Warren Kerrigan in *"A White Man's Chance."*

National's production starring Billie Rhodes in *"The Blue Bonnet."*

Each and every one of these productions, according to its class and the price schedule adjusted to its rating, has made convincing profits for exhibitors.

And there are more to come.

What do other people's miscellaneous policies, red tape and intrigues matter to an organization that *delivers the pictures?*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

J. PARKER READ JR'S.
sensationally successful presentation of

LOUISE GLAUM in SAHARA

By C. Gardner Sullivan - - - Supervised by Allan Dwan



A nationally popular and successful production in the best theatres everywhere. Backed up with a beautiful song; backed up on the phonograph records and now backed up on *the player-piano rolls* to increase its popularity still more.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Song Roll
J104533 1.00
BEAUTIFUL SAHARA
Fox-Trot - Key of F
WELLS, KAY and BOWERS
Played by ROBERT JOYCE
Assisted by E. W.
Copyright 1919 by
RYTHMODIK RECORD MUSIC ROLLS

The First Big Production Ever Booked By The Northwest Exhibitors Circuit



James Q. Clemmer, president of an organization represented in every first run and important key city of Washington and Oregon, has signed a blanket contract for all the points represented in his Circuit membership for the first

Benjamin B. Hampton
production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Dynamically directed by EDWARD SLOMAN

With an all-star cast:
ROY STEWART
MILDRED MANNING
WILFRED LUCAS
ROBERT McKIM
FRANKIE LEE
MARY JANE IRVING
GRAHAM PETTIE

beginning with a widely advertised and exploited first run September 27 at the Clemmer Theatre, Seattle, and with immediate first runs in every important city and town in the Northwest territory.

"The Westerners" to date has had a remarkable career with the big exhibitors of the country. It has delivered even greater patronage than the exhibitors who booked it at high prices *expected.* It has the prestige of being *the first author-supervised production of the year.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Draw dividends from an investment in LAUGHS!

READY FOR STATES RIGHTS AND EXPORT

A Series of Two-Reel Comedies with the Sure-Fire Eccentric Star

BOBBY BURNS



These BOBBY BURNS comedies feature the inimitable funmaker in his best work, surrounded by a group of screen favorites

GET THIS BOBBY BURNS SERIES

BOBBY BURNS needs no introduction. You don't have to tell your public who he is. They have laughed with him for years. HIS NAME is a MAGNET at the BOX OFFICE.

Clean, rollicking mirth, liberally staged, and—to top it all—

BOBBY BURNS!

Go After This Early—Be the First in Your Territory!

CALL—WRITE—OR WIRE

JAXON FILM CORPORATION

Commercial Trust Building 1451 Broadway, New York City

REALART PICTURES

ALICE BRADY

in a picture drama based on the play in which she achieved her greatest stage success —

"SINNERS"



Written by OWEN DAVIS
Scenario by EVE UNSELL
Director, KENNETH WEBB

THE absorbing human interest story of a home-loving girl who loses courage for a moment in the great battle of life—who sins, but in her own heart only—who rises triumphant at last over the temptations of the easiest way.

There are *big names* linked with this production — names the public knows — names you can capitalize.

Just say "SINNERS" to any Realart branch manager!



THE PUBLIC IS CLAMORING FOR HIGH CLASS MYSTERY — *WAITING* FOR

"The MYSTERY OF THE YELLOW ROOM"

THIS is a mystery year. The public has suddenly turned to mystery stories and the newspapers, magazines and book publishers have been smart enough to meet the demand. If you will get behind a high class mystery *special* right now, you will find you have a house-filler. Emile Chautard noticed the fuss the public was making over mystery stories and wisely picked

"The Mystery of the Yellow Room"

as his first Mayflower special. He produced it from the startling book by Gaston Leroux, of which a special photoplay edition issues *simultaneously* with the release of the photonovel. And we defy anyone who is unacquainted with the book to say at the end of the fifth reel *who Mathilde Stangerson's mysterious enemy is!*

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street New York City


REALART
PICTURES



You Never See Real Pearls Strung On String!

BUT you have seen good pictures in cheap frames and cheap pictures in good frames.

And you have seen real actors in poor plays and poor actors in real plays.

You have seen a successful star stop suddenly in furious flight like a blazing meteor that has plunged sizzling into a lake!

And you have sometimes wished there were *more* lakes!

But you have never known failure to result from a partnership of Great Story and Great Actor.

Realart pearls are not strung on string!

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 WEST 42nd STREET, NEW YORK CITY



D.W. GRIFFITH'S "BROKEN BLOSSOMS"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

729 Seventh Ave New York City

OSCAR A. PRICE, President ... HIRAM ABRAMS, General Manager







100 PERCENT

RIVOLI
RIALTO
BROADWAY

and leading theatres everywhere

KINO

Distributed by
WORLD PICTURES







ON BROADWAY

CAPITOL
STRAND
PALACE

and all the U. B. O. time

GRAMS

Issued by
KINOGRAMS PUBLISHING CORPORATION

Rip Roaring Archie!

As mild and inoffensive a millionaire as you'd find in a day's walk and yet—to win the heart of a romance-loving girl he was willing to leave his clothes, his money, his very name, and thus start a journey around the world, naked, unaided and alone!



Produced and directed by Geo. B. Seitz

Your audience

GEORGE

BOUND an

with Margu

Released C

P

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will go wild over

B. SEITZ

N

dGAGGED

erite Courtot

ctober 26th

THE

ributors



It's a different sort of a serial; different in theme and in treatment; many thrills yet much comedy; filled with romance and adventure.

Written by Frank Leon Smith

Katherine MacDonald

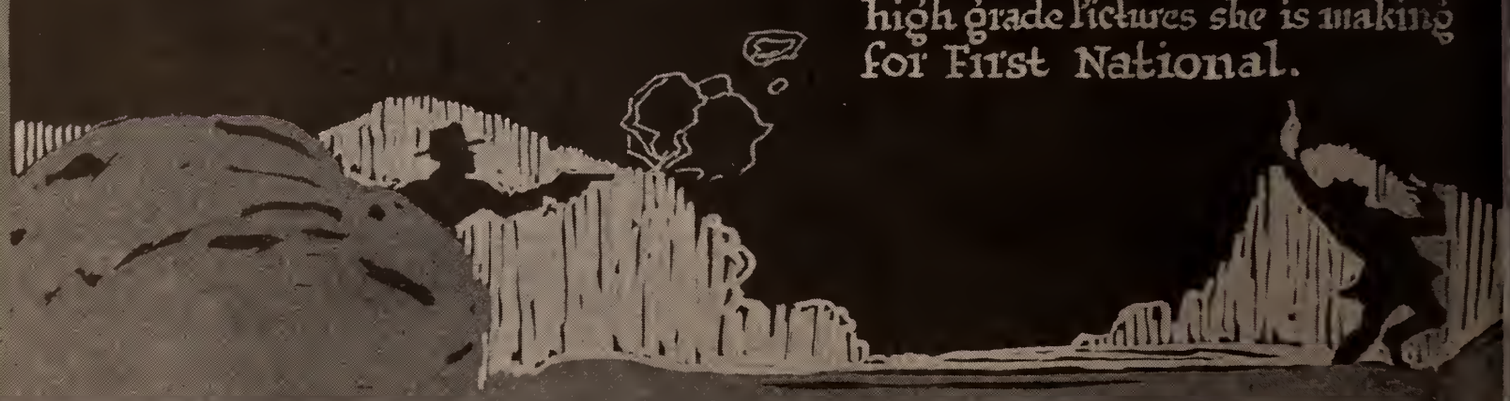
The American Beauty



Katherine MacDonald

Katherine MacDonald

The New First National Star, has developed from a bud to a full blown American beauty of the screen. She already is a great favorite for her remarkable work in "The Woman Thou gavest me." But she will grow in popularity daily with the high grade Pictures she is making for First National.



in The THUNDERBOLT"

Her Initial First National Feature



Suspicion



Penitence



Devotion

"The THUNDERBOLT"

Is a powerful domestic drama of one of the Strangest Marriages ever contracted and its peculiar outcome. It will be well worth your while to look at this Picture It is presented by the Katherine Mac Donald Pictures Corporation and directed by Colin Campbell

Released October 6th 1929 ----------

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction





First National Attractions for 1919 and 1920

Who they are:

Mary Pickford
Two Productions

Charles Chaplin
Five Productions

Constance Talmadge
John Emerson-Anita Loos Productions
Twelve Productions
to be booked in 3 series of 4 each

Anita Stewart
Twelve Productions
to be booked in 2 series of 6 each

Katherine MacDonald
A Series

Norma Talmadge
Twelve Productions
to be booked in 3 series of 4 each

Mildred Harris Chaplin
A Series

Charles Ray
Six Productions

Jack Pickford
Three Productions

D. W. Griffith
Three Productions

Marshall Neilan
Four Productions
We hold contracts for 4 during season of 1920-21

Lehrman Comedies
Twelve Productions

Where to get them!

Atlanta, Ga.	146 Marietta St.
Boston, Mass	35 Piedmont St.
Buffalo, N. Y	215 Franklin St.
Chicago, Ill	110 S. State St.
Cleveland, Ohio	402 Sloan Bldg
Dallas, Texas	1924 Main St.
Denver, Colo	1518 Welton St.
Des Moines, Iowa	Garden Theatre Bldg.
Detroit, Mich	63 E. Elizabeth St.
Indianapolis, Ind	24 W. Washington St.
Kansas City, Mo	317 Gloyd Bldg.
Kansas City, Mo	12th St. Theatre
Los Angeles, Cal	833 So. Broadway
Louisville, Ky	Nat. Theatre Bldg.
Milwaukee, Wis	402 Toy Bldg.
Minneapolis, Minn	408-18 Loeb Arcade Bldg.
New Haven, Conn	126 Meadow St.
New Orleans, La	Tulane Ave. and Liberty St
New York City	509 Fifth Ave.
New York City	729 Seventh Ave.
Oklahoma City, Okla	127 So. Hudson St.
Omaha, Nebr	314 So. 13th St.
Ottawa, Canada	Imperial Theatre
Philadelphia, Pa	1339 Vine St.
Pittsburgh, Pa	414 Ferry St.
Richmond, Va	904 E. Broad St.
St. Louis, Mo	New Grand Central Theatre
Salt Lake City, Utah	136 E. 2nd So. St.
San Francisco, Cal	134 Golden Gate Ave.
Seattle, Wash	2023 3rd Ave.
Toronto, Canada	Temple Bldg.
Toronto, Canada	Allen Theatre Bldg.
Vancouver, B. C	1318 Standard Bank Bldg.
Washington, D. C	916 G. St. N. W.

Virginia Pearson Photoplays Inc. *presents*

Virginia Pearson *with* Sheldon Lewis *in* Impossible Catherine



Produced under the Personal Direction of
John B. O'Brien

She hated men and she hated conventionality; she would neither be prim nor proper; she was WILD,—wild and untamed. But a Real Guy came along and boys—she was tamed!

Pathé Distributors

Announcing

Harold Lloyd in a series

Something like four years ago Pathe introduced a one reel comedy with an unknown young man as the star.

"Just Nuts" made an instant and spontaneous hit. It was the first of a long line of one reel comedies of a new and original kind.

They have found their way into the best houses of the country and into the hearts of the multitudes who see them.

They are the best one reel comedies that have ever been made.

Harold Lloyd need not fear comparison with any screen comedian of the day. Scores of exhibitors tell us he is the greatest of them all.



Pathé
Distributors

Special Two Reel Comedies

Now he is presented in a series of great two reel Special Comedies, meaty with laughs, peppy with pretty girls, zippy with action.

The Lloyd comedies are so popular that we advise exhibitors to get into touch with the nearest Pathe exchange at once for information concerning these new comedies.



Produced by **Hal Roach**
First Two Reel Comedy Nov. 2

Pathé Distributors

Mae Murray in



A Leonce Perret Picture

Produced by
Acme Pictures Corporation

Pathé Distributors

"The Twin Pawns"

a drama suggested by Wilkie Collins' famous novel "The Woman in White."

He stole silently into her bedroom when the clock was striking twelve, arms outstretched, and wrapped and hidden from head to foot in a ghastly winding sheet.

Why did he do it? What had he to gain?

A stirring story, well done.



Frank Keenan Productions Inc. *presents*

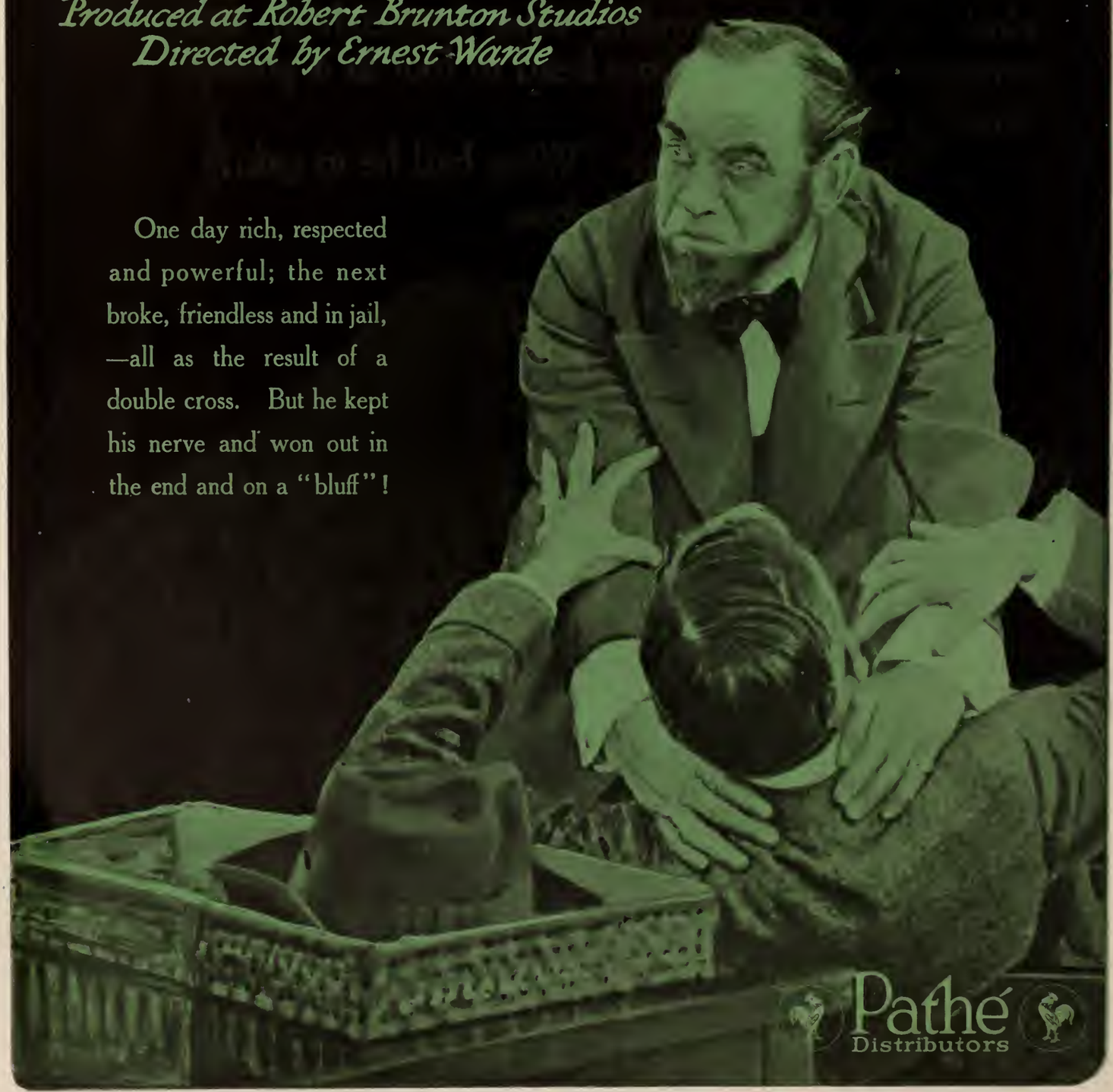
FRANK KEENAN

the masterly in

The FALSE CODE

Produced at Robert Brunton Studios
Directed by Ernest Warde

One day rich, respected and powerful; the next broke, friendless and in jail, —all as the result of a double cross. But he kept his nerve and won out in the end and on a "bluff"!



Pathé
Distributors

Standing Room Only
Despite Car Strike



Samuel Goldwyn
presents

GERALDINE FARRAR

in

The WORLD and ITS WOMAN

With Lou Tellegen

By Thompson Buchanan — *Directed by Frank Lloyd*

The finest theatre in Louisville (The Alamo) is now running two weeks solid on Goldwyn pictures. Simultaneously the manager raised his prices. He chose "THE WORLD AND ITS WOMAN" for the first days, and, despite a big car strike—"Standing Room Only."

Some reasons:

"It is an aristocrat among films."—**New York Times.**

"The strongest vehicle in which Miss Farrar has appeared on the screen."—**Los Angeles Express.**

"The star's acting is a delight. She fulfills all the requirements of her role, and looks the part to perfection."—**Philadelphia North American.**

"An elaborate recital lavishly made."—**New York American.**

"The scenes in the opera were wonderfully done, and Farrar never looked more beautiful."—**Los Angeles Record.**

"The biggest production in point of setting, story and emotional content in which she has yet appeared."—**Philadelphia Press.**

"Best Miss Farrar has had."—**New York Tribune.**

"A romance as delightful and human as ever came face to face with a camera."—**Los Angeles Herald.**

"Miss Farrar looked exceptionally well."—**Philadelphia Inquirer.**

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*



Samuel Goldwyn
presents

TOM MOORE IN LORD AND LADY ALGY

By R. C. Carton Directed by H. Beaumont

For over fifteen years this play has steadily drawn the patrons of America and England.

You will agree that there are drawing qualities which will please *your* audiences as surely as it has millions of other theatregoers.

It is a drama of the Derby with its exciting racing atmosphere.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*



Putting the Cards on the Table

We are producers, not Exhibitors, but inasmuch as various producers are seeking to secure exclusive representation for their productions in certain cities by combining with exhibitors even to the point of buying a substantial interest in their theatres, we ourselves may be compelled to build theatres in those cities to protect both the public and ourselves.

But we wish to make it clear to our friend, the exhibitor, that we will never build, acquire, or lease a theatre from choice, but only from necessity!

We are cooperating with the exhibitor, not competing with him, and we have no intention of encroaching upon his activities, but we should be unworthy of our great reputation as Producers if we were to throw up our hands whenever monopoly throws down the challenge!

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*



An Artistic Achievement that Savors of the Unique

Produced by

L. J. GASNIER

Glendale, Calif.



Now Ready for Release

L. J. GASNIER Presents
The first LEW CODY SPECIAL

"The Beloved Cheater"

Direction—Wm. Christy Cabanne
Photography—J. A. Dubray


EXCLUSIVE
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FEATURES Inc. PRESENTS

TOM MIX



in

"THE HEART OF TEXAS RYAN"

WM. N. SELIG'S

GREAT MASTER PRODUCTION

CONSIDERED BY CRITICS TO BE

TOM MIX'S BEST BET

5 REELS OF THRILLS

Stunts and Adventure

STATE RIGHTS

A Sure Box-Office Attraction

Communicate with

EXCLUSIVE FEATURES, Inc.

130 WEST 46th STREET

NEW YORK

CITY







PACKED FULL OF ACTION & THRILLS!

"The ADVENTURES of HELEN"



A 2 REEL SERIES
ONE A WEEK
FOR THIRTY WEEKS

starring
The Greatest Daredevil
of them all

HELEN HOLMES

in the most thrilling
RAILROAD MELODRAMA
EVER SCREENED

POSITIVELY
THE FINEST
SHORT SUBJECT
BOX-OFFICE
ATTRACTION
EVER OFFERED

TERRITORIAL RIGHTS
NOW SELLING

AYWON FILM
CORPORATION

NATHAN HIRSH, Pres.
729-7TH AVE., NEW YORK, N.Y.

THE STANDARD ENGRAVING CO N.Y.C.

GREETINGS

from the Screen's most vital personality



To the new distributors of Equity pictures:

Please know, more attention has been paid to detail

Greater generosity in the matter of scenic equipment

Finer concentration on scenario

Greater thought in the Selection of Supporting Players

More attention to Direction, Camera and Lighting Effects have been expended on my first



EQUITY

Picture than on any four previous productions in which I have appeared.

The unselfish spirit behind the creating of

"EYES OF YOUTH"

will reflect from every frame of the completed work.

Clara Kimball Young



With a Definite Policy of But Four Pictures a Year

EQUITY PICTURES
CORPORATION

devoted every atom of the energy of its youthful, but experienced organization to the procuring of the finest documentary material for its noted artist, CLARA KIMBALL YOUNG, and after a search of the earth's fiction marts, decided on the most potent of stage successes

"EYES OF YOUTH"

for its first release. Tense, poignant, dramatic in the extreme, adapted perfectly to screenization, replete with powerful situations—gripping climaxes and possessing a maze of highly intricate plots and counterplots—

"EYES OF YOUTH"

affords MISS YOUNG and her important supporting cast the finest opportunities any vehicle has ever offered.

It is a safe assertion to state that this is the first really big play and production

CLARA KIMBALL YOUNG

has ever appeared in, and booking returns as announced, even before the first picture is complete, bear out our belief in the potency of MISS YOUNG, as an attraction second to none.

The same dynamic energy, splendor of treatment, and accurate showmanship which has characterized the production of

"EYES OF YOUTH"



will obtain in all our future activities.

EQUITY PICTURES
CORPORATION

H. K. SOMBORN, President *JOS. SCHNITZER, Treasurer*

AEOLIAN HALL, 33 W. 42nd St., New York City

The following distributors have the honor to announce to exhibitors in their respective territories, the acquisiton of

EQUITY PICTURES

beginning with

CLARA KIMBALL YOUNG

in

"EYES OF YOUTH"

ILLINOIS—INDIANA	Greater Stars Productions, 716 Consumers Bldg., Chicago
NEW ENGLAND	American Feature Film Co., 60 Church St., Boston
NEW JERSEY (Northern)	New Jersey—Rolfe Film Corp'n, 729 Seventh Ave., New York
EASTERN PENNSYLVANIA SOUTHERN NEW JERSEY	Equity Productions, 1235 Vine St., Philadelphia, Pa.
MARYLAND, DELAWARE, DISTRICT OF COLUMBIA	James N. Ginns, Queen Theatre, Wilmington, Del.
WESTERN PENNSYLVANIA WEST VIRGINIA	First National Exhibitors Exchange, 414 Ferry St., Pittsburg.
OHIO	Equity Pictures Corporation, Sloan Bldg., Cleveland.
NEW YORK	Commonwealth Film Corporation
OREGON, WASHINGTON, MONTANA, IDAHO	G. A. Metzger, 403 Davis St., Portland, Ore.
CALIFORNIA	Equity Pictures Corporation, 1845 Allesandro St., Los Angeles, Cal.
KENTUCKY—TENNESSEE	Big Feature Rights Corporation, National Theatre Bldg., Louisville, Ky.
MINNESOTA, WISCONSIN NORTH and SOUTH DAKOTA	Wisconsin Film Corporation Toy Bldg., Milwaukee
CANADA	Jules & J. J. Allen, Allen Theatre Bldg., Toronto, Can

Coming



The Funniest Pictures of the World's Greatest Funny Man

CHAPLIN CLASSICS

World Rights Controlled by
CLARK-CORNELIUS CORPORATION

Distributed by
EXHIBITORS MUTUAL



Already Booked—

MASTBAUM'S STANLEY, Philadelphia, and the Stanley circuit.

KUNSKY'S MADISON Detroit, and the Kunsky circuit.

CLARK AND ROWLAND'S SAVOY, Pittsburgh and the C. & R. circuit.

RUBIN AND FINKLESTEIN'S CIRCUIT, Minneapolis and St. Paul.

LIBSON'S CIRCUIT, Cincinnati and Louisville.

LOEW'S METROPOLITAN CIRCUIT, New York, Atlanta and Birmingham.

RIVOLI, NewYork RIALTO, NewYork

CROWN, Houston CIRCLE, Indianapolis

ANSONIA, Butte STRAND, Baltimore

CASTLE, Chicago PALACE, Milwaukee

STATE-LAKE, Chicago

JEWEL, San Antonio

CLEMMER'S, Seattle

and hundreds of other high class theatres

CHAPLIN CLASSICS

First Release
"The Floorwalker"
October Fifth

ARCO PRESS N Y C

Sparkling, womanly, refined and greater than all these — *different*, is Alice Joyce in "The Winchester Woman" which Albert E. Smith presents. The title sounds great as you say it. It is suggestive of just what the production contains—romance, intrigue, the unusual and unexpected. It is the story of how a strong, honorable woman cleared the clouds from her own name and stood ready to sacrifice everything to save a young girl from the threatening blight of dishonor. It is a Vitagraph feature.


LARRY SEMON
COMEDIES

LARRY SEMON

A Total Investment of Two Million Dollars — The Supreme Achievement in Motion Picture Presentation

NEWMAN THEATER

FRANK L. NEWMAN, PRESIDENT — 1112 TO 1118 MAIN STREET

Kansas City, Mo.

OFFICE OF MILTON H. FELD, MGR

September 4
1 9 1 9

Dear friend Nine:

For some time past I have been wanting to write you regarding the manner in which the Larry Seamon Comedies are going over at the Newman Theater.

If you will remember, when I looked at the first one we used, there was considerable doubt in my mind and I hesitated in booking a slapstick comedy. After screening "HIS SIMPLE LIFE" for the second time, I decided to give it a trial. The result you know. We have used every Larry Seamon Comedy since and have contracted for the entire series.

I can truthfully state that no other brand of comedies shown in this theater have the entertainment values and the ability to please that the Larry Seamons' have. They are genuine comedies in every sense of the word, -- well acted, well staged, well directed and founded on good stories with as much attention to detail and continuity as the biggest features; best of all they please the Newman audiences which I believe to be the most critical in the city.

Assuring you that it is my pleasure to heartily recommend the Larry Seamon Comedies to my many exhibitor friends in this territory, I beg to remain

Cordially yours,

Milton H. Feld

Manager,
NEWMAN THEATER.

Mr. F. F. Nine,
Vitagraph
Boley Bldg.,
City.

COMEDIES

VITAGRAPH

Albert E. Smith. *President*



WILLIAM DUNCAN IN "SMASHING BARRIERS"

HIS LATEST AND BEST SERIAL

TO EXHIBITORS:-

SEE "SMASHING BARRIERS" AT YOUR EXCHANGE

IT IS FULL OF TENSE DRAMATIC SITUATIONS, THRILLS AND COMEDY.



EDITH JOHNSON

SUPPORTING

WILLIAM DUNCAN





IN

"SMASHING BARRIERS"



Emily Stevens

Starring in

"The Sacred Flame"

Written and Directed by

Abraham S. Schomer

Presented by

Schomer-Ross Productions, Inc.

E. S. Manheimer, Sales Representative, 126 W. 46th St.
New York City

The New Super-Series of Jester Comedies



Are now available at these Exchanges

Standard Film Service, H. Charnas, Cleveland, Ohio; Michigan, Ohio and Kentucky.

W. J. Lytle, Princess Theatre, San Antonio, Texas; Texas, Oklahoma and Arkansas.

Merit Film Corporation, I. E. Chadwick, 126 W. 46th Street, New York City; New York State and Northern New Jersey.

Eastern Feature Film Company, Herman Rifkin, 57 Church Street, Boston, Mass; New England States.

Peerless Film Service, Inc., E. H. Emmick, San Francisco; California, Nevada, Arizona and Hawaiian Islands.

Greater Features, Inc., Seattle, Wash., James Sheffield; Alaska, Washington, Oregon, Montana and Idaho.

Eltabran Film Company, Thomas A. Branon, Piedmont Theatre Building, Charlotte, N. C.; North and South Carolina, Virginia, Maryland, District of Columbia, Delaware, Georgia, Florida, Tennessee and Alabama.

Twentieth Century Film Company, Eugene Marcus, Philadelphia, Pa.; Southern New Jersey and Eastern Pennsylvania.

Standard Film Exchange, Albert E. Weiland, 412 Ferry Street, Pittsburgh; Western Pennsylvania and West Virginia.

Ludwig Film Company, Samuel Ludwig, Chicago, Ill.; Illinois, Iowa, Kansas, Nebraska, Minnesota, Wisconsin, North and South Dakota, Missouri and Indiana.



VR

Territorial Sales Corporation
1600 Broadway, New York City

THE TRADE MARK OF MERIT

PIONEER ATTRACTIONS

THE RECOGNIZED LEADER IN THE STATE RIGHTS FIELD

"THE BOOMERANG" with Henry B Walthall
"ATONEMENT" with Grace Davison & Conway Tearle
"THE LONG ARM OF MANNISTER" with Henry B. Walthall
"THE SINS OF THE CHILDREN" with Stuart Holmes & Alma Hanlon
"VIRTUOUS SINNERS" with Wanda Hawley
"THE GIRL FROM NOWHERE" with Cleo Madison & Wilfred Lucas
"THE HIDDEN CODE" with Grace Davison
"SUSPICION" with Grace Davison
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THEY will lean forward in their seats and their eyes will pop when they see this big story of a white man dropping to the depths. But they will come up with a bang when they see the finish.

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Hayakawa





SUPERIOR PICTURE

THE splendor and beauty of this picture would make it a great production even if it were without a big dramatic theme and an unusual actor supported by a fine cast.

But it does not have to rely on the sheer beauty of its background. It has the merit of a tension building theme that is absolutely absorbing.

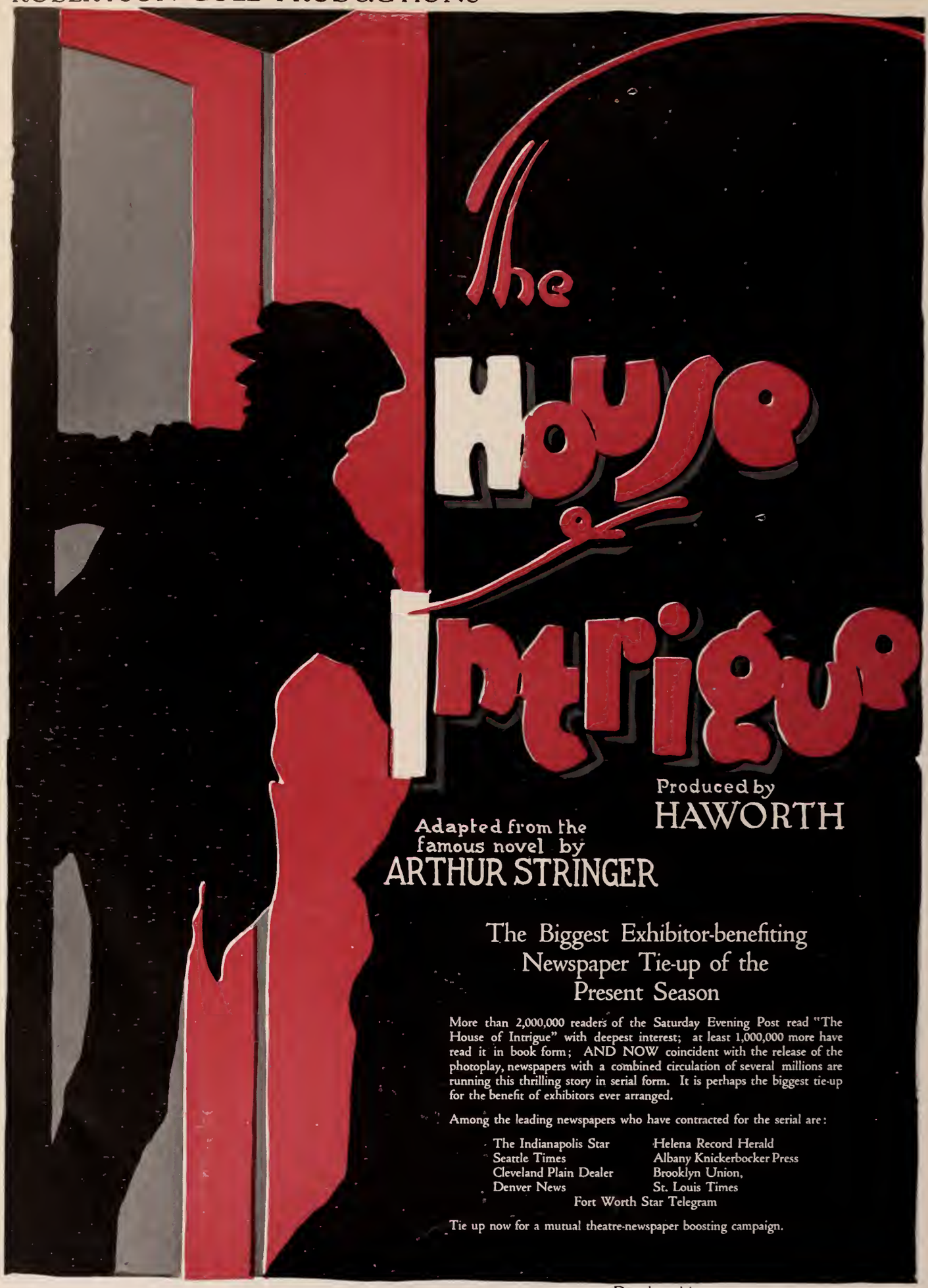
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The Dragon Painter

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Produced by
HAWORTH

Adapted from the famous novel by
ARTHUR STRINGER

The Biggest Exhibitor-benefiting Newspaper Tie-up of the Present Season

More than 2,000,000 readers of the Saturday Evening Post read "The House of Intrigue" with deepest interest; at least 1,000,000 more have read it in book form; AND NOW coincident with the release of the photoplay, newspapers with a combined circulation of several millions are running this thrilling story in serial form. It is perhaps the biggest tie-up for the benefit of exhibitors ever arranged.

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St. Louis Times
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Tie up now for a mutual theatre-newspaper boosting campaign.

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EDITH STOREY returns to the silent drama in a series of brilliantly transcendent productions released as "Superior Pictures." Her charmingly dominant *screen personality* won her a high place in the esteem of the public before her retirement to a year of unheralded war work. Her first picture will be ready in November.

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EVELYN GREELEY

in

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By EDGAR RICE BURROUGHS

An APFEL Production

IT TOWERS ABOVE THEM ALL

13

The Mystery of 13

The MOST ASTOUNDING THRILLING SENSATIONAL MYSTERIOUS SERIAL

IN 15 TWO-REEL EPISODES

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Kathleen Mavourneen

Directed by Charles J. Brabin
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MADLAINE TRAVERSE

in

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Directed by Howard M. Mitchell

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An Excel Picture of fascination

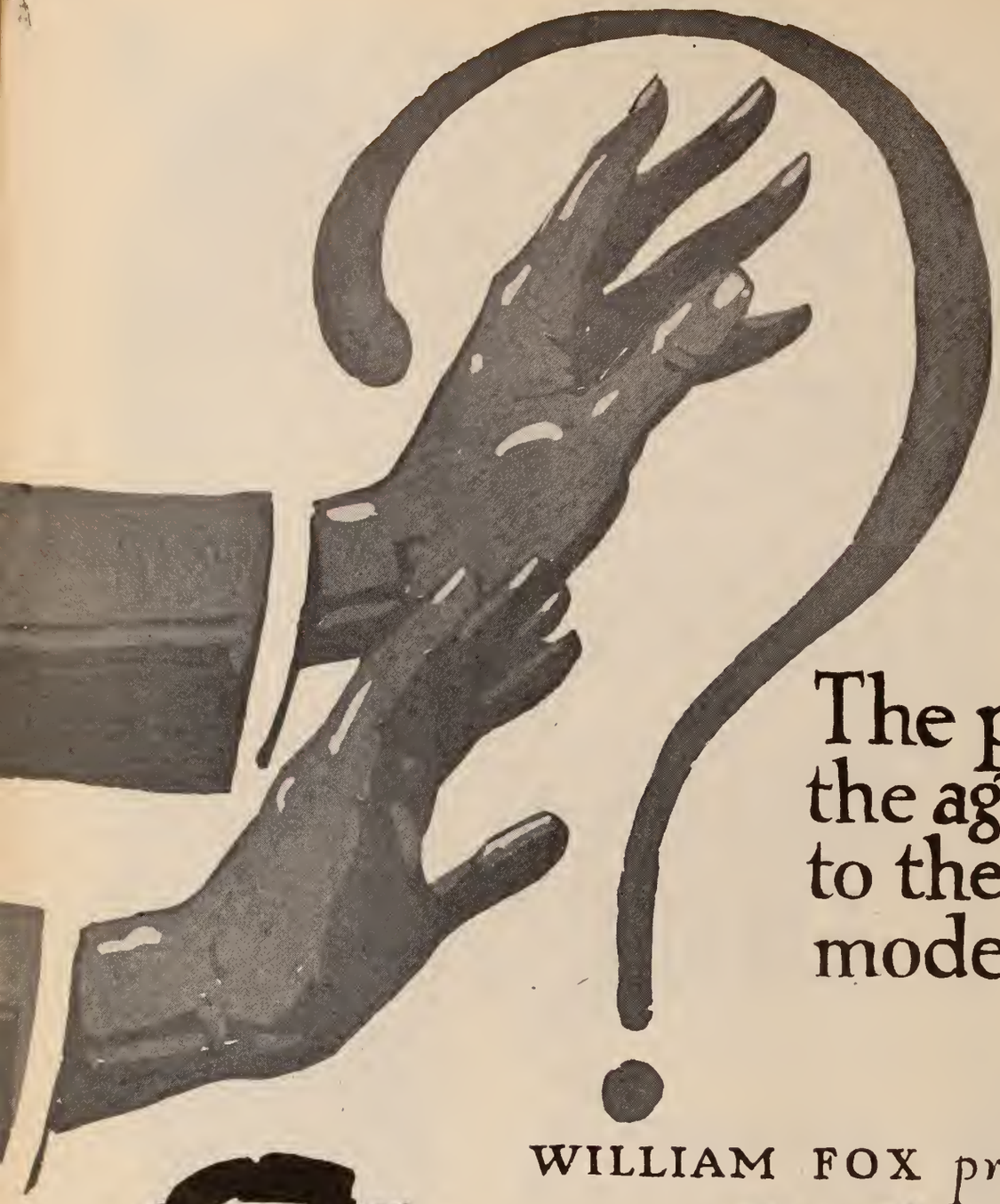




COMING!

MADLAINE TRAVERSE in LOST MONEY

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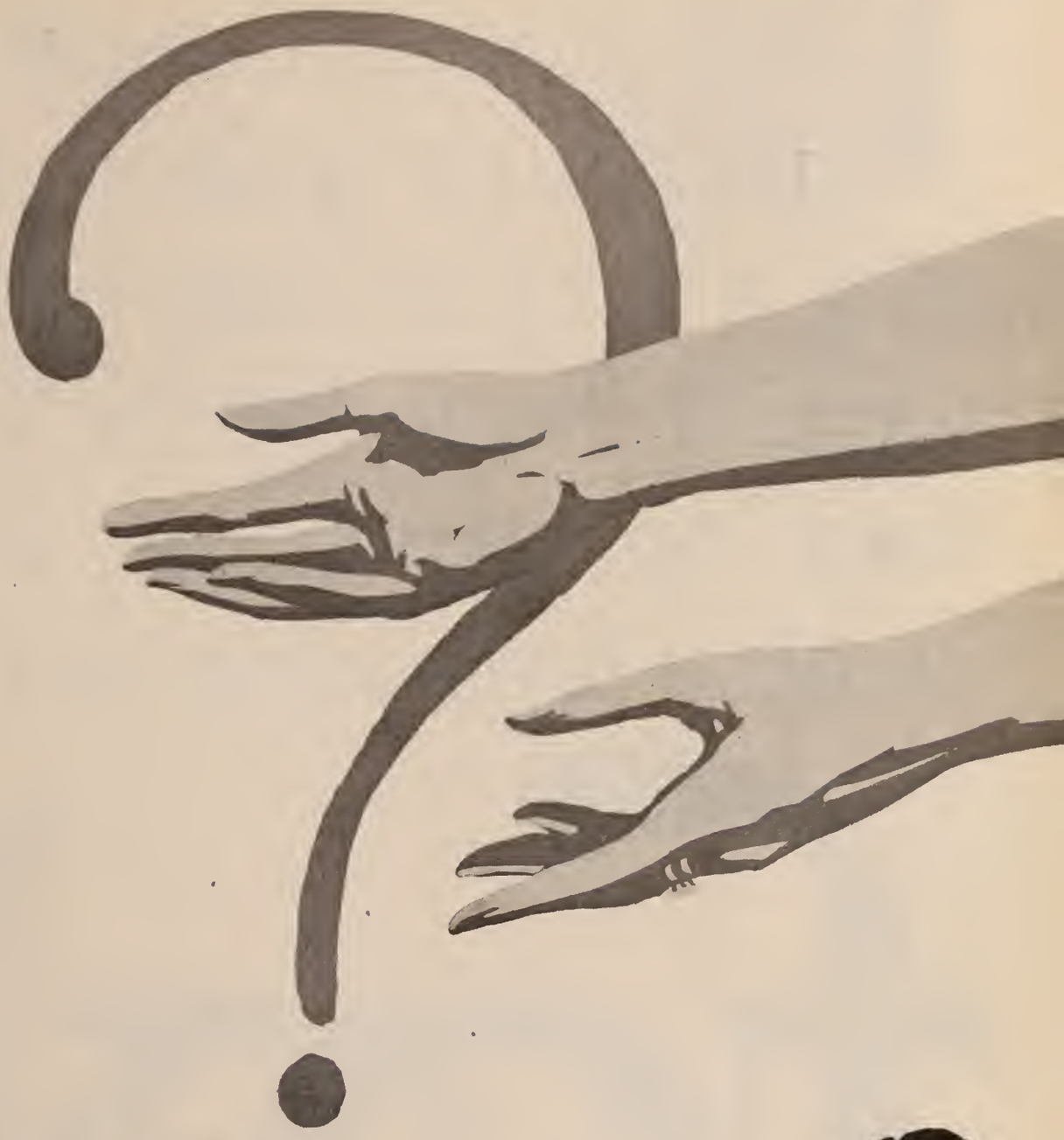
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1920 CINEMELODRAMA

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Staged by R·A·Walsh

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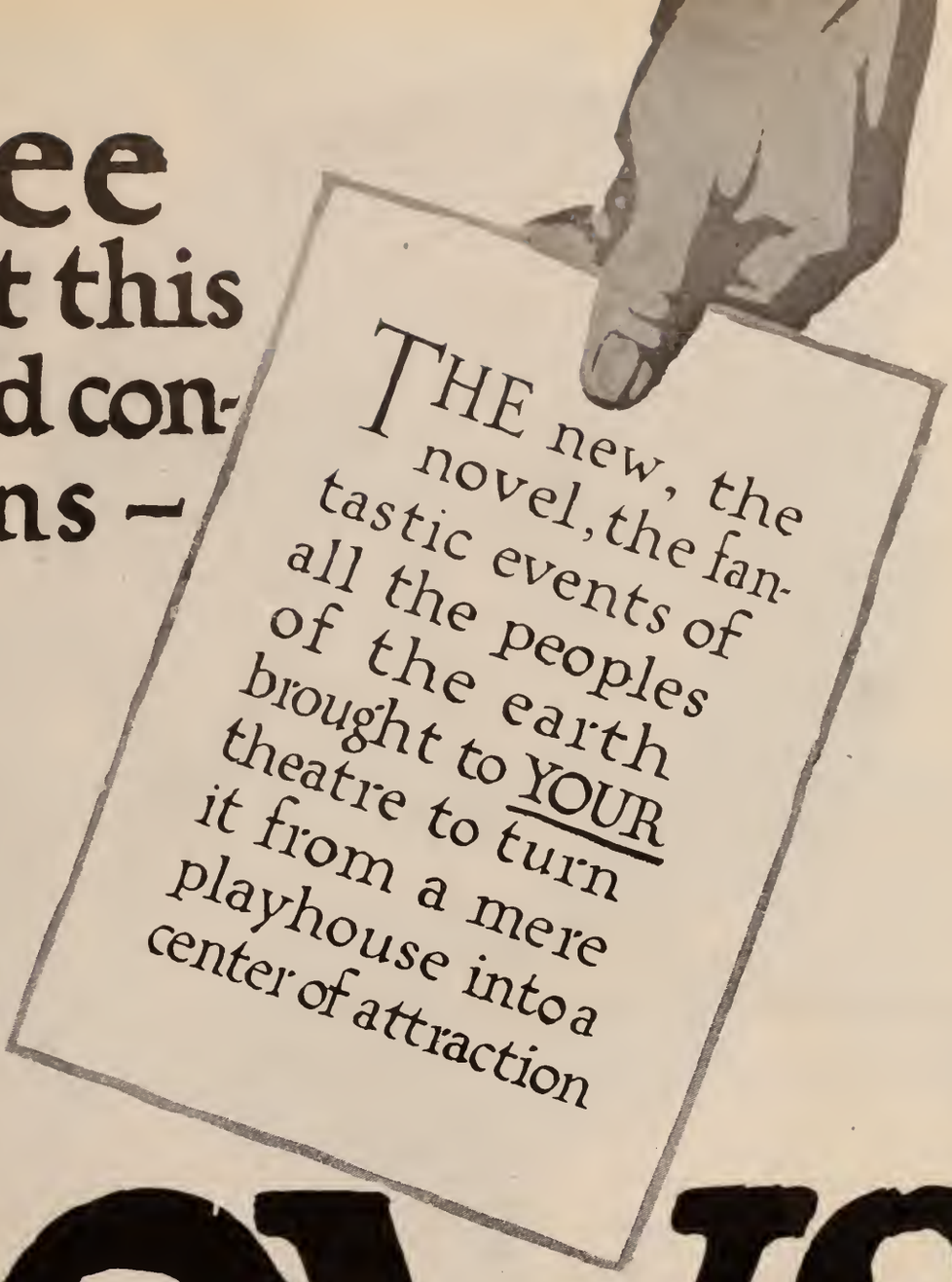
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Features – Oddities
News Events

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DAVID BELASCO



The Star
THEDA BARA

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THEDA BARA
in
La Belle Russe
By David Belasco
A Super Theda Bara Production
Directed by Charles J. Brabin

Coming THEDA BARA
in *Lure of Ambition*

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amuse and delight the world.

That's why they are tremendous box office attractions

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FOX ENTERTAINMENTS

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from WASHINGTON

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W E ATKINS FIRST VICE-PRESIDENT

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B212NYHJ 87 4 EX -TRA

GY WASHN DC 230p SEPT 20 1919

WILLIAM FOX

PRES. FOX FILM CORPN NEW YORK

IT GIVES ME PLEASURE TO ADVISE THAT EVANGELINE DID VERY SATISFACTORY BUSINESS AT THE RIALTO THIS WEEK I PERSONALLY HAVE NEVER OFFERED THE WASHINGTON PUBLIC A MORE BEAUTIFUL STORY IT COULD NOT HAVE BEEN STAGED ANY BETTER CONTINUITY WAS PERFECT THE SCENES WERE BIG AND BEAUTIFUL AND THE ACTING ALL THAT COULD BE DESIRED YOU ARE TO BE CONGRATULATED FOR GIVING TO THE INDUSTRY THIS MAGNIFICENT SPECIAL

TOM MOORE
PRES. MOORES THEATRES CORPN
WASHINGTON D. C.

from DAYTON

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1SNT A 99 NL 5 EX 955 A

WM. FOX
130 W. 46th STREET, NEW YORK

DAYTON OHIO SEPT 19-20 1919

WITH MARY PICKFORD SHOWING IN THE ROCKLIM AT THE ONE HOUSE AND DOUGLAS FAIRBANKS IN HIS MAJESTY THE AMERICAN AT THE OTHER AS OPPOSITION CHECKERS IS GOING OVER WITH TREMENDOUS SUCCESS AT ADMISSION PRICES IN EXCESS OF THOSE CHARGED AT OPPOSITION HOUSES I HAVE ALREADY EXTENDED MY WEEKS RUN AND WILL PLAY A RETURN DATE OF FOUR DAYS MORE CHECKERS IS A SURE FIRE BOX OFFICE WINNER AND I FEEL IT MY DUTY TO CONGRATULATE YOU IN GIVING THE EXHIBITORS THROUGHOUT THE COUNTRY A PICTURE WORTHY OF THEIR EFFORTS IN SECURING BIG BUSINESS.

C. J. GROSS
PROP. COLUMBIA THEATRE
[illegible], OHIO

To the Bank
To the Bank
To the Bank Bank
Bank

Golden Words for Exhibitors

FOX ENTERTAINMENTS


A
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of
rresistible
appeal·
WILLIAM FOX
presents
WILLIAM RUSSELL
in
SACRED SILENCE

WILLIAM FOX
presents

WILLIAM

in Sacred

A
VICTORY PICTURE





A supreme sacrifice for a woman's honor

FOX ENTERTAINMENTS

RUSSELL

Silence

Directed by Harry Millarde. Adapted by Roy Sommerville from the famous stage success "The Deserter."



Insure certain profits by early playing dates.



Insure **certain** profits by early playing dates!

Clean-up with WILLIAM RUSSELL *in Sacred Silence*

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One of the Funniest Two Reel Comedies Ever Released

A bevy of Pretty and Shapely Girls, combined with a story full of funny situations, make "A POOL OF PEACHES" a Real Comedy Success.



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October 4, 1919

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Take Your Audience to Europe

The ban on European travel for pleasure is off—great numbers, who have the *time,* and the *price,* are going to make the trip this fall.

"The Red Cross Travel Series"

will enable you to take your audience to the most interesting European countries—to be *first* on the ground—and to enjoy a tour backed with the extraordinary resources of your American Red Cross.

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Robert C. Bruce Scenics Beautiful
Photoplay Magazine Screen Supplement
"International" Black-and-White Comedies

Now Available for Booking at Eighteen Exchanges

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OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

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NOVELTY SHORT REEL—

"Dame Fashion Decrees"

Produced by the Master Hand of
HY MAYER
America's Famous Cartoonist

A single reel De Luxe picture that will be a positive box office magnet.

It will captivate the ladies, charm and please them.



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1600 Broadway
New York City



Motion Picture News

VOLUME XX
NUMBER 15

OCTOBER 4
1 9 1 9

The Jelly-fish Picture

What is the "Jelly-fish Picture"?

The "Jelly-fish Picture" is the production that is neither fish nor flesh; neither good nor bad; neither a "Special" nor a "Flivver"; neither a knock-out nor a "frost."

The "Jellyfish Picture" is the production whose star is pretty well known and fairly popular; whose story is still better known and must be popular, since it is used so often; whose direction must be good because it lives up to all the rules and regulations and stays resolutely within the $40,000 mark—including all overhead.

The "Jellyfish Picture" is the production of which the reviewer says, "Presents Percival Pert in his *familiar* role, and should appeal strongly to followers of that handsome delineator of manly characters, since it abounds in the tried and true situations which they like so well."

The "Jellyfish Picture" is the one concerning which the exhibitor writes on his Motion Picture News Box Office Report card, "Drew well, account of star, but disappointed." And as he drops the card in the mail box he soliloquizes, "Wonder how often I can disappoint them before they get sore?"

The "Jellyfish Picture" is summed up in the daily newspaper critic's opinion as, "Good acting and staging wasted on the usual movie clap-trap."

The "Jellyfish Picture" isn't the modest "average" picture. There's a place for the latter in the scheme of things. But the "Jellyfish Picture" is the hypocrite of films; hiding under the name of its big star or other claim to fame it seeks notice as a "Better Picture."

The "Jellyfish Picture" is here to-day and gone to-morrow. False hope or shady business frequently heralds its approach with resounding adjectives. Its demise brings neither a tear nor a curse.

A jellyfish is a jellyfish—first to last.

But, with all its neutrality; with all its lack of soul and substance—is the "Jellyfish Picture" a factor in the business to be neglected?

No—for the "Jellyfish Picture" is the one big handicap faced to-day by the exhibitor struggling with the problem of increasing admission prices.

No exhibitor fears the prospect of raising admission prices if he can count on a fifty-two week schedule of "The Miracle Man," "The Brat," "The Right to Happiness," "Daddy Long legs" and such productions.

But every exhibitor quails at the increased admission prospect when he reckons the number of weeks out of the fifty-two that will be snatched by the "Jellyfish Pictures."

And he can't stop them. The "Jellyfish Pictures" will reach his screen—by hook or crook. The manufacturer will declare them "Specials"; the salesman, hypnotized by his superdriving "boss," will extract a "Special" rental; the exhibitor, having paid the price, will ballyhoo them as "Specials."

And the public—only his patrons will know them at first sight for what they are—"Jellyfish Pictures."

The public knows the "Jellyfish Picture." The public remembers a "Jellyfish Picture." And the house in which it was shown.

And when admission prices have been pushed over the twenty-five cent mark many an exhibitor will pass troubled nights dreaming nightmares in which his house and his patronage have been devoured by the "Jellyfish Pictures."

The industry has declared for "fewer pictures, better pictures, and longer runs."

We are getting better pictures—and more of them.

We are getting longer runs—and more of them.

Are we getting "fewer pictures?"

We are not. And until we do, we'll continue to get more "Jellyfish Pictures." So, let's declare ourselves now for:

Fewer "Jellyfish Pictures."

Fewer pictures that are "good" because they live up to traditions and down to the mythical masses.



Speaking Editorially

"Times Do Move"

IT'S about time the magazine critics of the motion picture forgot their cynical references to custard-pie comedy. The pie has long since passed from view. Who, indeed, would toss a custard pie onto a screen crowded with bathing beauties?

The styles have changed. The custard pie that brought down condemnation because of its "brutalizing" effect on the young has given place to the more refined humor of simpering nudity.

* * * * *

Try This on Your Man

"BESIDES running slides and distributing petitions," writes an exhibitor, "what else can I do to help along the fight for the repeal of the admission tax?"

We know of one little stunt that should be possible of adoption from other political fields to the picture arena. Here it is:

Write your local Representative along these lines: "The two thousand five hundred patrons who attend the Palatial theatre each night have been conducting an interesting discussion on war taxes, particularly the tax which they pay on admissions. Next week, on our slides, we wish to quote the opinions of prominent local men, headed by yourself. Do you believe the admission tax should be repealed? Or retained? And why? May we, in the event that we do not hear from you in time for the preparation of a slide, state, 'Congressman Smith, your own Representative, is not interested in the admission tax which you pay every night and does not care to tell you his views.'"

Try it on your man. With modifications it used to work in the newspaper game. And what newspaper, boasting of its 'steen thousand readers, can compare with the picture theatre—reaching down into the heart of a politician's constituency?.

* * * * *

What's the Answer?

AN exhibitor who came into the office the other day touched on one phase of the higher rentals question.

"What gets me particularly mad," he declares, "is to have the glib salesman sit down with pencil and paper and say, 'I know this rental is far more than you ever paid before but I'll show you just how you can pay it and make money.'

"Then he goes through a mess of calculations based primarily on my doubling the admission price.

"Ye gods! I know as well as the salesman that I can advertise big, double my price and make money. But I also know that if I take that much money out of my town for one picture I am going to starve for a week or more. And when I get through starving the theoretical profit that the big special gave me will have disappeared.

"I know the financial limitations of this town and its people. On the whole their entertainment is a carefully planned item in their living expense. You can't make raids on them, willy-nilly."

Has your town "got its limitations?" Do your patrons stay away a night or two to recover from the shock of a doubled admission price?

Let's hear about them.

* * * * *

Facts and Figures

THE statistical survey of motion picture theatres and attendance which MOTION PICTURE NEWS is conducting, as told in last week's main editorial continues to show some interesting results.

Late reports, for example, would indicate that the average admission price is going still higher than the 17 cents stated last week. Likewise they indicate a greater gross revenue each day than $2,500,000—which, by the way, should have been given last week instead of the stated $1,000,000. This would bring the gross annual box office income to the neighborhood of $900,000,000.

However, the hastily compiled figures given last week, and the estimates given here, are all a bit premature. When the survey is completed MOTION PICTURE NEWS will place on record an accurate and complete analysis of the figures.

The Hope of the Industry

"YOU can't give the independent producer too much prais for the good things he does," declared J. D. Williams t us once. "If you want the picture art to grow, and you want it to have freedom in its growth—you must encourage th individual producer who does big things."

The screen itself offers the best commentary on Mr. William words. Marshall Neilan, George Loane Tucker, Allen Holuba these are the product of the right encouragement to individu genius. The productions which mark milestones in the art's progres are their response for the opportunity given them to work wit free hands and untrammeled imaginations.

"Sometimes," we have been told, "it seems as though the trad papers hesitate to break loose in super-enthusiastic praise—eve when a producer really deserves it. You seem to fear the othe fellow's jealousy. Or else you want to maintain dignity. That isn right. Go the limit when a fellow does a good job—and you hav helped the whole industry in just the proportion that you hav encouraged him on his next undertaking."

We listened to the words humbly. We have taken them to hear and promised to abide by them.

* * * * *

What Is the Percentage?

UP till recent months it was considered fairly safe figurin to estimate that in the majority of cases rentals average one-third of a theatre's gross income.

We were wondering, the other day, just what changes have com over these figures. With rental prices steadily increasing, woul the percentage of gross income be nearer one-half than one-third Or have admission prices and gross receipts kept pace with rentals

We can hear a loud denial of the latter statement from ou exhibitor readers. Well—we'd like to hear more. What percentag of your gross income do *you* consider a fair amount to pay for film service? What percentage does overhead play in your genera calculations—depreciation, etc.? What percentage of gross incom is a reasonable profit?

We don't expect anyone to answer these questions with thei books and an audit. But we would like to hear opinions. It sounds like an interesting discussion. Come on—join in.

RUMORED DUPONTS AIM AT CONTROL OF COUNTRY'S PICTURE HOUSES

THE DuPont Powder Company is reported to have made attempts to purchase several of the leading motion picture houses in Salt Lake. It has developed, says the rumor, that the company is to attempt a consolidation to control motion picture exhibiting in the United States.

Recently a meeting is said to have been held in Colorado Springs behind closed doors in an exclusive hotel of the directors of the First National Exhibitors circuit, including two prominent Salt Lake exhibitors. This is believed to have been a preliminary conference to discuss the move of the Dupont interests. Twenty directors, owners and operators of the largest circuits of motion picture houses in the United States are members of the First National.

The initial sum which the DuPont people are claimed to have placed ready for use is reported as $100,000,000. Each circuit and the houses it composes has been allotted a portion of the initial outlay of the DuPont interests as a sale price, the story goes.

Decision is said to hinge on a meeting to be held in New York on October 6.

Eight More Tried Men and True!

Additional Live Wire Exhibitors Who Form the Backbone of the Motion Picture Industry—They Help Make the Business a Success



FRANK L. NEWMAN'S name is known wherever pictures are a subject of discussion in all probability. His string of theatres includes the Newman, Royal, Regent in Kansas City and the Butterfly, Milwaukee, Wisconsin and Fourth Street in Moberly, Missouri.

"The best that money can buy for our theatres," is the rule that Mr. Newman goes on. A slide daily with the weather forecast, and in summer, distribution of ice water to all patrons are features of service found in the Newman houses. A children's play room, nursery with attendants and every other possible convenience is to be found in his houses.

"The NEWS is far superior to all other trade journals," is the verdict of this experienced showman.



JOHN T. BROGAN, of the Elite theatre, West Point, Miss., has been an exhibitor "ever since pictures first started" as he puts it himself.

He does not claim to have scored a financial success, for being a moving picture fan he first backed several ventures in his town, all of which failed, and then started a show himself. The mixed population of West Point—half of the 5,000 are negroes—makes a very difficult audience to cater to Mr. Brogan has found. In addition to other troubles he finds himself in hot water with the exchanges, and declares he has never "had one return any money for their mistakes."

"The increase in film rentals will help kill the small exhibitor" Mr. Brogan concludes.



THE Throop theatre, Brooklyn, is one of the houses of which Victor D. Stamatis is manager. His brother, Gus Stamatis is president and general manager of all houses of the concern.

The biggest features of Goldwyn, Paramount-Artcraft, First National and other specials are run, the Throop catering to the finest class of patronage. Mr. Stamatis has been among the exhibitor class since 1914.

He is a booster of the NEWS, believing it one of the greatest assets an exhibitor can have and suggests that "An exhibitor without the MOTION PICTURE NEWS is like a soldier in battle without his gun."



WALTER J. RUSSELL manages the Woodlawn theatre, Chicago, which he claims to have been the first house in the country to play the initial United Artists production, Fairbanks in "His Majesty the American," which opened there August 30.

The Woodlawn has a seating capacity of 1,600 on the main floor. There is no balcony. First run pictures are the rule and the S.R.O. sign is often to be seen, though the house runs continuously from two to twelve o'clock.

Mr. Russell was formerly treasurer of a big time vaudeville house, and came on from Brooklyn to take charge of the Woodlawn theatre. He has been an exhibitor six years.



B. W. BICKERT as manager of the Majestic Amusement Company, watches out for the Majestic, Strand and Empress theatres at Boise, Idaho; the Majestic and Orpheum theatres at Nampa, and the Empress at Meridian—which is quite a grown man's task.

Though only thirty-three, he has been in the theatre business for fifteen years, in positions ranging from stage hand to advance man and manager.

The Majestic Company is now building a new theatre in Ontario, Oregon, and planning another $275,000 house in Boise to seat 1,800. New houses in Caldwell and Payette, Idaho, are also now in prospect, and the company is looking for more houses in the territory.



THE Dixie theatre, Senath, Missouri, is in the hands of H. H. James. Against religious opposition which prevails in the town toward entertainment of any and all kinds, Mr. James has responded with the biggest productions of Universal, Paramount, Select and Goldwyn.

Again, as a cotton community, the farmers have money available only during the season, which is short. Against these handicaps Mr. James is still keeping his house above water.



H. B. McFARLING controls the destinies of the Tokio Theatre. Morehouse, Mo., and also has a half interest in the Circle theatre, Jackson, Mo. His headquarters are at Morehouse.

He finds Westerns, and big spectacular productions appealing to his clientele, rather than the society drama. a half reeler giving flashes in a forthcoming release or a full reel, exploiting a serial, as worthy the producers' thought.



F. P. MAYLARD runs the Rex theatre, Seward, Nebraska, a town of about 2,000 population. Despite the size of the town he runs the best class of pictures, in the last two years having used practically all big stars and films with such results that he is giving all productions a two-days' run.

Now, however, Mr. Maylard has adopted the policy of showing the biggest pictures for three days, commencing with Mary Pickford's "Daddy Long Legs"—and this in a town of 2,000.

On the top of it all, he predicts a record-breaking season for the coming year. He is another exhibitor who believes the NEWS is the best trade paper.

Continuing the Press Sheet Discussion

Southwest Exhibitor Suggests Sending Out Small Town Exhibitors to Do Missionary Work Among "Exploiters"

MANY small town theatres are earning only bare living expenses for their owners or managers, with numerous natural advantages available for their development into really profitable enterprises lying dormant and unrecognized, because the exhibitors will not read or use press sheets, or quicken to the pace of progress set by the cooperative efforts of the service departments maintained by producers and distributors.

This is a condition which applies in almost equal proportion to exhibitors of all brands of productions, and represents the substance of information from a number of exchange managers and salesmen who realize that before the smaller towns can give additional rental revenue there must be a local effort to first put that revenue into the box offices of the theatres.

"This territory should produce $7,500 a week more in rentals to all exchanges than it does now," declares an exchange manager in the middle west. "There are at least two hundred and fifty theatres in the territory which, with proper exploitation work by the managers, could easily afford to pay an average increase per house of $30 a week. But the exhibitors in many of the smaller towns never look at a press sheet. They resent every attempt to aid them only as a subterfuge by the exchange man or salesman to hold them up for more money. They are convinced that $7.50 a day is top money for their shows."

By C. L. Yearsley

Manager Advertising and Publicity, First National Exhibitors' Circuit

"Exhibitors Who Take Motion Out of Promotion" are the subject of a preface to the second instalment of the several hundred exhibitor opinions on the question, "When Is a Press Sheet?" for which Motion Picture News has obtained exclusive publication privileges from C. L. Yearsley, manager of publicity for First National Exhibitors' Circuit, Inc.

A salesman in the Michigan territory describes an experience with an exhibitor in a town of two thousand inhabitants as indicative of what the service departments can do for theatres, if they have the chance.

"The manager refused to pay more than $10 a day for a big special feature attraction which was literally coining money for exhibitors throughout the territory. It had played a record engagement in Detroit, and in several of the medium sized cities. This did not impress him. I quoted him $25 a day, for a two days' booking. He was furious. I showed him a press sheet, with good promotion suggestions; he looked over samples of the paper and lobby display; he read mimeographed copies of letters from other exhibitors who told of their success with the attraction. 'Nope,' he concluded, 'that doesn't mean anything here. My town's different. All this ad copy and story stuff is no good here. I'll give you $10 for one day.'

"I refused the *offer* and went on to the next town, six miles west. It, too, is a 'one-man-town.' But the exhibitor there is a young fellow, who, at that time, had been managing the house less than a month. He was formerly a jockey, and knew but little about pictures. I quoted him $25 a day, for two days, plus a percentage above a certain gross. He signed. The press sheet was a revelation to him. He had never seen one before. He decided to exploit the production heavily, and spent about $50 in advertising. The final accounting gave the exchange exactly $79 in rentals. The ex-jockey had done more business in two days, by profiting from the work of the distributors service department, than he had grossed in any one week of the four that he had managed the house. And he drew several hundred patrons from the town six miles away, where the exhibitor had declared that $10 a day, for one day, was top money, because the town 'was different.'"

There are many instances of this kind which have come to light in an investigation of conditions in all territories.

Real significance is found in the suggestion of a manager in the Southwest.

"I would be very willing," he writes, "to pay a part of the expense for sending out successful small town exhibitors to talk to the fellows who do not know how to exploit attractions. It would be excellent missionary work, and the distributors would benefit a hundred fold."

The Exhibitors Speak

Some Good in all of Them

By Lester Matt, Manager.
Strand Theatre, Flint, Mich.

I WOULD not care to express a preferenee for any one producer's press sheet. I find some good in all of them.

There is just one recommendation that I would like to make and that is that the companies that send out the press sheets to assist the exhibitors in drawing the people to their theatres would do a real favor by refraining from boosting pictures as the best when they are not the best.

The exhibitor cannot profitably keep on telling the public all the time that every big feature picture is "the best" if such is not the case.

I like to tell the public as nearly as I can just what kind of a picture they are going to see. If a picture is not "the best" that the star has ever been seen in, then I try to find something about it that is liable to make a good selling argument.

If the press sheets would devote more space in stories devised to give interesting stories about the star or about the production, instead of long strings of adjectives all tending to show that the picture is "the best" the particular star has ever been seen in, then they will come somewhere near to hitting the mark of being real first aids to salesmanship. The motion picture exhibitor today has to remember that he is a merchant offering amusement goods to the public. He has to be honest with the public, and not try to tell them that everything is the best he has ever had to offer them. Instead, he must have his selling arguments so worded that the public, having seen the picture, will not feel that they have been "sold" but rather feel satisfied.

Don't Forget the Small Town

By George A. Bleich
Manager, Empress Theatre, Owensboro, Ky.

I WONDER if those who prepare the press sheets and the advertising aids for the picture houses of the country ever realize that there is such a factor in the picture business as the "small town exhibitor."

By that I do not mean a village exhibitor or the chap at a cross roads. I mean the exhibitor in a town of about 20,000 inhabitants. I mean the exhibitor who represents more of the motion picture patrons of the United States than any other for the exhibitors who will come under the classification of the 20,000 towns and those towns of varying population but with similar conditions will, I am certain, be found the most numerous class of exhibitors.

Yet the men who sit in the big cities, or with the big city influence on them, and prepare the press sheets and advertising guides do not seem to me to consider the small town exhibitor.

If they did they would prepare advertising suggestions that would be in line with this exhibitor's facilities. They would realize that he cannot command the resources of a metropolitan exhibitor in getting up his ads. He can't command the services of engravers, artists and newspapers with all styles of type. Elaborate advertising suggestions for the most part are wasted on him. He simply can't make use of them.

What should be provided him are advertisements that will call for the use of such type as a small town printing office will have. These advertisements should be examples of effective type grouping.

They should be written to bring out the selling points of a picture and should be arranged with the typographical skill that makes the type talk their loudest. They should be in good taste but forceful.

Some producing companies are wasting fearful quantities of advertising matter. I get envelope after envelope of gush that doesn't do me any good at all.

If this was cut out as far as the small town exhibitor is concerned, and the ability and money expended concentrated on giving the small town exhibitor material that he can really use, it would be far better for the picture business.

To do this a study should be made of the small town exhibitors and their needs. I believe conditions will be found similiar throughout the country so it would be easy to prepare material that would serve generally.

The producers have been working on the theory that they can deliver a broadside of press and advertising material that will hit the whole country. This can't be done. They should direct their aim effectively. Let them group exhibitors according to the populations they serve, big cities, small towns, etc., and furnish them with press matter accordingly.

I don't think the exhibitor should be charged for mats. These mats should be furnished him and I advocate scene mats above all others. The exchanges should ask the exhibitors what mats they can use and furnish them.

"Stills" Serve a Big Purpose

By Jack Greenbaum
Manager of The Alhambra Theatre, Cleveland, Ohio.

THE greatest service to be rendered exhibitors these days is the furnishing of stills suitable for snappy advertising.

Too many stills are merely photos of the star. The costume may be different from that of the stills accom-

"Should Be Grateful For Press Sheets That Are Supplied"

(*Continued from preceding page*)

paying the previous picture, but both sets of stills are essentially the same thing—merely portraits of the star.

Again the average still has such a wealth and profusion of detail that when reduced to the usual size of a one or a two column cut, it consists of a blurred hodge-podge.

In both cases the purpose of the still has been lost. The still as I see it, should lend attractiveness to the ad, be striking enough to attract the immediate attention of a reader, and at the same time convey a definite idea of what the picture is about.

This matter is one that is worthy of considerable attention today. Newspaper advertising is of course the most important exploitation medium of the manager who depends upon drawing his patronage from a wide area of the city and not from the immediate neighborhood of the theatre.

In Cleveland, all the daily newspapers group their photoplay advertising on one page under some such title as "Photoplay Directory!" That means that your ad is surrounded on all sides by other ads. Merely increasing the size of your ad won't turn the trick. Large ads are the rule rather than the exception in Cleveland.

Hence it is the quality of the ad that must be looked into. Therefore, furnishing good stills is an important service to be rendered.

In fact, all matter for the making up of ads is of great importance. I do not think that a press book can contain too many samples of ads. These are of the greatest help to the exhibitor.

Press books ought also to always obtain a series of "mystery" or "teaser" ads. It has been our experience that whenever a snappy set of these is to be run the week before the picture is shown, their cost is quickly made up in increased attendance.

Every advertising man knows the value of playing upon the curiosity of the public. Hence I think samples of teaser ads should always be contained in press books. Of course, these must be well thought out because nothing more quickly disgusts the public than the attempted teaser ads that doesn't tease, but on the other hand insults intelligence.

The next important service to be rendered exhibitors, I think, is in the matter of cutouts. The big exhibitor no longer plasters the front of his house with posters. Posters have a definite and exceedingly high value as advertising matter in store windows and on bill boards. But the manager who desires to draw a high class crowd finds it inadvisable to plaster his theatre with one-sheet posters after the manner of many neighborhood houses.

However, this does not mean that he can afford to get along without an attractive lobby. The most natural solution to this problem is the cutout. It is attractive; it catches one's eye and it is neat.

It has been our experience that the making of a good cutout from the average one-sheet poster, is usually a very difficult matter. It seems as though the poster was gotten up without the idea ever occuring to the maker that it might be used in this way. And the services of a local artist are usually called in before the cutout is finished. This means expense.

I believe that at least one one-sheet poster gotten out with every picture ought to be made so that it could be used for a cutout. This ought to be called to the exhibitor's attention in the press book. The press book ought to show just how the finished cutout should look. The press book ought to call attention to other possibilities for cutouts made from larger posters and how the various cutout can be grouped for effective lobby displays.

The press books ought also to obtain a large amount of snappy epigramatical matter that can be used on window cards, lantern slides and handbills.

With service along these lines, I think the average exhibitor would feel that the film concern was giving him the maximum of exploitation service and help.

Should be Grateful for Them

By Henry Green

Manager, Lake Amusement Co., Minneapolis, Operating The New Lake, East Lake, Lake and Hamlin Theatres

ON the whole I think that the press sheets, heralds, posters, lobby photos and prepared ads furnished by the distributing companies are very good and that this service is one for which the men in the field may be grateful.

If there is any one suggestion more than another that I would prefer to make it is that the press sheets give us a greater abundance of original ideas on how to exploit our pictures with a minimum of advertising cost.

I am speaking from the standpoint of the independent neighborhood exhibitor. We can hardly be expected to compete with the big downtown houses which can afford to buy valuable advertising space and so, consequently, we are looking for suggestions of publicity stunts that will not tax us too hard. Frequently some good suggestion is made through the press sheets of some novel and inexpensive publicity stunt, but still more frequently the exhibitor is compelled to rely upon his own ingenuity.

To my way of thinking the press stories and the advertising matter appearing in the average press sheet of today are good stuff. There are usually plenty of short ones, long ones, a fine variety to suit the needs of the individual exhibitor and the newspaper. I am strong for the way Paramount is getting out its press sheets and advertising material. I also like the Universal and First National press sheets.

There are generally plenty of good ideas contained in this matter, and it is a credit to the advertising and publicity departments of these corporations for the evident pains they have taken to be of service. I am not an advertising man or a newspaper man and thus I do not feel that I can make any criticism of the work that is being done along that line in the moving picture industry. Their output looks good to me and would look even better if they could tack on a few extra tips on inexpensive exploitation for the benefit of the suburban house exhibitor. I realize, however, that in getting out press sheets, etc., the advertising departments are planning their work with a view to serving all classes of exhibitors in the industry, that they cannot concentrate their efforts to assist any one class in preference to another, *and just so long as the class to which I belong get equal consideration with the others I have no cause to complain.*

I feel that the men in New York who are planning all this advertising and publicity for the benefit of the exhibitors are doing a great work. It is a fine thing to see this eager desire to be of assistance to the man who is in an entirely different branch of the industry and it can only make one thing—the advancement of the general interests of the screen. I also feel that it is hardly fair for an outsider to cast any odium upon the work of these men, for they have been studying the moving picture game for years, know its every side, appreciate its needs and are constantly looking for constructive rather than destructive criticism. I am convinced that these men in New York, who have been selected as the brainiest in their profession, know their business and far be it from me to tell them how to do it.

I, like many other exhibitors, can perhaps occasionally come across with some feeble suggestion and in the end these views obtained from all corners of the continent will in the aggregate be helpful to all concerned.

Barnum was generally recognized as the greatest showman that the world ever produced. He set the pace in advertising and today there is never a circus slated to come to town but what every one in the community knows about it in advance. Advertising was the secret of all Barnum's success. The show business, whether it be the movies, the legitimate stage, or the circus, is the same today as it ever was. Consequently the exhibitor must 'circus' his attraction in order to make it a success. But owing to the fact that the needs of the downtown exhibitor, the neighborhood theatre owner and the small town exhibitor are different each must be treated in a different way. It is a big problem for the advertising men of the distributing companies to meet, but they are meeting it and hardly a day passes but what some improvement is shown.

I can find little fault in the average posters, slides, heralds and lobby photos that are gotten out today, but of course there is always room for improvement. I have much use for this class of material and find that it is of great importance. Occasionally I get something that is not up to snuff, but *these occasions are fast becoming rare* and I hope and expect that some day they will become as extinct as the Dodo bird.

Posters Showing Star of Film

By E. C. Ebel, Manager

Penn Square Theatre, Cleveland, Ohio

MORE posters showing merely the star of the picture ought to be gotten out. The manager who wishes to depend chiefly upon posters for his display and at the same time maintain a quiet, dignified front for his theatre is up against it.

Too many posters show murders, stranglings, convicts and the like. Get four or five posters of this sort out in front and your house looks like a dime museum. It certainly doesn't look like a place into which mothers want to bring their children.

Furthermore, posters often don't correspond with the picture. Apparently they're made from scenes afterward eliminated. This ought to be guarded against.

In my opinion a bright colorful poster showing the star in the costume worn in the picture is the very best sort that could be got out.

To turn to the matter of press sheets these should contain samples of ads, small write-ups that can be placed with neighborhood papers and used in house programs—and snappy lines that can be used on handbills.

Of course these should always have a central idea that can be carried out through the entire exploitation campaign.

Looks for "Snap" in Press Sheet

By A. Dessauer, Manager.

Plaza Theatre, Cleveland, Ohio.

SNAP, snap and more snap. That's what an exhibitor looks for in press sheets.

The exhibitor must have a snappy ad. He expects the press sheet to furnish him with these lines.

I find that the press sheets of Metro and First National are good in this respect.

Samples of ads are also good.

In the matter of posters, I think film companies ought to spend more time on their one sheet posters and less on the larger ones. Large posters don't lend themselves to attractive display in the average picture house. They're unwieldy and hard to handle. A greater variety of one-sheet posters would be better.

One of the greatest difficulties exhibitors have to contend with is posters made from scenes subsequently cut out of the picture.

I lost many a patron through them until I learned to watch out for them. People would come to me and say that they wanted to see the picture because of a scene advertised on the poster and then when they got into the theatre the scene was never in the picture. They regarded the matter as though they had been lured into the theatre under false pretenses.

This matter cannot be emphasized too greatly.

An occasional attractive cut-out ought also to be furnished. These make a pleasing variation in lobby displays.

TIMELY TOPICS IN COMMENT

Prosperity is With Us!

Cleveland Exhibitor Glad Because Pictures Become Better as the Prices Go Up

THE question came up the other day, as to why motion pictures are so prosperous these days. The discussion arose following the statement of an exhibitor, Frank Losee, manager of the Alhambra theatre, Akron, that his house had more than doubled its receipts last month over last year at the same time.

The answer was the same from several exchange managers whom he consulted. Business went up when the standard of the motion picture went up. It kept up when the intelligent public learned that the screen was both instructive and entertaining, at a comparatively low expenditure of money. And it keeps going up because it is right in step with the times.

In the first place, money seems to have lost its value. After all, spending is a habit, and when the habit is once contracted, it is no longer a serious operation to part with the coins of the realm. Every thing costs a lot of money these days. Nobody can expect to get any change back. So it was a simple thing to boost the prices of the movies, and get away with it without any friction.

But, the producers and the exhibitors were wise. They boosted their merchandise when they boosted their prices. That's more than many merchants can say. And the public appreciates the value received and is willing to support the industry as never before. There are more motion picture theatres here than ever before. They all show better pictures than ever before. And a point to be considered with great care, is that they all advertise much more extensively than ever before.

Formerly the movie house was unattractive, if not unsanitary. Now, in Cleveland, the motion picture theatres far surpass the legitimate theatres in beauty of surroundings. Formerly, the movie was for the laboring class. The pictures reflect the change of clientele, and the cash box reflects the broadening out of the industry to reach a bigger field, to appeal to a vast majority instead of a minority.

W. E. Lusk, manager of the First National Exhibitors' Circuit of Ohio, speaking of the tremendous success of the picture industry this season, says that the advance is particularly noticeable in the small towns. There, where one motion picture house reigns supreme, and where everybody knows everybody else, the movie man was supreme. There was no competition. So he just ran any old films that he could get cheap on the basis that the folks couldn't go any where else any how, and he might just as well save his money. In these days, the pillars of society were not among those present at the movie entertainments. Movies were neither dignified nor intellectual enough for them.

But how is it now? Mr. Lusk has just returned from an automobile trip through the state, and he says it was astonishing to see the change in the small one-theatre towns. The houses were all modern to the extreme. Everything was of the latest: equipment, furnishings, features. Music of the better grade was prevalent everywhere. The tin piano has gone by the wayside with the dump theatre. And Mr. Lusk says that the banker and the financier and the merchant were all out in full force to see the latest pictures.

The upward trend of the times has been an intellectual as well as a financial one. And as it has advanced, it has broadened out so as to include a larger percentage of the population, and so has swelled the coffers of the exhibitors correspondingly.

C. A. Thompson, local World Film exchange manager, also had some interesting views to express anent the booming conditions of the film business in Ohio.

"Never has the exhibitor had so much to offer to the public as at the present time," said Mr. Thompson. "Why, just look at what the patron gets for his money these days, at a movie house, compared to what he gets at a legitimate theatre for ten times the price. He gets a seven-reel feature photoplay. He gets a news reel, and he gets a comedy. At the legitimate theatre he pays approximately three dollars for a seat, and sees a play that wouldn't take over an hour to show on the screen."

Why do the exhibitors give so much for the money? This question was presented to Mr. Thompson. And he had the answer ready. "After all, the movie is primarily the entertainment for the masses. And the masses measure value by quantity, rather than quality. There would undoubtedly be a certain percentage of patronage who would be contented to see a feature photoplay and then go home. But the masses want a lot of variety for their money, or they are dissatisfied. That's why the exhibitor has grown into the habit of showing comedies and news reel and novelty films all on one program."

"There is another disadvantage of showing the feature alone. It is over in an hour and a half at the latest. A show beginning at 7:30 would be over at 9 o'clock. And then what to do? The evening is broken up. It's too late to go anywhere else, and there is not enough to comprise an evening's entertainment. And so, to appease the intellectual entertainment seekers, and to satisfy the masses, quality has had to combine with quantity, and the results have been so satisfactory that every house in the territory reports the biggest business of its career."

Elsie Loeb.

What Makes High Rentals

Carl Laemmle of Universal Claims Lack of Stars Is Cause for Them

THAT film rental prices are high because there are not a sufficient number of screen stars, that the exhibitor makes a star instead of the producer, and that star-stealing has caused the high cost of film rentals is a part of a startling statement made this week by Carl Laemmle, Universal's president.

Perhaps as startling is the statement made by Mr. Laemmle in which he said he intended, through Universal, with the cooperation of the exhibitors of the country, of creating more stars than there is a demand for.

"The only reason why exhibitors have to pay such enormous rental prices for productions," Mr. Laemmle said, "is because there are not enough stars to supply the public's demand. The demand is greater than the supply. The exhibitors have made the stars, not the producer. Through their advertising and exploitation they have made the favorites even more popular. I believe there should be more stars—and when there are more the price of films will come down. With the help of the exhibitors I can make more stars, and I do not differ from any other producer. They all could make more stars."

"One of the reasons why rentals are so high is that the producers steal stars from each other. Star stealing has cost the exhibitor more money than any other two elements in the business. Every time a star has been stolen a higher salary has been the means of accomplishing the theft. And every time one has been stolen the exhibitor has paid the bill. First they make the star and then they pay more to run the picture he or she appears in. I don't know that many exhibitors know this, but I can say, that Universal, since its inception, has been the champion of the exhibitor and the real friend of the exhibitor. I may be letting out what is supposed to be confidential but I do it because the exhibitor makes my business and my success depends upon his."

"I know that exhibitors are complaining of the high prices charged for film rentals. I do not know any other way of lowering this price except through the method I have suggested, but I do know that the plan I have outlined is bound to succeed.

"I hope the exhibitors of the country," Mr. Laemmle said, "will think over this proposition. It is to their interest—and I hope the trade publications will cooperate in this matter. Common sense should tell every exhibitor that a star is his drawing power. And there is no reason on earth that there are not more stars except that the producers have not assigned more actors to leading parts. There are in this country today hundreds of actors capable of being made into star material if they are given the chance. That is what Universal intends to do. If the exhibitors of the country will watch Universal productions from now on they will see a number of heretofore supporting players cast as stars of the productions. Don't think for a moment they won't be capable—I wouldn't risk it if they were not. They simply have never been given leading roles before and now I intend to make them real stars."

"I'm asking the cooperation of the exhibitors in this matter. This is an ailment of the industry. If the exhibitor will assist us in making this new material into star material he will be benefited by the lowering of the cost of film rentals. When the exhibitor makes a star he is entitled to participate in the value of the star. They are entitled to get the star's pictures at a reasonable rate."

Taking All the Joy Out of Life

W. F. Dagon of Springfield Runs Up Against Old Story That's Ever New

BILL JONES (fictitious name), was approached in his private office by Motion Picture News' correspondent and asked the most puzzling question that could be thought of: "What is the biggest obstacle a motion picture exhibitor has to contend with, the thing that takes all the joy out of life and puts wrinkles in his brow?"

And Springfield's leading exhibitor replied: "There are several things and since you ask I will tell them to you. The first one, I believe, is the greatest of all. It is the big money that exhibitors pay out for mediocre pictures, pictures that are run with a loss because of poor production, unpopular stars and unwanted subjects."

"But why do exhibitors book such pictures," was the next question.

Jones smiled. "Because the exhibitor is powerless to prevent it. For instance, I know of a man who contracted for a certain program, booked its star series and all the bunk that went with it. Some of the pictures were absolutely not good enough to be run off in a second or third class house, yet this man had to take them all and run them, or not run them and pay for them just the same. This same fellow, by the way, has at this time a picture he will have to run or pay out $500 rental and put it on the shelf. He doesn't want to show it, and says he won't show it, but the film company is going to make him come through with the $500. They will not accept a cancellation on it. And the exhibitor is going to put the picture on the shelf and play a substitute rather than offer this mediocre production to his patrons. Can you imagine any other business doing business like that, or any business man having to lose $500 in such a manner?"

The correspondent had no answer.

"Then," Jones continued, "I know of an exhibitor who lost money on two 'stars' all last season. Each of these so-called 'stars' made eight pictures, sixteen in all, and the playing dates on them totalled over fifty days. All fifty days were bad business days at this theatre, and he knew they would be when he took the pictures, but he had to take them in order to get a few good ones. Figure the ordinary losing days caused by bad weather, sickness, counter attractions and the like, and you will see it was very difficult for this exhibitor to make any money last year."

"But hasn't there been a change made in the booking plans for the new season, the season of 1919-1920?" was the next question.

Jonesie laughed. "I haven't noticed any," he replied. "We are still doing business in the same old way, the way that the exhibitor I was telling you about 'lost his neck' on poor pictures. All the 'selective booking' stuff seems to have vanished. At least nothing has come of it as far as I am able to determine. This too, in spite of the great amount of advertising the idea was given."

"What other 'ailments' are exhibitors subjected to?" came next.

Jones hesitated a moment. Then he replied: "I think the music tax is next in line. This is a subject that gets me mad all over just to think of it. Imagine having to pay a tax on music that is used by our orchestra when it is making that music popular and salable. It's ridiculous. Why, every day our director receives a batch of new music by mail. There is nothing on it to indicate that it is taxable music. Song pluggers visit the theatre and try and put over their songs. They take the orchestra out to lunch, fill them up with copies of their newest stuff, and urge them to play it. Then we have to pay a tax on it. Yes, we are paying ten cents a seat to make music popular at the music counters. But we are only paying it as a protective measure, and we have instructed our musical director not to play any of the taxable music only when absolutely necessary."

"Is there anything else that the motion picture exhibitor has to put up with that seems unfair?" followed.

"Yes, there is," Jones replied. "That is the practice of some of the film companies of sending films C. O. D. when our checks fail to get in on time—through no fault of ours—even when we have deposits up aggregating several thousand dollars. It's humiliating and unjust to have to pay the express company the price of the film rental simply because the mail was slow or some employe in the shipping room wasn't notified that Henry Smith's check was in O. K. Companies are doing this that we have paid out thousands of dollars to. And these same companies are the hardest people in the world to get a nickel out of. It's almost impossible to collect from them, or receive credit when they are short paper or photos and slides, and it sometimes takes weeks to get straightened out. It simply exhausts a man's patience, uses up much of his valuable time, and not a little postage."

"What more can you think of, Mr. Jones?"

"Well," replied the exhibitor, "I might mention the loss of business caused by delayed film shipments, days when we are kept closed because the pictures did not arrive, due to an error in bookkeeping or something at the exchange. Also the poor paper and photos some companies are sending out, and the failure of the exchanges to answer our letters and telegrams. All these things put wrinkles in the exhibitors brow and makes his life not the joy it seems. And it takes mighty good business to iron out the little creases that other fellows put into our brows."

Just as we were leaving, Jones was notified the box-office girl had quit and that the operator had split a finger doing a rewind. And one of those fine, drizzly rains was setting in which promised to stay for a week.

——Knocks on Press Sheets are Few and Far Between——

He Banks Heavily on "Paper"

By N. V. Darley,
Manager Savoy and Alpha Theatres, Atlanta, Ga.

CATERING to the serial and second run trade, I bank heavily on paper. Many a show is a good one for me or is useless as an attraction because of good or indifferent posters. Taking it by and large, I should say that 50 per cent. of my drawing power lies in my front, and this means almost exclusively poster work.

Good paper to me means plenty of action. My patrons must have snappy stuff to make them hesitate, then stop, then fish out the dime.

A great many features don't carry action in their posters. They run almost to dress and society stuff. This is all right in its way, but it must not exclude the action.

My public, as well as every other theatre's patronage, is made up of all sorts of people. There are women who are attracted by drawing room scenes and stunning gowns. There are men who would not look a second time if they saw only this kind of thing. Therefore, I say that every picture should have both.

Portraits of stars are well enough, if the star is a real drawing card. If he or she is not, it is a waste of space to post the paper on which they are the whole show. I do not advertise a star for the sake of the producer. I advertise a picture to draw people into my house to see the picture of the day.

I have no kick on the average poster color work. It attracts my crowds. The colors are bright and snappy. If they have the right sort of subject under them, they are beyond criticism. The slides and stills are also satisfactory when they show the proper action.

As to press sheets, I think that few of them are written by newspaper men. If they were, they would contain stories that would not need so much blue penciling by the editors. My press agent has to do all kinds of amputation and piecing together in order to get a short, concise story from a sheet. What on earth some stories are written for, I can't see. Surely they could not possibly do me or my show any good. I want a short story that tells in a few words what the plot is about, who the star is, who the director is. I don't want three paragraphs on the camera man, the chief scissors wielder, the office boy, the pack mule that took the traps up to location, and all that sort of junk. Picture, story, star and the name of my theatre. That is the story I must have, and the only one I can use.

Give Us Snappy Teasers

By A. K. Trakas,
Manager of the Savoy Theatre, Cleveland, Ohio.

OUR greatest need is snappy teaser ads! The press sheet that contains a number of ads which will tend to arouse the curiosity of the theatre goer and make him anxious to know what the picture is all about are the things we want.

For example something like this: Suppose the picture hinges on a bank robbery, etc., ending with the line, "Apply at the Savoy Theatre for further details," is the sort of thing we want.

No press sheet in my opinion can contain too much stuff of this sort. Newspaper notices giving critical reports of the picture and little items about the stars are valuable for use in neighborhood papers. These papers, of course, do not have photoplay editors like the big dailies. They depend upon us to furnish them with the photoplay news ready to print.

There is also considerable demand for one-column cuts which can either be used in an ad or given to these papers for their news columns.

Expedition Off for British East Africa

Famous Players-Lasky in Conjunction with the American Museum of Natural History Sends Group for Scientific-Photographic End

A PHOTOGRAPHIC and scientific expedition, designed to be one of the largest of its kind, has been sent out by Famous Players-Lasky to British East Africa and Uganda. It will have the co-operation of the American Museum of Natural History and will be known as the Vandenbergh-Paramount Expedition.

The party started from New York on Sept. 24, headed by Rev. Leonard John Vandenbergh, noted explorer and writer on Africa and its peoples. George Burbank Shattuck, scientist, and James W. Morse, chemist and photographer, were other members of the group.

In addition to its photographic aspect, important results from an ethnological and anthropological research from the research conducted by the Museum of Natural History are expected.

Tribes to Be Studied

The motion pictures which will be taken will serve primarily to set forth the characteristics and customs of the various tribes and the contrasts, one to another, which they present. Particular study will be made of the development of civilization among the tribes under British influence, the upbuilding of trade and the establishing of laws according to European and American standards. No biological or zoological research will be attempted and no picture along that line will be taken, except for such pictures of hunts and animal herds as will be necessary in describing the manner of hunting of the tribes and the sources of food supply offered by the surroundings.

Dr. Vandenbergh, who will be in charge of the party, is a priest of the Roman Catholic church and for nine years has been a missionary among the natives of British East Africa and Uganda. He is therefore thoroughly familiar with the country and the habits and customs of its inhabitants.

Dr. Shattuck, who goes as the chief cinematographer and scientist of the expedition, is a recognized authority in various branches of science, and resigned the position of professor of geology at Vassar College to go on this expedition. Formerly he was associate professor of geology at Johns Hopkins University. He has been the head of expeditions on his own account and has taken pictures in Alaska, the Yellowstone, etc.

Mr. Morris, who will be the chemist of the party and will assist in the photography, has had wide experience, starting fourtcen years ago as a newspaper photographer and having visited Cuba, Panama, Mexico, Hawaii and the South Sea Islands. In 1914 he was chosen as a member of the Stefansson relief expedition.

The Vandenbergh-Paramount expedition will go direct to Naples and from there will proceed via Suez, the Red Sea and Aden, to Mombas, British East Africa. From there the party will go to Uganda where headquarters will be established.

Announcement of the African expedition comes close upon that of the departure of a party of scientists and photographers for Alberta, Canada, to study and photograph the flora and fauna of that wild region for the educational department of the Famous Players-Lasky Corporation, and it is further intimated that other similar expeditions will in the near future penetrate other distant parts of the world under the same auspices.



Dr. George Burbank Shattuck, Dr. Leonard J. Vandenbergh, and James W. Morse

LOEW STOCK ON CURB; MOSS ABANDONS FILMS

FOLLOWING late on the heels of an announcement that the stock of United Picture Production Corporation stock had made its appearance on the curb, it is learned that stock in the Marcus Loew enterprises will make its bow to bidders in the market. This is therefore the second picture stock to make its appearance on the curb since the introduction of Famous Players-Lasky stock some time ago.

Another late announcement of the week, and one received with a degree of surprise by many in the industry, is that all of the Moss theatres which had been turned over to pictures are to return to their vaudeville policy.

Warrior Son of Simone Earns Distinction

To lie in bed well-nigh helpless for more than thirteen months with two compound comminuted fractures of the right thigh and hip earned in the great Chateau Thierry battle on July 20, 1918, and then to win athletic games and be the chief funmaker at the Labor Day carnival held at the United States General Hospital, Fox Hills, Staten Island, such is the exploit of Sergeant Peter C. E. Simone, who is now spending a thirty-day furlough at his home in Albany, N. Y.

The young warrior, himself a film man of considerable experience and ability, is the eldest son of Charles Simone, one of the pioneers of the industry.

Position of Northwesterners

Exhibitors Circuit Explains Stand and Aims in Letter to Film Board of Trade

THE Northwest Exhibitors' Circuit clarified its position and ideals and endeavored to mend the existing differences between it and the Northwest Film Board of Trade in a letter sent September 4, and which in part follows:

"It is too bad that any misapprehension of the scope, motives and purposes of this circuit has arisen in your minds. We need not take time with discussing how this did or may have come about—we are, of course, looking to today and tomorrow as you are, and the thing now is to come to a real understanding which will enable harmonious, effective and mutually profitable relations.

First, let us emphasize that the scope of the circuit and its operations is limited to special feature films. We have nothing to do with regular service programs. Second, let us also emphasize that we are looking at your side of our business relations as well as ours, and it is our desire and purpose to facilitate your dealings with us in every practical way. To this end our film review committee is organized so as to meet as promptly and frequently as possible and at times which will be mutually convenient. We appreciate that, insomuch as the members of the circuit are not free to buy special features until these have been released by the committee, it is essential for both sides that the committee pass upon them and do any releasing just as frequently and promptly as possible. We have never had any other thought nor any other course of action, so far as it is possible to move promptly and smoothly at the very beginning of any enterprise.

"Third, another fundamental point with the circuit is to treat all film men alike, fairly, reasonably and of course, courteously. Anything that has been said or written concerning special films or the special film output of one or another film house was not intended to imply any possible criticism of or reflection upon any output, nor did it do so, we are clear.

"We shall assuredly notify the exchange no less promptly than our own members of the release of features.

"Understand that the foregoing does not evince any change of position or intention on our part, still less is it written in the slightest degree apologetically. It is written solely in a spirit of friendliness and fairness, and with a desire fully to cooperate. Our whole policy from the first has been and to the last will be 'live and let live' and play no favorites.

"We know that this letter will be received at its full face value, that we shall hear from you in kind, and that both sides will live up to their professions so far as is possible with human nature what it is. Of course the circuit must run its own business as you must run yours. We shall, nevertheless, welcome at any time, as we know you will, any kindly suggestions and will be glad to profit by them."

Showmen and Merchants Victims of Promoter

D. Filizola, proprietor of the Theaterette, Fort Scott, Kansas, reports that exhibitors in his section and local merchants have been victimized by a smooth tongued person working a "program game."

His method it is said is to approach theatre managers as representing the "Star Advertising Service" of St. Louis, for permission to furnish their weekly programs, he and his concern to get the revenue from advertisers. To merchants who would advertise in his ephemeral program for a stipulated time, he would close a deal giving a liberal discount for cash in advance. That would be the last heard of program or promoter.

The address given in St. Louis has been found to be false.

Warm Fight on Censor Bill in Alabama

The drastic censor bill before the Alabama legislature is being fought tooth and nail by the state exhibitors, headed by H. C. Farley of Montgomery, and other progressive representatives. The newspapers have taken up the matter at length and added their weight against the measure. So strong is the opposition that late reports indicate the exhibitors may be successful in killing the measure.

The bill is far reaching in its provisions, providing for appointment of a chief censor and two assistants, and aims at the censorship of every film designed to be shown in the state. Wide latitude is given the censors. So strick would the measure be, that it is probable war scenes would be prohibited.

The Montgomery Age-Herald in a lenthy editorial lately pointedly stated that censors were not needed in Alabama.

Morris Kohn, Treasurer of Realart Corp.

Announcement is made this week that Mr. Morris Kohn has become associated with Mr. Arthur S. Kane in Realart Pictures Corporation. Mr. Kohn's position is that of treasurer.

As a matter of fact, Mr. Kohn took the office of treasurer at the time of the incorporation of Realart, but on account of his being treasurer of Select Pictures Corporation at that time, it necessitated his devoting himself to his activities there for several months after Realart had started on June 9th. Mr. Kohn closed his affairs at Select last week, resigned his office there and is now giving his time exclusively to Realart.

While no announcement was made at the time of Mr. Kohn's coming with Realart in his important capacity, he has not been inactive. He has devoted several hours each day to getting under way the organization of that concern's financial and accounting departments, the latter of which is under the immediate direction of Mr. Dario L. Faralla, the comptroller.

Lima Theatre Opening

The Regent Theatre, Lima, Ohio, owned by the Shawnee Amusement Co., W. S. Butterfield president, opened Thursday, September 11th. The house cost in excess of $100,000 and has a seating capacity of 1,000 on one floor. It has been under construction since last March and is a metropolitan picture house in every detail. W. S. Butterfield and Edward Beatty, booking manager of the Butterfield circuit, were in attendance at the opening performance. F. J. Zanone is in charge of the house.

Black Planning a New Vermont Theatre

Alfred S. Black is extending his circuit of theatres with Barre, Vermont as the probable site of a new house An option has been secured on a site and according to the plans a theatre will be built seating at least 1200, and probably 1500.

WIRE BRIEFS FROM THE COAST

T. L. TALLY, proprietor of Tally's Broadway theatre, and vice-president of the First National Exhibitors' Circuit, announces the purchase of the Kinema theatre, Los Angeles, for $650,000. In future the house will be an exclusive First National one. The Broadway will be retained under management of Tally's son.

Hiram Abrams, Oscar Price, Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith have been in consultation with W. G. McAdoo, general counsel for United Artists, regarding forthcoming productions and distribution.

Col. W. N. Selig announced he will move his Chicago equipment to the Selig plant in Los Angeles, and make additions costing a half million, for studio facilities for Anita Stewart and Mrs. Chaplin, the Mayer stars.

Winfield R. Sheehan, Fox general manager, has arrived to arrange increased production.

M. S. Banks, Wyoming oil millionaire, is to head a new producing company, the details of which are still unsettled. A. H. MacKensie, W. L. Hooper, Frank Sellever are associated in the venture. Hamilton Smith and Harry Havens, screen writers, are also in the organization.

Operators' New Wage Scales

Figures Go Into Effect for Those in New York District; All in Agreement

THE new wage schedule for motion picture machine operators in New York and Brooklyn went into effect on September 22. Morris J. Rotker, Secretary of Local 30 has stated that the exhibitors to whom the new schedule has been presented have responded practically 100 per cent. in agreement. The formulating of the schedule has taken some months and its final form is due to the efforts of Messrs. Cohen, Bermann and O'Reilly representing the New York Motion Picture Exhibitors League, and Sam Kaplan, President of Local Union 306, aided by other executives of the local.

In order to make the various schedules comprehensive and easily understood, they have been neatly arranged in a booklet. Each house is classified according to its rate of admission and its seating capacity. Following this are given the weekly wages of the operators on each shift based on the hours during which the show is running. All wages are figured on the six-day week.

A specimen schedule is given below. The entire schedule will appear in the Projection Department in next week's issue of the NEWS. The following is Schedule No. 1-A, (at 83 cents per hour rate).

All moving picture theatres charging not more than 50c. admission and having less than 300 seating capacity:

From 9 a. m. or later to 11 p. m. daily; 2 shifts, each shift not to exceed 7 hours per day per man; each man to receive not less than $34.86 per week; $5.81 per day.

From 10 a. m. or later to 11 p. m. daily; two shifts, each shift not to exceed 6¾ hours per day per man; each man to receive not less than $32.40 per week; $5.40 per day.

From 11 a. m. or later to 11 p. m. daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than $29.88 per week; $4.98 per day.

From 11 a. m. or later to 12 midnight (not later) daily; 2 shifts, each shift not to exceed 6¾ hours per day per man; each man to receive not less than $32.40 per week; $5.40 per day.

From 12 noon or later to 12 midnight (not later) daily; 2 shifts, each shift not to exceed 6 hours per day per man; each man to receive not less than $29.88 per week; $4.98 per day.

From 2 p. m. or later to 11 p. m. daily, with one hour for supper, not less than $39.84 per week; $6.64 per day.

From 5 p. m. or later to 11 p. m. daily, not less than $29.88 per week; $4.98 per day.

From 5 p. m. or later to 11 p. m. daily, with two matinees per week, with one hour for supper, not less than $35.88 per week; $4.98 per day.

Extra matinee, $3.00
Supper hour (first), $1.60.
Supper hour (second), 83c.

One day's work in schedule 1A, consisting of not less than 4 hours nor more than eight hours, shall receive pro rata at the rate of (6) six days per week.

Minimum salary in schedule No. 1A, $29.88 per week; $4.98 per day.

Elected To An Office

Col. Fred Levy, president of First National Exhibitors' Circuit Exchange of Kentucky and Tennessee, has been elected president of the National Association of Retail Clothing Dealers.



World Film officials celebrate the appointment of Norman Moray as manager of the New York branch

S. Rankin Drew Post of American Legion

Men of all lines of the amusement business, including their associates from the newspaper world, who served in either branch of the service during the war have organized with fine success a typically Broadway post of the American Legion. The membership is now nearly one hundred and includes men in every line who were in the Army, Navy, and Marine Corps. The post has been named in honor of Lieutenant S. Rankin Drew, who was the first American actor killed in the war. He was a son of the late Sidney Drew, making the selection of his name most appropriate as well as giving the new organization a historic name in theatricals. Mrs. Sidney Drew was notified of the naming of the post, and in a telegram expressed her sincere gratitude for the honor to the memory of her husband's son.

To Thoroughly Cover Territory by Auto

R. C. Cropper, president of the Bee Hive Film Exchange Company is experimenting with a unique method of "Railroading" his salesmen over their respective territories.

Heretofore salesmen have at times experienced great difficulty in making some towns on account of poorly arranged railroad schedules, at times being unable to cover more than one town a day. When Bee Hive entered the feature field, it was decided that another means of transportation was necessary, so the idea of "Fordizing" it was considered.

D. O. Reese, who covers Illinois, is the first one to try out the experiment, and leaves September 15th to cover the towns heretofore missed.

PROFANITY? FILMS NOT WORST OFFENDER

WILLIAM H. SWANSON, managing director of the American and Strand theatres in Salt Lake, has ventured the prediction that film swearing will become nil in the celluloid world in the near future. He has taken exception to the recently published dispatches in which T. P. O'Connor, chief British film censor, has declared that the great majority of film plays shown in Great Britain are American and that there has been a too frequent use of "cuss" words and lip readers are shocked.

Mr. Swanson is not prudish by any means but he is always working on the better picture policy. He declares that photoplays are not as bad as the stage as regards profanity.

"Who has not noticed," he said the great increase in profanity in the spoken drama on the American stage during the last dozen years.

"There are vaudeville theatres today in which 'damn' is forbidden on the stage, but in the more pretentious theatres, devoted to the drama, what does one not hear?"

Biggest British Concern Is Organized

By the formation of the Alliance Film Company, with a capital of £1,000,000, the largest company in the history of the British film industry is established. Its directors include Sir Walter De Freece, Charles F. Higham, M. P., Arthur C. Hunter, until recently technical manager of one of the largest American film corporations; A. E. Matthews, managing director of the British Actors' Film Company, and Walter Hutchinson, a well-known publisher.

A consultative literary committee includes Sir Arthur Pinero, George R. Sims, Edward Knobloch, and R. C. Carton. Three of America's chief producers have been engaged.

It is stated that the company is buying Harrow Weald Park, near Hendon, fifty-four acres, where it will erect the largest film studios in the world, capable of producing six films simultaneously. The present program is to produce twenty-six five-reel film plays and five superproductions every year. The output of the company is already sold for five years to the First National Exhibitors' Circuit of America for the United States and Canada.

New Capitol Theatre to Have Two Screens

The screen installation at the new Capitol theatre—in many ways as unique as the huge institution itself—is now under way. To insure scientifically correct projection Managing Director Edward Bowes has provided for special equipment that will be of more than pasing interest to the "movie fan." Two screens will be employed at the Capitol. One, for topical features, news reels, short comedies, etc., located 159 feet from the operating room, is eighteen feet high and fourteen feet wide.

Twenty-two feet to the rear is the main screen for dramatic subjects, involving a "throw" of 181 feet—almost a city block. This screen is 21 feet high and 16 feet wide. Both screens are of a specially chemically prepared satin and are stretched in their frames in a new and novel manner, much as a drum head is tightened.

No Price Increase in Fox's Denver Houses

The prices of admissions for the William Fox Rivoli and the William Fox Isis, two of the Fox circuit in Denver, Colo., under the direction of Edward L. Hyman, have not been advanced for many weeks.

In the opinion of Manager Hyman it is not advisable to increase prices at present, since it is not absolutely necessary. The William Fox theatres in Denver do not find they have any choice in the matter of paying more for films than formerly; it is a case of having to do it or going without pictures.

However, according to Mr. Hyman, the William Fox theatres will not raise their admission prices, taking the stand that if they cannot afford to show a picture at their regular prices they will not attempt to show it at all.



C. A. Clegg, manager of Famous Players-Lasky offices in London and three prominent British exhibitors, Victor Sheridan, Thomas Burns and Isaac Collins, who have just arrived in America to study American methods

Independent Get Together

New Orleans Exhibitors Organize to "Prevent Unjust, Abusive Practices"

INDEPENDENT motion picture exhibitors of New Orleans have formed an organization, with S. Peritz, owner of the Fern theatre, president; P. Bohrer, of the Victory theatre, secretary, and J. C. Buisson, of the Esplanade theatre, treasurer. All are successful exhibitors, who established suburban houses and have made them profitable. The organization has been incorporated as the Independent Exhibitors' Association of New Orleans, and President Peritz issued the following statement regarding the objects of the new society:

"For a long time, the independent motion picture exhibitor in the New Orleans field has had a hard time, as the victim of the various 'policies' that have been devised by various firms and individuals, all promising to aid him, and he has been compelled to adapt himself and his business to the ever-varying whims of the distributors. Notwithstanding this, the exhibitor has prospered reasonably, not because anybody has put his shoulder to the wheel to help him, but because he has pleased his public and made good on all promises, even though these promises were made by men who forgot it as quick as they made it, and no matter what the keeping of that promise cost him. The neighborhood or suburban theatre in New Orleans has risen from a negligible position to an institution that must be reckoned with, and the independent exhibitor is the man who has so raised it.

"In an effort to remedy some of the handicaps under which they have been laboring and to band themselves together so that their influence may be the better felt, the Independent Exhibitors' Association has been formed, not for any deep scheme to control any branch of the business, but to prevent unjust and burdensome practices which some of these exhibitors have suffered from in the past."

Mastbaum Buys Two Houses

Two of Largest Theatres in Jersey City Added to His Playhouse String

JULES E. MASTBAUM, president of the Stanley Company of America, announced yesterday that this corporation had acquired the Towers and Broadway, two of Camden's, N. J., leading theatres, and beginning on Monday, September 29th, both houses would begin their careers under Stanley Company direction.

Both the Towers and Broadway are operated by M. W. Taylor, who is well known in the theatrical world. He is general manager of the Keystone, Orpheum and other theatres in Philadelphia. Mr. Taylor was desirous of devoting all his time to these various enterprises, and therefore entered into negotiations looking to the Stanley Company taking over both Camden houses, and the deal was consummated yesterday.

The Towers has been a resort for lovers of vaudeville, while the Broadway housed road shows of a popular character. Mr. Mastbaum when questioned concerning the future policy of the Stanley Company regarding both, stated that it is the intention to continue vaudeville at the former and road shows at the Broadway.

It was pointed out that by acquiring the Towers and Broadway theatres, with the Grand, Colonial and Princess, motion picture theatres just recently taken over, the Stanley Company was in a position to provide residents of Camden and its surburbs with practically all forms of theatrical and motion picture entertainment.

Theatre Opening

The Academy of Music in Fall River, which heretofore has produced high class vaudeville and stock has changed its policy to moving pictures, having opened a season on September 8. Manager Boas will show the Paramount and Artcraft features with changes twice weekly.

Denver Exhibitor Pays New York a Visit

H. E. Ellison, one of the most prominent exhibitors in the West and who with John Greaves conducts the Rialto and Princess theatres in Denver, Colo., has taken a brief vacation from his enterprises in order to pay New York a visit. Mr. Ellison has been associated with amusements for a good many years—long enough to be called a member of the old school.

It was during his residence in Abelina, Kan., that he established the Bonebreak Opera House and played such stars as Sol Smith Russell and Minnie Maddern. He severed his connection with this enterprise to launch the Abilena mineral water upon the market. Keeping abreast with the times Mr. Ellison saw his opportunity eight years ago to enter the motion picture industry as an exhibitor.

He has been associated with Mr. Greaves the past two years in the management of their two theatres. The seating capacity of each house is 1,200 and a uniform price is charged. Paramount attractions are the rule with this firm and they are run for the entire week. Mr. Ellison has just contracted with Famous Players-Lasky for its pictures the ensuing year.

Material for Thriller in Film Theft Chase

A deep and dark mystery, a chase by sleuths over fences and fire-escapes and roofs, a thrilling night pursuit in a trailing taxicab through Central Park at 50 miles an hour—these are a few of the features in the latest instalment of the serial the Film Theft Committee of the National Association of the Motion Picture Industry is staging in its campaign against those who toil perversely in the attempt to mulct motion picture producers and distributors of photoplays on the reel.

From 1.45 P. M. Saturday, September 13, to 11.30 on the night of the following day, Special Representative W. C. Hawkins, of the Film Theft Committee, and Officer Brady, of the Forty-seventh street station, made five arrests, recovered a considerable amount of purloined film, slept one hour and called it a day.

Orient Has Chance to "See America First"

That natives of twenty-eight Chinese cities may "see America first", a number of American industries including the Ford Motor Co., the Western Electric Co. and the Hoover Vacuum Sweeper Co. have united in preparing 60,000 feet of educational film. This is now on its way to Shanghai. There are two copies of each reel, and they will be used for Chinese lecture courses directed by Prof. C. H. Robertson, Y. M. C. A. educational director in the Orient. The cities in which the pictures will be screened are among the largest in China, running in population from 225,000 to over 1,000,000. The course in each place will continue several days.

EVERY LINE A BIT OF NEWS

New Orleans

LEON A. HARSH, formerly on the editorial staff of The Item, has joined the Saenger Amusement company staff as press representative.

Jack Auslett has been promotd to be special feature representative of Pathe in the larger cities of this territory; James S. Bagnetto succeeds Mr. Auslett as salesman in Louisiana and Texas, and Frank Jene is advanced from assistant booker to chief booker.

Ben Piazza, manager of the Palace theatre, gave a dinner one evening in September to 42 employes of the house, in commemoration of the second anniversary of the opening of the house.

Clarence Greenblatt, formerly at Alexandria for the Saenger Amusement company, which controls 55 motion picture houses in the South, is now making the circuit in preparation for season of legitimate attractions to be put in at several of the houses owned by this company in conection with the regular run of films.

Dominick Olister, who has been right-hand-man to Foster Olroyd, at the Strand theatre for some time, is now manager of the Globe.

Several changes have been made in the New Orleans staff of the Southern Triangle Pictures' Company, which has changed its name to the Enterprise Exhibitors' Corporation. John R. Simpson, local manager, has been transferred to Atlanta, and has been succded by C. E. Stewart, while Robert A. Kelly has been mad assistant manager. Bernard Hyam, special representative of the corporation, has been in New Orleans several days supervising the changes.

Unprecedented development of the rich oil fields around Shreveport, La., has made that city an amusement center, and Charles Gordon, an experienced and aggressive exhibitor has purchased a corner in the business section of Shreveport, on which he is erecting a $200,000 motion picture theatre.

Cleveland

THE Regent theatre, Lima, the first thoroughly modern motion picture theatre of any size, in the town, opened its doors to the public last Sunday.

October 12th is the date set for the release of "The Birth of a Race" in Ohio. This picture is handled in the state by the Ohio Film Classic, 318 Sloan Bldg., Cleveland, under the management of Fred Schram.

Lew Thompson moved his goods and chattels from the Universal office this week to bis new quarters, 510 Sloan building, where he will direct the destinies of the Equity Pictures Corporation of Ohio in the capacity of exchange manager.

"The Unpardonable Sin" is now being released in the entire state of Ohio through Herman Garfield, 310 Sloan bldg., Mr. J. Frank Hatch's personal representative in this territory.

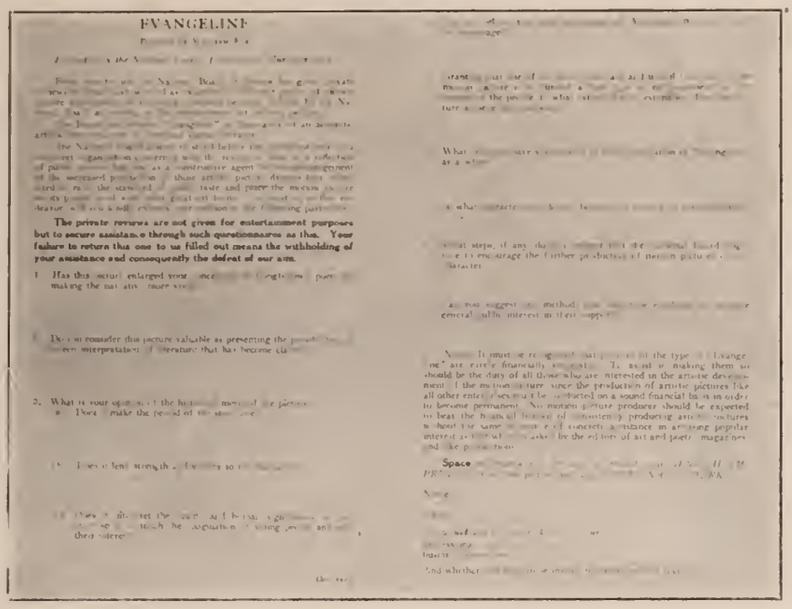
It used to be common parlance to say, when a thing was good that "It's a Bear." That's all changed now out here in Cleveland and instead they are saying, by way of compliment of a production, "It's a Fox."

Fox pictures absorbed five first-run motion picture screens in Cleveland last week.

Plain Dealer Weekly Magazine is now being distributed throughout Ohio by the Masterpiece Film Attractions. The Argus Company of Cleveland continues to take and develop the films, but it has entirely withdrawn from the distributing end of the business.

Cincinnati

A DEAL is said to be pending among exhibitors in the Cincinnati territory which will bring them 100 per cent strong into the C. C. Hite Attractions' Company as stockholders. Considerable correspondence on the subject has been in progress between the company and the Greater Cincinnati Exhibitors' Company, an organization of prominent exhibitors, and some interesting annuncements are expected shortly. The deal will increase the capital stock of the C. C. Hite Attractions' Company to 500,000.


EVANGELINE

The private reviews are not given for entertainment purposes but to secure assistance through such questionnaires as this. Your failure to return this one to us filled out means the withholding of your assistance and consequently the defeat of our aim.

Questionnaire used by National Board of Review to get impressions about Evangeline," the Fox picture in which Miriam Cooper has the chief role

Charles A. Kuehle has left Goldwyn's Cincinnati Exchange to become affiliated with the Exhibitors' Mutual in this territory.

Wm. Shofer has been appointed Manager of the Cleveland office of the C. C. Hite Attractions' Company.

I. W. McMahan, of McMahan and Jackson, was recentiy elected Vice-President of the Exchange Club of Cincinnati, an organization of prominent business men.

Motion picture exhibitors throughout the State of West Virginia are interested in the announcement of Mr. T. L. Kearse, of the Strand and Burleu theatres, Charlestown, West Va., that prices of admission for these two theatres in the future will be 25 and 35 cents, with 50 cents on special attractions, instead of 15 and 20 cents. The increase is the result of a contract just closed by Mr. Kearse with Manager Harris P. Wolfberg, of the Cincinnati Exchange of Famous Players-Lasky Corporation, for the exclusive first run privileges of all Artcraft and Paramount pictures this season.

The example of increasing admission prices thus set by the Strand and Burleu theatres will undoubtedly be followed by exhibitors throughout the State.

Canada

FOLLOWING a request that the Amusement Tax be abolished by the Manitoba Government, Hon. Edward Brown of Winnipeg, the Provincial Treasurer, announced that the tax was a permanent institution and would not be discontinued.

One of the first Canadian companies to employ moving pictures for the marketing of its product is the Four Wheel Drive Auto Company, Limited, of Kitchener, Ontario. J. D. Fletcher, a representative of the company, uses a single reeler for demonstating the ability of the truck to surmount obstacles, etc., showing the picture before prospective agents and buyers in various cities whenever the opportunity presents itself.

Simultaneously with the depurture of Jay J. Allen of Toronto, of the Allen Theatre Enterprises, on the Aquitania from New York for England where he is to investigate English film producing conditions, Ben Allen, president of the Allen Theatre Enterprises, arrived in Winnipeg to conduct further operations in the development of the company's undertakings in the Canadian West.

The Anglican Synod of Ontario, representing the Church of England in the Province of Ontario, recommended that women be added to the numerous Provincial boards of moving picture censors in Canada at its convention in Lauder Memorial Hall, Ottawa, on September 17. There was no criticism of the moving picture theatres, however.

The Province of Manitoba has arranged an extensive moving picture program for the forthcoming winter throughout the rural sections of the province. The Government authorities recently adopted the moving picture as an educative feature and the Department of Agriculture has arranged for "shows."

The Princess and Empress Theatre, Portage la Prairie, Manitoba, have been sold by Alderman F. L. Willis to J. Simon of Winnipeg, Manitoba, the alderman having decided to move from Portage la Prairie.

Buffalo

ARTHUR JAMES, director of publicity for the Fox Film corporation, visited Buffalo exhibitors and photoplay editors last week in company with Clayton Sheehan, district manager.

William L. Sherry was also in town last week renewing acquaintances.

Operators in Buffalo's downtown houses have received a voluntary increase of 20 per cent, according to an announcement by Dewitt Martin, business agent for the Buffalo Motion Picture Operators' union. Operators in the neighborhood district will also get a boost soon, it is said.

Exhibitors have offered their theatres to the local Four Minute Men who are conducting a campaign against the spread of radical propaganda.

Charles Luntz, formerly conected with First National in San Francisco has joined the local office as salesman.

Eddie Weinberg has re-introduced Community Singing at the Elmwood. His patrons joined with enthusiasm.

Chief of Police James Higgins, City Commissioner of Charities M. Heald and a large number of patrolmen, were the guests of Samuel Carver, manager of the Family theatre at a special screening of "The Midnight Patrol."

Richard C. Fox, manager of the Famous Players-Lasky exchange, has signed a bar contract with the Elmwood, Victoria and Regent theatres for the Paramount-Artcraft output.

The Regent theatre, Main and Utica, celebrated its fifth aniversary the week of September 22 with special music features and a double film program each night.

Samuel Carver, manager of the Family theatre, has been elected a member of the Buffalo Theatrical Managers' Association.

Letters from Readers

Anent the Alleged Shortage of Managers

Motion Picture News,
New York City.
My dear Mr. Johnston:

In your edition of Aug. 9th under the heading of "Where are the men" you publish a letter from a small town exhibitor, who says he is all "riled up" because he can't get a job as manager in a big town house.

Says he graduated from high school with highest honors, also that he taught school for a while, however, I can't say much for the grammar he uses in his letter, considering his boastful education. He seems to think that because he is able to run his own picture machine, usher, sell tickets, keep his tax straight, be janitor and able to lock his house up for the night, that he has all the requirements necessary to manage a big house.

He also exclaims "God bless my soul" when he hears that the organist of a large house was put in charge as manager, as though a man, because he happened to be a musician was devoid of all other sense of reason, probably picturing him as a long-haired, soulful-eyed dreamer, inspired by ethereal mysticisms, brought to earth by the Almighty Creator, to live out his ecclesiastic life at the keyboard of an organ while the world looks in awe bewilderment wondering how he does it, as though anybody couldn't do the same thing by a little study and practice. He loses sight of the fact that a number of musicians are also endowed with a certain amount of brain matter besides their so-called heavenly inspired genius, and that a great majority of them (I include organists) are after all just as human as the rest of the floating population of this world. "God bless my soul" he says,—I'm with him.

In the first place there is as much difference in managing a small town theatre and a big town house, as there is in Newlywed biscuits and the kind mother used to make. A manager of a large house in a big city, considers janitor work, ticket selling, tax accounts, etc., only minor details, employing competent help to take care of those things for him. A successful manager in a big house, is the man who has the ability to surround himself with an organization of men, each trained in his particular line of work, thereby producing results which bring out a finished show.

Secondly,—a manager in a big town house must know his theatre, the class of people he caters to, and book his pictures and write his ads accordingly. He can do that only by having big town experience. He has the facilities of putting on his show, and invariably does, in a much more elaborate manner than the small town, small house manager could ever dream of doing. That also takes experience and a special study of each production which the small town man has not the opportunity of doing.

He seems to think the big town men have a grudge against the small town man. I wouldn't say that. If he wants to progress, let him move to the big city, get a position as Asst. Manager or even something less, doorman or organist for instance, until he learns the ways of a big city, and if he has initiative about him, he doesn't have to worry about the future. Remember the old saying, "faint heart ne'er won fair lady."

Respectively,
Julius K. Johnson.
Manager and Oragnist,
New Garrick Theatre, Minneapolis, Minn.

Against the Social Disease Pictures

Motion Picture News,
New York City.
My dear Mr. Johnston:

Though I do not wish to appear in the light of an "uplifter" permit me to voice my hearty approval of your splendid editorial regarding the condemnation proceedings of the National Association toward social disease films. It strikes at the very keynote of the evil.

Social disease pictures breed censorship. They are usually exploited by men who have proved to themselves that they cannot meet the competition of the usually clean-minded men who handle and exploit clean pictures for the entire family, from the children to their grandparents. Hence they attach themselves to these germ ridden disease pictures, and by glaring and salacious advertising, endeavor to sell their wares

(Continued on next page)

Reader Has His Say

(Continued from preceding page)

under the guise that they have a great message to deliver to microbe endangered humanity.

The average exhibitor does not want these films. He knows that if he offends his audience with one of these pictures, he has forever lost a certain amount of his patronage. The average exhibitor has clean-minded people for his patrons and he must have clean pictures. The only exhibitors left to show the social disease films are those who, like the people who exploit them, cannot meet competition of the large calibred exhibitors, and who, by salacious publicity campaigns, endeavor to foster the picture on the public. The road has gradually been growing rougher for both the exhibitor, who shows this class of films, and those from whom he rents them.

During the past year, I have talked with a great many exhibitors throughout the country and I have failed to find one who approved of this form of entertainment. I was agreeably surprised at the manner in which they were universally condemned. This to me has been the greatest step, along the roadway of progress, taken by the exhibitor.

The day for the disease ridden film is already at an end. The parasites, who contaminate the neighborhood in the attempt to glorify the social disease as a text book of warning for men, women, and children alike, are on their last legs. They are the leaches of the industry.

Keep up your splendid campaign for clean pictures. It is of invaluable assistance to the great forces in the industry, who are constantly trying to improve the tone of films by both producing and exhibiting pictures that are clean.

Very gratefully yours,

Monte N. Katterjohn.

Poster Pirating Reacts Against Exhibitors

Poster-pirating is becoming a practice that is working a positive harm to the exhibitors who allow themselves to be lured into it. And unfortunately it is the smaller exhibitor who has slipped into this bad habit to the greatest extent; the very class of exhibitor who should be most careful in his showmanship and most scrupulous in giving his house a good name.

Poster-pirating is a product of the day; the effort of a few individuals or firms to profit from another's property. In a number of the larger cities will be found the "pirates." They conduct a "business" to rent used posters, photographs, etc. They either get for nothing or buy from some exhibitor the advertising material he secures from his exchange and they in turn rent it to other exhibitors who show the same picture later. Naturally, the second-hand posters are rented for less than the exchange can supply new posters.

This evil is doing more than any one thing to spoil the appearances of the fronts of smaller theatres. The exhibitor who uses second-hand posters is doing himself injury that cannot be estimated. While he is saving a few pennies, he is throwing away dollars in busines he loses, drives away. A theatre lobby decked with weather-worn, frayed, faded lithographs is not an inviting "show window." Second-hand advertising material unconsciously brings into the spectator's mind the thought of second-hand pictures being shown within the theatre. The day of just showing "a film" is gone; the live exhibitor goes after business. His theatre front is his show window. If he fills that show window with old, dilapitated posters he can't expect to have his theatre stand very high in his community's respect. The small house may not be able to devise elaborate lobby displays, as do the bigger theatres, but they can at least present a clean, sparkling appearance—an invitation to enter and see the NEW, snappy program —not a second-hand affair.

Poster-pirating is reacting against the exhibitor and he should know it and realize that he is practicing mighty poor showmanship when he decides to save five or ten cents by the use of mussy, soiled posters and photos in his lobby. He wouldn't have a barker stand in front of his theatre in patched, torn clothes to attract the public and cry out what a fine picture was inside. He'd at least have the barker dressed cleanly and neatly. Your posters are your barkers—only in a dignified, sincere way.

The problem of the neighborhood or smaller theatres is greater in this connection than even that of the downtown, first-run theatres. The neighborhood house must make itself an inviting place to its public to keep that public from drifting away. It is a mistake for a neighborhood house manager to think everybody in his community knows his theatre. He must "sell" his pictures even more intensively than do the larger houses. And one of his big selling talks is his poster display in the lobby and on the boards.

If poster-pirating were to become much more general than it now is, what would become of the supply of new posters? The

(Continued in fourth column)

HarmonyPlea By Rembusch

Letter to Sydney Cohen Contains an Appeal to Band for the Tax Repeal

A COMMUNICATION avowedly aimed to promte a closer relationship between exhibitors, has been sent Sidney Cohen by National Secretary Frank Rembusch of the M. P. E. L. A., and is here reproduced in part:

"Your favor of August 18th at hand, and I am very glad to know that New York State Exhibitors are well organized and working successfully. Our ever hope is to see all States organized to the very last exhibitors promoting the best interests of the exhibitor and the entire industry, and it is this wish that we desire to express in our reply now.

"Your letter states, "We must once and for all time build up a real representative organization." Every exhibitor will agree with this fact and we are urging that all assist in bringing this about, no matter what our personal feelings are. The National Organization is not wedded to any particular plan of organization. If the congressional plan of representation or any other plan should please the majority it will be adopted.

"Our constitution, by-laws and basis of representation can be changed at any time by the Executive Committee composed of one member from each State. We can vote on a question by mail or wire, when urgent.

"Therefore let me plead that we forget all differences and all personalities at this time and give our entire attention and energies to the one great problem before us, TAX REVISION.

"Let us not go before Congress in broken groups and each group with a different idea and angle of what should be done and all working at cross purposes as we have in the past. If we go before Congress in any way except as one National Body we may just as well stay at home and save our efforts.

"The very reason why we are burdened with more than our just share of taxes is because in the past we have always divided ourselves against ourselves.

"Therefore it seems to me there can be only one thing to do and that is to all work together as one body in the tax revision work at this time, and whatever else is to be done to adjust such difference as soon as possible afterwards.

"In closing let me reiterate again my appeal to you and all exhibitors to join in one effort to bring about tax revision. Let us do everything possible to the end that there may be one tax effort on the part of all exhibitors in one body, so we may be one in action, one in thought, and one in organization."

Fox's General Sales Manager

Increased Work Leads Sheehan to Name Herman Robbins to Important Position

ANNOUNCEMENT is made from the main office of Fox Film Corporation of the appointment of Herman Robbins to the position of general sales manager of that organization. Mr. Robbins was formerly assistant general manager under Winfield R. Sheehan.

Due to the additional work undertaken by General Manager Sheehan in connection with further expansion of service in foreign countries and the exploitation of the great Fox News, the general manager felt that the position of general sales manager of Fox Film Corporation should be created and placed in the hands of an expert who could give to this vitally important branch of the service his undivided attention. It was because of this expansion that Herman Robbins was appointed to the important position just named.

Mr. Sheehan will confer, in a general way, with Mr. Robbins, but it is understood by the district managers and the managers of the Fox exchanges in the United States that Mr. Robbins will be responsible for the sale of Fox film in this country.

The appointment of Mr. Robbins to this important position, now publicly announced, was made by Mr. Sheehan shortly before his departure on a transcontinental trip which concerns not only advertising and exploitation methods, but also production and studio expansion.

The appointment of Mr. Robbins is in line with the policy of Fox Film Corporation to promote to the highest executive positions members of the organization who have demonstrated their ability and are well versed in the policies of the concern. Mr. Robbins has been with Fox Film Corporation since early in 1914.

Mexican Paper Fights Film Pirates

El Universal, the leading newspaper in Mexico City, has inaugurated a campaign against the film pirates who are harassing the legitimate film business transacted in Mexico. In a copy of an editorial announcement received by the Famous Players-Lasky Corporation the photoplay editor gives a brief history of the operations of film pirates and the part they have played in undermining the film industry in Mexico. He announces that *El Universal* proposes to defend the "honor of Mexico in the film markets of the world."

Polo-Universal Group Now in Montreal

Last minute news was received to the effect that the Eddie Polo-Universal serial expedition had arrived in Montreal, Canada, on Tuesday, September 23. The company will film a few scenes there and then proceed to Universal City instead of coming to New York City as was previously announced. The serial is titled "The Thirteenth Hour."

Reader Has His Say

(Continued from first column)

only reason an exchange can supply the splendid posters now provided at such low prices is that the lithographs are printed in great numbers. If exhibitors do not take advantage of this and the posters are printed in smaller quantities, then the price would have to go up. For instance, Famous Players-Lasky exchanges are providing exhibitors with 24 sheets of highest quality for $1, a price never before made in the history of the "show-business." This price is made possible only by quantity printing and the quality is regulated the same way.

In my opinion, an old, worn-out poster is expensive at any price. You cannot save money by using it. It is a certain business-killer. It not only doesn't advertise your picture or create a demand for tickets—it positively repels your prospective patron and sends him to another theatre that presents a more inviting front, a brighter promise of pleasing entertainment within.

Harris P. Wolfberg,
Mgr. Cincinnati Exchange,
Famous Players-Lasky.

By Whom Is the Northwest Arraigned?

My inclination from a purely personal standpoint should be to assume an attitude of complete indifference toward the self-appointed judge of the Northwest who so brilliantly, capably and otherwise efficiently, expresses himself and so vividly pictures his "statistical records" as relates to the independent exchanges operating in Washington, Oregon, Idaho and Montana, in an article given space on page 1997 Motion Picture News of September 6, 1919. Knowing the facts as I do and the real motive that inspired the article, I am referring to, I can get a lot of good comedy out of it—in fact the comedy element in that article stands out more prominently than it does in some of the productions the author of it has sold world rights for (except the Northwest).

However, in the face of a possibility that some one might be misled by the crude and ridiculous assertion of this "statistician," to the possible detriment of the interests I represent, I cannot afford to pass the issue by unnoticed. And in replying I wish it understood that I am not doing so in the spirit of indignation.

I am not indignant. On the other hand I deeply sympathize with any business man so seriously lacking in tact, diplomacy and other business essentials as to be unable to conceal or camouflage his smallness of caliber to better advantage than the author of "Northwest arraigned as Backward" has done.

His motive is plain. His statements are erroneous and in most cases without even a foundation of anything resembling fact. His "seven tours" of data gathering—well let's hope he gathered more real facts in other territories than he did in the Northwest.

As a member of Greater Features Inc., of Seattle, the concern at which his statements were chiefly directed, I wish to give a few brief facts concerning ourselves only. Other independent distributors may speak for themselves if they so desire.

First I will say that Greater Features Inc. is a real state rights exchange, that we are both progressive and prosperous, that we have sufficient capital to conduct our business along sane lines and brains to direct us in the investment of said capital. We buy pictures that we believe suited to our territory and at prices that conditions will warrant.

However, I will admit that we buy conservatively and do not allow every fellow that comes along with "the biggest money maker ever produced" to sell it to us at a price to entirely satisfy his own highest ambition.

We are described by this "statistical expert" as "an exchange no longer acquiring state right attractions but merely handling the product of one organization." Here are the facts in this connection.

Our weekly film purchase averages nearly $2,000.00. On our list of regular releases ten producers are represented. Besides this volume of short productions we have bought eight features in lengths of five or more reels in the last six months. One of these is a big special and the others are good average features. We have two first class road salesmen working steady and we also have what I consider the most efficient exchange organization on "film row" regardless of any.

Why does this gentleman sit back in New York and try through the medium of the trade papers to lead other producers into the belief that there is not an independent distributing organization in the Northwest with money or brains enough to properly conduct their business? Does he hope to force sale of his pictures to one of the exchanges now existing in the Northwest? Does he calculate that his graphic picture of conditions here will induce other capital to rush into the territory to open independent exchanges? Or is he so fond of seeing his

(Continued on page 2823)

Central States

With Dubuque Exhibitors

ONE OF THE biggest pictures shown at the Grand in months was "Auction of Souls," which opened a six days' engagement on Sept. 8. Great crowds were in attendance the first day, and during the balance of the week the picture attracted thousands.

"HER INSPIRATION," featuring May Allison, was shown at the Liberty theatre, Sept. 10.

THE WEDNESDAY, Sept. 10, program at the Star consisted of a Triangle feature "A Place in the Sun," with Margaret Blanche and a Tom Mix western.

"SUSPENSE," was shown at the Dreamland on Sept. 10, and despite the fact that it was a second run picture, it drew fine houses.

HARRY MOREY appeared at the Family theatre on Sept. 9 and 10, in "Beauty Proof," a Vitagraph drama. The comedy part of the program was supplied in "Hungry Lions in a Hospital."

PETE MORRISON was featured at the Star theatre on Sept. 11 in "Kingdom Come."

ANITA KING came to the Dreamland theatre on Sept. 11, in "Petticoats and Politics," a delightful photoplay in five acts which did good business.

ANNA CASE was presented at the Family theatre on Sept. 11 and 12, in "The Hidden Truth." The picture was largely attended.

MARGARET BLANCHE and Tim Mix were the stars at the Little Star theater on Sept. 11, the former playing in "A Place in the Sun" and the latter in a western. The theatre was packed during the evening performances.

"ONE WEEK OF LIFE," Pauline Frederick's latest Goldwyn production came to the Princess theatre on Sept. 12 and 13.. Miss Frederick received a great deal of praise for her work.

A SPLENDID William Desmond play, "Hell's End," was shown at the Star theatre on Sept. 12.

SUCCESS SERIES pictures are going big at the Liberty theatre. On Sept. 12 Pauline Frederick was presented in "Zaza" and drew a notably large house.

"THE MAN FROM MEXICO" featuring John Barrymore, was the Sept. 13 program at the Grand. Average crowds turned out to see this picture.

"HOOP-LA," featuring Billie Rhodes, was shown at the Liberty on Sept. 14, and held the crowds outside during the evening shows.

"VIVE LA FRANCE" came to the Family on Sept. 14. Miss Dalton's work in this feature was declared by many Family patrons to be the best thing she has done in her screen career.

THE STAR theatre presented a Dustin Farnum picture for the first time on Sept. 14. The play was very well received.

THE LITTLE STAR had "The Patriot" for the Sept. 14 program. Hundreds of William Hart followers turned out to see this play.

GLADYS BROCKWELL appeared at the Princess Sept. 14, in "The Broken Commandment," her latest Fox Victory play.

EMMY WEHLEN appeared at the Dreamland theatre on Sept. 14 and 15, in "A Favor to a Friend."

ELSIE FERGUSON attracted numbers of photoplay fans to the Grand on Sept. 15 and 16, and she appeared there in "The Marriage Price."

VIOLET PALMER and Garreth Hughes appeared at the Liberty theatre on Tuesday, Sept. 16, in "Ginger," a spicy comedy drama. Average houses attended this play.

Rubens of Aurora Says Increased Film Charges is Problem

JULES J. RUBENS, manager of the Fox theatre, Aurora, takes issue with the theory that prohibition would increase the popularity of moving picture shows.

"It is claimed," he said in recent interview, "that prohibition aids the theatre business. That is not true, say for me."

Manager Rubens affirms that the great problem of theatre owners today is the increased film charges by producers. He says that increases range from 100 to 500 per cent, and furnishing the following data showings the former and present costs of films. The prices are for first runs:

Mary Pickford was $50. The last Mary Pickford in "Daddy Long Legs," shown at the Fox theatre cost $500. Douglas Fairbanks, once $35, is now $400. William S. Hart, once $35, is now $400. William Farnum, once $100, is now $200. Norma Talmadge, once $100, is now $300. Constance Talmadge, $50, is now $250.

"We recently showed a Constance Talmadge picture at the Strand which cost us $50," said Mr. Rubens. "Our receipts were $250. After taking out film cost, $50, the cost of orchestra, light, advertising and employes we had $50 left. On some pictures we lose money. With a charge of $250 for a Constance Talmadge picture, receipts of $250 would not pay expenses."

When asked what the theatre men would do, Mr. Rubens said he did not know.

Here and There in Fond du Lac

"AUCTION OF SOULS" established a new high record for box office receipts at the Bijou Sept. 15, 16 and 17. The picture was pronounced good and it went over in fine shape. It was grewsome but gripped the audience as few pictures have done. The house was packed at the matinees while at night it was impossible to take care of the crowds.

MANAGER Smith is booking Mutual and Universal Specials for Bijou patrons these days. "Turn in the Road," a Mutual, has been booked for Oct. 13, 14 and 15. "Better Times," another Mutual, for Oct. 30, 31 and Nov. 1. "Paid in Advance," a Universal Special, for Oct. 9, 10 and "A Little Brother of the Rich," for Oct. 20 and 21, while Mildred Harris Chaplin will be seen in "Home," Oct. 24 and 25.

THE IDEA did an excellent business, a good program running through the week ending Sept. 20. Manager Vollert has found no complaint whatever by reason of the fact that the theatre has been left without music on account of the failure to renew the contract with the union musicians. The program for the week included Emmy Wehlen in "The Belle of the Season," William Farnum in a "A Man Hunter," and Warren Kerrigan in "Three X Gordon."

BLANCH SWEET in "The Unpardonable Sin" was the offering at the Henry Boyle theatre for three days beginning Sept. 20.

J. STUART BLACTON'S "A House Divided," with Sylvia Braemer and Herbert Rawlinson, opened a successful three days' engagement at the Bijou, Sept. 18.

MANAGER AINSWORTH provided Orpheum patrons with an attractive program for the week beginning Sept. 15. The week oepned with Constance Talmadge, in "Romance and Arabelle." Tom Moore was seen in "One of the Finest," Mabel Normand in "When Doctors Disagree" and Charlie Chaplin in "Police."

THE SCENIC THEATRE, Waupun, included a number of strong attractions in its program for the week ending Sept. 18. Helen Chadwick and Franklyn Farnum were seen in "Go Get 'em Garringer," May Allison in "Peggy Does Her Darndest," Mabel Normand in "Her Romantic Job," E. K. Lincoln in "Fighting Through," Gladys Leslie in "A Stitch in Time," Gladys Brockwell in "The Forbidden Room," and Baby Marie Osborne in "The Sawdust Doll."

Central States Edition

News of Springfield Theatres

VIVIAN MARTIN in "The Third Kiss" delighted big crowds at the Vaudette for four days, September 14-15-16 and 17. An Arbuckle comedy and Burton Holmes travelogue were on the same program. Enid Bennett came next in "Stepping Out," and in turn was succeeded by Billie Burke in "The Misleading Widow," which was booked for a whole week.

MRS. ELLA DUER, proprietor of the Empress, expects to have a big picture to open her theatre when the new balcony has been installed. Douglas Fairbanks in "Down to Earth" and "Fatty" Arbuckle in "A Desert Hero" were the attractions on September 14.

BEN ROVIN certainly likes to play Bill Hart pictures. The Amuse-U had "The Apostle of Vengeance" on September 13 and "Selfish Yates" on September 14. Result: two great days. William Farnum came Monday in "True Blue," a Fox production.

ED. KUNZ is feeling better after a sick spell.

THE LYRIC reports an excellent week with Jack Sherrill and Mabel Withee in "Once to Every Man," "A Little Brother of the Rich," and Alice Brady in "Marie, Ltd."

THE THREE pictures coming to the Lyric for the week of September 14-20 were: Sunday and Monday, Harry Carey in "Riders of Vengeance"; Tuesday and Wednesday, Olive Tell in "The Trap," and Marion Davies in "Please Get Married," on Thursday, Friday and Saturday.

THE SAVOY has started a new serial, "The Masked Rider," starring Ruth Stonehouse and Eddie Myers. The program for the week of September 14-20 at the Savoy ran as follows: Sunday, "The Perils of Thunder Mountain," Peter Morrison in "The Fighting Sheriff" and a comedy; Monday, Mary Miles Minter in "The Intrusion of Isabelle"; Tuesday, Bert Lytell in "The Lion's Den"; Wednesday, serial day, with a feature added; Thursday, George Larkin in "Zongar"; Friday, Neal Hart in "The Heart of the West"; Saturday, Rex Beach's "The Brand."

COMING attractions to be seen at the Princess are Henry B. Warner in "The Man Who Turned White" and Harold Lockwood in "A Man of Honor."

THE VAUDETTE has booked the Hank Mann comedies.

THE ROYAL has first-run Fox pictures in Springfield. Evelyn Nesbit in "The Fallen Idol" was the attraction on September 16.

HERE is the line-up for the week of September 14 at the Capitol: Sunday, Chaplin in "The Bank" and Jack Richardson in "The Range Rider"; Monday, Pauline Frederick in "One Week of Life"; Tuesday, Enid Bennett in "Naughty, Naughty"; Wednesday, William Desmond in "Bare-Fisted Gallagher"; Thursday, Victor Moore in "Chimmy Fadden"; Friday, Olive Thomas in "Love's Prisoner"; Saturday, Louis Bennison in "The Road Called Straight."

HARRY LOPER, manager of the Lyric theatre, accompanied by Mrs. Loper, has been visiting his parents, Mr. and Mrs. H. T. Loper of Chicago. The Chicago Lopers are the owners of the beautiful Kimbark theatre on the south side.

DOUGLAS FAIRBANKS opened a run at the Gaiety on September 14 in "His Majesty, the American." While the story was not as good as some other pictures with the great star, the production and acting were so good that many thought it the best the smile comedian has ever done. Mrs. Charlie Chaplin followed for three days in "Home," a Universal-Jewel production. "THE MIRACLE MAN" comes to the Gaietly on September 21 for a week's stay.

DOROTHY DALTON played to a fine week's business at the Vaudette, September 7-13. "The Market of Souls" was voted one of the best pictures she has ever made.

MARY PICKFORD had five days of wonderful patronage at the Gaiety in "The Hoodlum." The picture could have run out the week, but Manager Thornton had Dorothy Phillips booked in "Paid in Advance" and had to run it. This last picture was next to "The Heart of Humanity," the best thing Miss Phillips has had, Springfield thinks.

"VIRTUOUS MEN" opened a week's stay at the Princess, Sunday, September 14. The title was a great business getter, and the picture pleased generally. Twenty-five cents admission was charged, which included the war tax.

Flashes of Flint News

PURSUING his "open booking" policy with avidity, Manager Charles Garfield of the Orpheum, has lined up for early showings a number of large productions, several of which he proposes to play for an entire week each.

BEGINNING September 22 his showings for three weeks in succession are "The Eyes of the World;" "The Brat" with Nazimova; and "Checkers." He also has contracted "The Gamblers," "The Third Degree," "Lombardi, Ltd.," Theda Bara in "La Belle Russe," "Fair and Warmer," "The Wolf," "The Man Who Stayed at Home," "Please Get Married," "The 13th Chair," "Paid in Advance" with Dorothy Phillips, besides an assortment of William Farnum, Anita Stewart and Tom Mix subjects.

IN connection with his "open booking" policy Manager Garfield makes it a practice not to show any picture which he has not seen screened. He also declares that he is "off" the idea of playing pictures because of the name of the star, and seeking productions instead.

EDDIE EBISH who until recently was organist at the Valentine theatre in Toledo is now furnishing the music at the Orpheum theatre here.

FOR the four days beginning September 21, Manager Frank H. Butterfield of the Palace theatre which ordinarily plays six acts of vaudeville and some one or two-reel comedy pictures and a current topics reel, changed entirely to pictures, the feature being Mary Pickford in "The Hoodlum."

Gathered in Green Bay

CLARA KIMBALL YOUNG was screened in "The Better Wife," a Select picture, in the Grand theatre, Sept. 18-19-20-21.

"THE LADY OF RED BUTTE," a Paramount picture of western days, was shown Sept. 19-20 in the Colonial theatre.

LINA CAVALIERI was seen in the Paramount film, "Love's Conquest," the scenes of which are laid in the ancient days of Athens, at the Orpheum theatre, Sept. 18-19-20-21.

THE GOLDWYN picture, "Through the Wrong Door," with Madge Kennedy in the leading role, was presented in the Colonial theatre Sept. 17-18.

MARGARITA FISHER played in the American film, "Put Your Hands Up," in the new Bijou theatre Sept. 17-18.

ETHEL CLAYTON added to her following of friends when seen in the Paramount picture, "Men, Woman and Money" Sept. 15-16 in the Colonial theatre.

LOUIS BENNISON appeared in the Goldwyn release, "Speedy Meade" Sept. 15 in the New Bijou theatre. A Sunshine comedy, "Money Talks" was shown on the same program.

"BOLSHEVISM ON TRIAL," the special picture from Thomas Dixon's Book "Comrades" drew large audiences to the Grand theatre Sept. 15-16-17.

"PRUDENCE ON BROADWAY," a Triangle film, featuring Olive Thomas, was shown in the Royal theatre Sept. 17-18.

BETTY COMPSON, who is new to the theatre patrons here, was presented in the New Bijou theatre Sept. 19-20 in the World picture, "The Devil's Trail."

"BAREFISTED GALLAGHER," a Mutual offering, with William Desmond in the leading role, was screened in the Royal theatre Sept. 20.

NEAL HART of the Hart studios, played in "When the Desert Smiled" Sept. 19 in the Royal theatre.

Flint Manager Exploits "Checkers" in Thomas Carrigan's Home Town

NEVER has a rural town been "papered" by a Flint theatre to advertise any coming attraction than Lapeer, twenty miles from here, is being lithographed by Charles Garfield, manager of the Orpheum theatre for the showing of "Checkers," which he will play soon.

The reason is that Lapeer is the boyhood home of Thomas J. Carrigan who takes one of the principal roles in the film. Mr. Garfield is using all the publicity power at his command to let Carrigan's home folks know that he will be at the Orpheum soon.

Carrigan is extremely popular in Lapeer where his family operates a hotel. His brother, George Carrigan, has been prominent in politics and was sheriff of Lapeer County two terms. It is expected that many Lapeer people who attended school with Carrigan will take the opportunity to witness the production of "Checkers" here.

In Lansing Picture Houses

MANAGER WM. O'DONNELL of the Vaudette theatre has booked the Tom Mix films. He starts the first of 15 of the second week in October.

PICTURES shared with vaudeville the first half of the week of Sept. 15 at the Bijou theatre and were the whole thing the final half of the week. Manager Brown offered a double bill the first half, supplementing five "vode" acts feature, "A Grain of Dust." The last half, the First National attraction, "A Temperamental Wife," starring Constance Talmadge, replaced vaudeville.

MANAGER CADY has worked the slogans, "Big Stars," "Good Stories," and "Clean Pictures" in his advertising name line. He gave a big advance play on Elsie Ferguson in "The Marriage Price," Sept. 22 and 23.

ETHEL CLAYTON in "Men, Women and Money" follows "Eyes of the World" at the Gladmer theatre Sept. 23 and 24.

EDDIE POLO in the cyclone Smith stories have been given a return booking by William O'Donnell of the Vaudette.

MANAGER WILLAM O'DONNELL has installed an Aeolin Duo-Art piano in his Vaudette. He has placed it near his projection booth at the front of the house. The sound attracts attention to his house from the street and furnishes music for his audience.

THE FIRST episode of "Smashing Barriers," a Vitagraph serial in 15 episodes, was shown at the Orpheum Oct. 19, by Manager Jarvis.

BILLING it the greatest production in the screen career of Theda Bara, Manager Hall of the Plaza made a big advance play on "Labelle Russe." He showed the picture on Sept. 22, 23 and 24.

"EYES OF THE WORLD" is making an attendance record at the Gladmer theatre. It was shown Sept. 20, 21 and 22.

Illinois Pictures To Show Throughout State

IT was announced from Springfield, Ill., this week that motion pictures made by one of the leading film companies for the Illinois department of public welfare will be exhibited in the principal cities of the state by Col. Frank D. Whipp, fiscal supervisor of the department. These pictures include those of the state house, the temple of justice, the Lincoln statue in front of the Capitol, both houses taken before the adjournment, and views taken in various state institutions showing what is being done by the department of welfare for the unfortunate wards of the state. The pictures have already been shown at Princeton at the Bureau county fair. Most of the exhibitions will be given under the auspices of members of the Illinois legislature.

Detroit Theatres Prosperous

DETROIT THEATRES have never been more prosperous than they are today. The leading houses are all competing with great advertising campaigns and everyone appears to be playing to capacity at each performance. Last Sunday week the openings included "hTe Eyes of the World" at the Broadway Strand, "The Hoodlum" at the Adams, "Checkers" at the Washington and "Her Kingdom of Dreams" at the Madison. "Sahara" also was at the Majestic for the last week of this house's picture policy. Each theatre had many added features and each performance was excellent.

They Say in Chicago That—

A. JAY ABRAMS, salesmanger of the Bartola Musical Instrument Company, has just returned from Paducah, Kentucky, after selling Manager L. Keil of the Arcade theatre, a Bartola. Mr. Abrams will leave immediately for Detroit, Cleveland, Pittsburgh, Buffalo, Philadelphia, and New York, where he contemplates appointing a New York manager.

OTTO C. LINDENAU of the Ideal Theatre, Lemont, Illinois, has been in Chicago recently, looking over the feature market and reports that business in Lemont is in splendid shape, his house doing capacity business at all performances.

THOMAS R. GILLAM of the Bartola sales force, reports that Thomas, Jr., has arrived and that he will start training him immediately to sell the Bartola. Mr. Gillam and Dan Barton, the inventor of the instrument, will make a trip through Michigan and expect to close six contracts now pending.

J. W. MARTIN, well and favorably known in Milwaukee, Wisconsin, has added to his long string of interests by accepting an executive chair with the Emerald Motion Picture Company of Chicago.

H. R. PHILIPS, Chicago salesman for the Hyman Attractions, reports that their production, "Virtuous Men" is booked solid for September and October in Chicago with prospects that November and December will prove as strong. The work accomplished by Mr. Philips is highly commendable, owing to the fact that he is a new comer in Chicago's Film world with many obstacles to overcome—Keep right on, friend Philips, some one will sit up and take a whole lot of notice. Consistent salesmanship will tell.

MR. AND MRS. PHILLIP LEWIS are spending their honeymoon in the east. Mr. Lewis is owner of the Owl Feature Film Company of Chicago.

FLOYD BROWN, manager of the First National Exchange, at Indianapolis spent three days in Chicago this week on business.

ON MONDAY, September 22nd, Harry Weiss of the First National, leaves for a four weeks auto trip. This is the first trip in his new car, the old one having died of old age after a 62,000 mile journey in three years. The old car may have had gray hairs Harry, but you will never acquire them, as you indulge freely in the world renowned fountain of youth, vintage.

I. MAYNARD SCHWARTZ came to grief recently, out in the country while driving his flivver. Maynard forgot that when the engine stops, the lights go out and all the sales talk that he gave the policeman did not square things. It was a case of, "Good morning Judge," and the verdict was $6.30, which is less than the price of an oil lamp.

SOME of the recent visitors to Chicago include J. F. Schalbert, Avoy theatre, Moline, Illinois; Pop Woodyatt, wearing a brand new hat, from Bio theater, Moline, Illinois; Carl J. Miller, Spencer Square theatre, Rock Island, Illinois; W. H. Cadoret, Kankakee, Illinois; M. M. Ruebens, Joliet, Illinois; William Pearl, Highland Park, Illinois; Louis Landau, Washington theatre, Granite City, Illinois, and G. H. Hines, Auditorium, South Bend, Indiana.

CHARLES J. SCHAEFER, dean of Chicago exhibitors and owner of the Garfield theatre, announces that he has moved his offices a little closer to Mother Earth.. He is now located at room 600, Mallers building and says that the latch string is always out. Film salesmen or anyone else will not have to send in their card or sit on a bench to cool their heels for an hour before entering his office. Mr. Schaefer is a great believer in democracy.

GEORGE DEIHL has sold his Mirror theatre at Moline, Illinois, and is leaving for California on account of ill health. Mr. Deihl is one of the oldest picture theatre exhibitors in the state of Illinois, and the Mirror was one of the first theatres in Moline.

MARLOWE BROTHERS of Herrim, Illinois, announced the opening of their new theatre at Murphysboro, early in October. The new house will run all large productions.

GREGORY BROTHERS, who recently announced their intention of building a new theatre at Hammond, Indiana, also announced the erection of a new theatre at Chicago Heights, Illinois.

W. D. BURFORD of the Aurora Theatre Company, Aurora, Illinois, while on a recent trip proved himself some little fisherman, as proven by the hundred kodak pictures he has brought back—Friend Burford is a good fisher, even after special pictures, which the gentleman always manages to land for his Aurora clientele.

WILLIAM C. COOK, city salesman of the First National, celebrated his 27th birthday with a house warming, Saturday, September 20th. By special arrangement the police were not called—Evidently some joyful gathering.

MR. S. A. ROBERTS of the Lyric theatre, Casey, Illinois, was a Chicago writer.

W. P. WREATH, formerly of the Paramount Service at St. Louis has been made district manager of the First National offices in Des Moines, Kansas City and Omaha—Good luck, friend Wreath.

THE COLONIAL theatre at Danville, Illinois has been sold recently to some people from Attica, Indiana. O. L. Jorodski & Son were the owners of the Colonial. It is the oldest theatre in the state of Illinois, having been built in 1905 and its career has been most successful.

THOMAS P. RONAN, manager of the Palace theatre, Danville, Illionois, was a Chicago visitor this week, at which time the gentleman called on his many friends and looked over a number of feature pictures.

G. H. MYERS, manager of the Park theatre, Champaign, Illinois, has been in Chicago recently and reports that business is keeping right up with all their presentations.

LOUIS B. GOLDEN, Indiana salesman for the Celebrated Players Film Company, reports business great in Indiana.

The New Size Is Just What You Wanted
Here It Is—Yours for Service
Your Advertisement Here Serves Its Purpose

MOTION PICTURE FILMS CLEANED BY HAND
New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

Heard in Detroit

JOHN H. KUNSKY has purchased a Chaplin single reel, "Some Nerve," for Michigan distribution. The First National exchange will distribute it.

"OH BOY," which played the De Luxe for five days was put on with a number of local stunts. Manager A. J. Moeller had a jazz orchestra in the lobby each night for dancing, after the last performance, and six girls put on a dancing number during the showing of the film.

ARTHUR JAMES, general publicity director for William Fox, was a Detroit visitor last week, spending a day here on his trip west.

THE FULLER theatre, at Kalamazoo, after $30,000 had been spent in changes and decorations, opened last Sunday with "The Brat" to splendid business. Lew Barnes and his associates now control the house.

ALL its previous records for business, it is reported, have been broken by the Detroit Universal exchange.

A MICHIGAN exhibitor in the Thumb district was found guilty last week of bicycling a film from one house to another on one rental. Criminal prosecution is being instituted.

HENRY SANTREY and his Jazz band has proved the biggest attraction ever offered locally in a picture theatre with the exception of the Sennett bathing girls. Santrey has nine musicians who put up a lively musical program and then accompany Santrey in his songs. The company is now touring the state. House records at the Del The and Ferry Field theatres were broken when this attraction was booked.

HERMAN ROBBINS, assistant general manager of the Fox Film corporation and Clayton Sheehan, division manager, were local visitors during the week.

THREE downtown Detroit theatres have raised their prices. Orchestra seats in the Broadway Strand, Adams and Madison, are now 50 cents instead of 40. This includes the war tax.

A SPECIAL midnight performance of "Yankee Doodle in Berlin" and the Senneett girls was given by Phil Gleichman of the Broadway Strand to members of the Kiwanis club Friday night.

"MICKEY" claims to hold the record for any picture playing Detroit theatres having been shown for 176 days in this city.

A NEW serial is now playing at the Family theatre. It is "The Red Glove," produced by Universal and starring Marie Walcamp.

TOM MOORE appeared September 9-10 at the Colonial theatre in the Goldwyn picture, "The City of Comrades," in which the theme, "A man may be down, but he's never out," is exemplified.

"THE EYES OF THE WORLD," although old, drew capacity houses to the Grand theatre when shown for three days, September 9-10-11.

TEXAS GUINAN was seen on the screen of the Royal theatre September 9-10 in a Frohman Amusement Corporation film, "The She Wolf."

FRANK KEENAN played in the Pathe picture, "Gates of Brass" in the Royal theatre, September 9-10.

"HIGH POCKETS," a Goldwyn release, was produced in the New Bijou theatre September 8-9. Louis Bennison played in the lead.

DOROTHY PHILLIPS in "Destiny" has been given an extra large advertising campaign for the engagement at the Colonial. Miss Phillips has become one of the most important stars seen in the films here.

THE DETROIT Universal exchange has reopened its screen room and is showing its pictures to exhibitors all day long. Joe Friedman, office manager has returned from a southern trip. The new Corbett serial starts off on September 17 at the Palace. L. E. Davis is a new city salesman and Roule Kleever has been appointed exploitation manager.

THE KNICKERBOCKER broke a house record with "The Spoilers," its fourth time there, and has arranged for another return engagement.

WITH THE showing of "Sahara" at the Majestic next week, the house will discontinue its straight picture policy and will offer vaudeville as well as photoplays.

JOHN P. SOUDERS, former booker and salesman for Universal, has resigned to handle "The Passing of the Oklahoma Outlaws" in Michigan."

UNIVERSAL exchange employes in a "Get-Together Dinner" at the Hotel Statler, presented A. A. Schmidt, district manager, with a pair of gold links, danced, listened to the police censors, and enjoyed themselves generally. Sidney Alexander acted as toastmaster.

E. W. FOLEY, former assistant manager of the Madison theatre, has gone to Saginaw to take charge of the Sargent theatre for W. S. Butterfield.

PARAMOUNT-ARTCRAFT week proved a complete success in Detroit. Five week stand houses offered Paramount-Artcraft programs and 90 per cent. of the neighborhood theatres.

THE DE LUXE THEATRE has booked "Eyes of the World" for a week following its engagement at the Broadway Strand.

Stars of the Screen and Speaking Stage Shed Real Tears

WHEN the five prominent actresses who participated in the monster benefit given for the Tanner orphans at the Auditorium, Chicago, Sunday afternoon, September 7, visited Hubbard Woods to start the ticket sale drive, they stopped at the home of the orphans and were immediately christened "Stars of Hope" as well as stars of the stage and screen, their emotions mastered them and at least five of the best known women of the mimic world, Pearl White, Hazel Dawn, Eleanor Dawn, Gilda Leary, and Blanche Ring had used up all their handkerchiefs before starting back to Chicago.

Biggest Month for Lansing Manager

AUGUST was the biggest month in the history of the Orpheum and Garden theatres, operated by E. Clement Jarvis. Lansing is a city of 70,000 population. During the month Mr. Jarvis showed to a number approximately equal to the city's population. He entertained 40,000 at the Orpheum, with a seating capacity of 500, and 30,000 at the Garden, with a seating capacity of 381. He showed 3,700 children at the Orpheum alone during the month.

Indianapolis Managers Threaten Court Action Against Operators

COURT action to force their operators to abide by an alleged wage contract is threatened by managers of Indianapolis neighborhood photoplay theatres. The contract, the managers say, was entered into with the machine men two years ago.

The operators seek a wage scale of $1 per hour. The manager offer a scale of sixty-nine cents an hour, which will amount to an increase of $2 per week. The operators say the contract is binding no longer because one of the managers violated one of its provisions some time ago. The managers contend that if this is true the contract is abrogated only as to the offending exhibitor and is bind in all of her affected theatres.

Approximately twenty neighborhood houses are affected by the controversy. The operators are at work, having returned a week ago after having been on a walkout for more than a week.

Downtown theatres settled with their striking operators by granting an increase of $5 per week several days ago. This makes the downtown scale the same as the neighborhood houses are offering to comprise with their men on.

"We are ready to see if this contract is a mere scrap of paper that can be ignored at any time," said R. R. Bair, chairman of the neighborhood exhibitors' committee.

The average neighborhood weekly wage is $23.50 while the highest paid downtown operator gets $32 per week, the managers say.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," Central States Edition, published weekly at New York, N. Y., for October 1, 1919.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, which publishes Motion Picture News, Central States Edition, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Avenue, N. Y. C.; Editor, Wm. A. Johnston, 729 7th Avenue, N. Y. C.; Managing Editor, Robert E. Welsh, 729 7th Avenue, N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Avenue, N. Y. C.

2. That the owners are: (give names and addresses of individual owners, or, if a corporation give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Avenue, N. Y. C.; E. Kendall Gillett, 729 7th Avenue, N. Y. C.; Henry F. Sewall, 729 7th Avenue, N. Y. C.; Percy S. Alden, 729 7th Avenue, N. Y. C.; Wentworth Tucker, 729 7th Avenue, N. Y. C.; Carl Tucker, 729 7th Avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state). None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

E. KENDALL GILLETT.
Business Manager.

Sworn to and subscribed before me this 10th day of September, 1919.

[SEAL] J. W. DONALDSON,
Notary Public.

My commission expires March 30, 1921.

The West Coast

Catherine Curtis to Make Big Production in Spokane

CATHERINE CURTIS, president of the Catherine Curtis Picture corporation, has closed a contract with the Playter Photoplayers to make a $250,000 production it is said, starring her, using the Minnehaha park studios in Spokane, Wash., as headquarters.

Miss Curtis, with her organization of 20 people, is already in Spokane, with two carloads of equipment. Miss Curtis is entering the producing end of the business with two main ideals—to depict on the screen the west as it really is, to show the processes in its upbuilding and to demonstrate its true relationship to the east. She believes picture patrons are tiring of the blood-and-thunder hair-pants' "westerns" commonly offered them, showing a largely imaginary west of 40 years ago.

She has engaged the best scenario writers and technicians, it is reported. She is bringing an all star cast to Spokane, together with her secretary, Miss Trainor, and her manager, Homer B. King, who is no stranger to Spokane. He built Bozanta Tavern at Hayden Lake and the Hotel Idaho at Coeur d'Alene. Edward F. Curtis, the noted photographer of Indian types, has been engaged to head the photographic department and George Scott, a veteran camera man, who has done work for Griffith and Famous Players, will work under the direction of Mr. Curtis.

Miss Curtis is bringing four cameras with her. Her first picture, as yet unnamed, will be a story of the new west in which she hopes to present the right interpretation of western atmosphere. The feature will require ten weeks in the making and special electrical lighting will be taken into Coeur d'Alene country.

"I have already arranged to tap the power line north of St. Maries, in the Coeur d'Alenes, where some of the scenes are to be made," said Wellington Playter, president of the Playter Photoplayers. "This will be the first time that electricity has been used on location in the woods such as this. We have contracted to have 200 Nez Perce Indians participate in the production, bringing their tepees, costumes and full equipment of the early days."

Portland Operators' and Musicians' Strike Is Settled

SETTLEMENT of the strike brought by the Portland Theatrical Federation against motion picture houses came on September 11 after five days of non-union operators and musicians in the 14 largest motion picture houses of Portland. Union men asked the immediate installation of orchestras varying in size from 10 to two pieces in each of the downtown houses. The final agreement provided for the immediate establishment of an eight-piece orchestra in the Columbia theatre and the placing of a twelve-piece orchestra in the Peoples theatre within 90 days. The managers insisted upon 90 days' grace in which to install the Peoples orchestra to present plans for renovating the house. The Columbia theatre is one of the two houses owned by Jensen and Von Herberg, while the Peoples theatre is one of three houses under the direction of the Peoples Amusement Company of which two-thirds of the stock was recently purchased by Jensen and Von Herberg and J. J. Parker of the Majestic Amusement Company of Portland. Strike was originally declared against 15 houses, but C. M. Hill, manager of the Globe theatre, convinced union men his house was not able to afford further investment in music and his theatre was declared fair. During the strike C. J. Jensen acted as spokesman for the theatres. Three conferences were held by managers and union men during the five days of the strike. Each conference commenced at 11:30 o'clock at night and not one of them was concluded before 3:30 o'clock of the following morning.

Curious incidents arose during the strike.

Frank Lacey, manager of the Majestic theatre, was caught putting up a "24" sheet on a bill board located on one of the busiest downtown corners. He confessed afterward that his position was not made enjoyable by the union men who caught him in the act of replacing the regular posters. "But ——" he declared, "you should have seen me teaching the organ. I was telling the girl just how to do it when she turned on me and suddenly suggested I show her. I murmured something about rheumatism and made a fast get-a-way."

An organist at one of the larger Portland cinema houses is said to have had a 10-year contract which contained a clause providing for a $10,000 fine should the contract be broken by either party. In walking out with his union members he was breaking the contract. Should he have refused to walk out he would also have been liable to heavy fine from his union and to the possible forfeiture of his union membership. It is said that his manager is overlooking the $10,000 clause during the present difficulties. Union employees were taken back into their old employ on the Monday of the following week.

New Exchange Manager for Universal, Portland

VERNON M. SCHUBACH, one of the best-known roadmen in the film business in the northwest, has gone to Seattle to assume the managership of the Universal film exchange in that city, succeeding Wallace Potter, resigned. Mr. Schubach entered the film business as cashier for the Film Supply Company of Oregon, one of the pioneer exchanges of the northwest, when it was founded by G. A. Metzger some years ago. This company later became the distributor for Universal in the entire northwest and Mr. Schubach, aside from a period in which he had charge of the Seattle branch before, has been on the road in Oregon and Eastern Washington and Idaho for the company continually to the present time.

Fox Exchange, Los Angeles, Notifies Exhibitors of Coming News Service

THE Fox exchange has forwarded several hundred letters to exhibitors in the Southern California and Arizona territory telling them of the forthcoming Fox news service. The letter follows:

"What is of the most interest to your patrons? Answer: The news events and happenings on the Pacific coast. These events will now be positively secured by the most thorough organization of camera men and studio editorial staff ever known and all the news will be shown in moving pictures with a promptness that will surprise you.

"The Fox Film corporation will issue its first News October 5, and twice weekly thereafter; and in addition to supplying you with Pacific coast news as well as the news from the entire world, we will also show novelty stunts that will please both you and your patrons. We are spending hundreds of thousands of dollars to make this the most interesting and successful news ever published, and it is now up to you to benefit and take advantage of this opportunity. Will you do it? Write, wire or phone us. Our prices are right and consistent with quality."

The letter is signed by the Fox Film corporation by B. E. Loper as manager of the Los Angeles branch.

American Theatre, Salt Lake, Gets Notable Musical Talent

THE American theatre management has secured some of the most notable musical talent in the United States for the coming season. The following artists will appear during the year in the order named: Paul Althouse, foremost American tenor and member of the Metropolitan Opera company; Cherniovsky Trio, violinist, pianist and cellist; Alice Nielsen, America's great lyric soprano; Harold Henry, Pianist, soloist with the New York, Chicago and Minneapolis spmphony orchestras; Frances Ingram, prima donna contralto of the Metropolitan Opera company and the Zoelliner String Quartet, America's popular string ensemble.

Portland Likes Fairbanks' Latest

DOUGLAS FAIRBANKS in "His Majesty, the American," was the first picture to follow the announcement of J. J. Parker, president of the Majestic Amusement Company of Portland, of contracts entitling him to all Griffith, Pickford, Chaplin and Fairbanks productions. It proved to be an extraordinary attraction from the drawing standpoint. The picture opened on September 13 and by the evening of the following day Frank Lacey, manager, announced that it would be continued an additional week.

West Coast Edition

Salt Lake and Vicinity

HARVEY H. GATES, son of Mr. and Mrs. Jacob Gates of Salt Lake, who has risen to fame in the moving picture world as a scenario writer, is visiting his parents in this city. Mr. Gates was formerly with the Universal Company at Los Angeles, but is now "utility" man with the National Company. He expects to spend a week here. He speaks highly of Jean Lewis, Elliott Clawson and Leroy Armstrong, all former Salt Lakers, who, he says, are rising rapidly to fame.

W. C. WHITTLE, manager of the Orpheum theatre in Oakley, Idaho; Hirian Jensen of the Rex theatre at Hiram, Utah, and Frank Knotts of the Orpheum moving picture house at Park City were Salt Lake visitors last week. All report business very good.

THE WILKES theatre will open September 28 with vaudeville and moving pictures. Al Fountain is the manager.

THE WORLD exchange reports that "When Bearcat Went Dry" is swamping the office with bookings. It has met with tremendous applause in the intermountain country. "Twelve Ten" is the next big world picture for release here. The management of the Lyceum theatre in Ogden reports that the crowds were so great when the Judge Brown series were shown that the ticket seller stopped selling tickets for two hours.

EDWARD SAWTELL, formerly of the Fillmore theatre in San Francisco, is the new organist at the American theatre. Bernard Barnes formerly of the Liberty theatre in Seattle is the relief organist.

EMPLOYEES of the American theatre have presented William H. Swanson, the owner, with a handsome engraved gold cigarette case in token of their appreciation of his fair treatment and generosity.

THE AMERICAN theatre has been giving children's matinees with wonderful success during the past few weeks. Charlie Chaplin and other comedy films interspersed with travel pictures composed the programs.

In Portland Film Circles

ASSISTANT MANAGER LACEY, at the Majestic theatre, Portland, is making preparations for the showing of the first of the two-reel features of the Stage Women's War Relief series, beginning Saturday, Sept. 10. This series was made by the Stage Women's War Relief Association for the benefit of the Federal Debarkation Hospital Number 5, in New York, and the plays were participated in by leading stage stars of the county.

FRANK TALBERT, travelling auditor for Universal, whose home is in Portland, says that, in addition to extending its activities to South America, the big concern is preparing to go into the Asiatic market. Mr. Talbert is to leave in a short time for South America and Mr. R. Chase has been dispatched from the home office to go to Siberia, Korea and Northern China, to open offices for the company.

T. J. ROBINSON, of Silverton, has become manager of the Palace Theatre, Silverton, Oregon, succeeding Walter Johnson, who intends to devote his full time in future to his insurance business. Mr. Johnson and Mr. Robinson were in Portland yesterday meeting the exchange men and arranging for the continuance of the policy of the theatre which has built it up in the past five months under Mr. Johnson's management. The theatre caters to road shows and vaudeville and handles the better features in photoplays. Mr. Robinson is just opening with the serial "Elmo the Mighty" which has been featured at the Columbia in Portland.

THE JOY THEATRE in Grants Pass has been remodelled by its manager, Miss Alma P. Wolke and reappears under the name Oregon theatre.

WALTER JOHNSON, manager of the Palace theatre, Silverton, Oregon, was in Portland recently visiting the Universal exchange.

"DADDY LONG LEGS" is having a phenomenal run at the Sunset theatre, one of Portland's largest second run houses. Making allowances for the fact that it is a Pickford picture and therefore a success from the box office standpoint, the Sunset management declared it to be exceptional for its drawing power. Sam W. B. Cohn, manager of the Sunset, aided its exploitation by taking additional newspaper space during its run.

Spokane News and Views

HAROLD BELL WRIGHT'S story of the Ozark mountains, "The Shepherd of the Hills," showed at the Auditorium theatre for seven days, running matinee and evening show daily. Special music by a large orchestra accompanied the picture. Manager Charles W. York has booked several film features for the season, including the government film, "The End of the Road." Catherine Curtis was selected by Harold Bell Wright to play the lead in the film production.

BILL HART held the boards at the Liberty for four days, showing in "Wagon Tracks." Enid Bennett in "The Haunted Bedroom" was the film offering the remainder of the week. The Stilwell houses, the Casino and the Class A, showed respectively Theda Bara in "When Men Desire" and "Break the News to Mother." The Clemmer program for the week included Maurice Tourneur's "The White Heather" and Jack Pickford in "Burglary by Proxy." The Lyric and the Majestic showed respectively William Faversham in "The Silver King" and Douglas Fairbanks in "Arizona."

Fox Feature Big Hit in Portland

SO successful was "A Rough Riding Romance," featuring Tom Mix during the Sunday previous and the Monday of President Wilson's visit in Portland, Oregon, that the Strand theatre which was showing the picture announced it would continue the same photoplay until Thursday midnight. This is an unusual move from the Strand as it usually changes pictures on Sundays and Wednesday.

San Francisco News

E. T. WAKEFIELD, who has been a salesman for the Universal, has become the San Francisco booker, succeeding W. A. Wood, who goes on the road.

ABE JACKSON and D. S. Markowitz have purchased the Bijou theatre at Fresno.

J. L. MERRICK, representing Robinson-Cole Co., was in San Francisco for several days this week posting the office of the Exhibitors Mutual on coming products which he says will "top the World."

RALPH QUIVE, branch manager of the Realart Pictures Corp., has opened up the local exchange of that company at 1006-1008 Hewes building, 995 Market street.

THE COOKOO COMEDIES circulated by the United are being received with open arms by the exhibitors in this territory. It is stated that they will be shown in practically every theatre. For some reason the title is not pleasing to most of the exhibitors who have renamed the pictures "The Birds."

"THE GIRL FROM OUTSIDE" is running to capacity houses at the Tivoli. An unusual stage setting is provided for a prologue, with a drop showing the Arctic regions and stuffed Arctic animals in the foreground.

DUSTIN FARNUM in "A Man's Fight" played to capacity houses at the Strand theatre this week.

BEN WILLIAMS, exploitation man for the Universal, has just returned from a ten days' trip through the territory during which he visited newspapers in the principal cities and was very successful in arranging publicity for the big campaiign which the Universal is inaugurating.

AL SZEKLER, Universal booker in the Los Angeles office, spent several days in the San Francisco office introducing the system of booking in Los Angeles in this city.

Cooperative Exploitations for Select Feature in Venice

COOPERATING with the California theatre the Los Angeles Select exchange, under the direction of David Swing Ricker, western exploitation manager, staged an "Upstairs and Down" day in Venice, as a preliminary advertising campaign of the showing of the picture at the California during the week of September 22. George Cleveland, publicity manager of Venice, cooperated in the plan. High diving contests, Upstairs and Down speed races in the Venice plunge, fox trot quartette at the Big Pier dancing pavilion, pageant dance, trip through the clouds and other events. Business houses of Los Angeles and Venice also cooperated in the event, donating prizes to be won by the various contestants. A total of 10,000 dodgers were distributed jointly by Venice. The Select Pictures corporation and the Pacific Electric Railway; also 2,000 one-half cards and 500 Venice posters showing bathing girls. More than 60 downtown windows in Los Angeles carried displays, eleven of these windows showing three sheet cutouts of Olive Thomas, star of "Upstairs and Down."

Los Angeles Exchanges & Supply Houses

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MARION H. KOHN, *President*
90 Golden Gate Avenue SAN FRANCISCO
738 South Olive Street LOS ANGELES

What They Say in Seattle

JAMES Q. CLEMMER made a two weeks' hit with Douglas Fairbanks in "His Majesty, the American." Some days the crowds could hardly be handled and at each performance someone clapped or whistled or stamped their feet or did something to let Jimmy know they liked the show.

J. D. RICE, proprietor of the Dream theatre, Chehalis, Wash., was a recent visitor to Seattle, where he was visiting with Jack Lannon and manager Sheffield of the Brewsters Feature company, most of the time.

NORTH WEST manager George Endert, of the Famous Players-Lasky Co., who has recently returned from a trip in Eastern Washington, has announced that he has done more business there and in Western Washington than he expected. This is expected of George, he always passes his mark. Some hitch their wagons to a star, but George has no wagon, he uses a 12 or 15 cylinder machine. Among his sales were the entire lot of Paramount pictures for the fiscal year to the Greater Theatres Co., who will use them in four of their theatres in Seattle and four theatres in Tacoma. Endert also made yearly contracts with the Everett in Everett; the Liberty in Centralia; the Liberty in Chehalis; the Rialto and Dream in Bremerton; the Gem and Wenatchee in Wenatchee; and the Liberty, Clemmer and Rex in Spokane.

THE Greater Theatres Company have decided to play the Famous-Players-Lasky Co.'s "Mircle Man," with the week beginning Oct. 5 in two of their houses, the Coliseum and the Liberty, at the same time, as this is the only manner in which Jensen and Von Herberg can figure that they can handle the crowds. The Miracle Man" was booked at at advanced price and tickets will be sold at an advanced price. This is the first time in the West that one play is shown at two houses at the same time.

THE Greater Features Co., Jack Lannon, proprietor, has announced that they have taken over the following short reelers for the states of Washington, Oregon, Montana, Idaho and Alaska: "The Hall Room Boys"; one reel "Gaiety"; two reel "Westerners"; Jenning and Harte pictures. These together with other one and two reelers give the Greater Features Company more short reelers than only other independent exchange house in the country.

With Los Angeles Exchanges

THE TRIANGLE EXCHANGE is making preparations to relase soon a series of seven of the best productions made by Triangle and Fine Arts in 1916, according to plans just announced this week by C. J. Marley, branch manager. "The Flame of the Yukon," made by Triangle and written by Monte Katterjohn, and "Peggy," in which Billie Burke is starred, will probably be among the first releases. There will be a release of the subjects at intervals of five weeks.

GEORGE OLDFIELD, formerly with the VITAGRAPH exchanges at Cleveland and St. Louis, was this week added to the salesmen forces of the Los Angeles Vitagraph exchange.

W. H. HEPBURN, Vitagraph manager, announces that the Vitagraph program which was installed several months ago at the Palace theatre, is making a hit with patrons of that house.

MANAGER FIELD CARMICHAEL, of the Pathe exchange, announces that the Mrs. Sydney Drey comedies are to be released by that exchange in this territory beginning at an early date. Edgar Lewis productions are also to be handled by Pathe.

ACCORDING to announcement made in Los Angeles by Pathe exchange J. Stuart Blackton has closed a contract with Pathe, and that his first productions under the new contract will be "Dawn," written by Eleanor Porter.

THE FOX EXCHANGE announces that a contract for Theda Bara future productions to be played at the Symphony theatre on Broadway, has just been concluded with that house. The first picture of the series, "A Woman There Was," played to capacity business during the week of September 14.

CONTRACTS placing Olive Thomas, Eugene O'Brien and Elaine Hammerstein productions in leading theatres in San Diego, Los Angeles and Santa Barbara were made this week, it was announced at the Select offices.

HOWARD SHEEHAN, western division manager of the Fox exchanges, has returned from a circuit trip, including Denver, Salt Lake, Seattle, Portland and San Francisco. He reports that the Fox production, "Checkers," has been having a phenomenal run in Seattle, Portland, San Francisco, Oakland, Sacramento, Tacoma, Spokane, Butte, Great Falls, Boise, Niles City, Everett, Oregon City, Berkeley, Stockton, Reno and San Jose.

W. T. WALL, Select salesman, left this week for an extended trip through Arizona.

BOBBY BURNS comedies, better known as the Cookoo comedies, are to be released by United, it was announced here.

MARION KOHN, president of the Consolidate Film Corporation, arrived in Los Angeles this week from San Francisco for a few days' visit. David Chatkin, treasurer of the corporation, who has been here several days purchasing new releases, has left for New York. Before going east he closed a contract with the California theatre for the showing of the Hall Room Boys' comedies in that house. J. H. Goldberg is now Los Angeles manager of the Consolidate Film exchange.

"HER GAME," the third Florence Reed production for United Pictures, will be released by the corporation the latter part of September.

"THE RIGHT TO HAPPINESS," starring Dorothy Phillips and directed by Allen Holubar, had its second showing in Los Angeles at the Superba theatre, following a two weeks' run at the California.

THE INTERNATIONAL SPECIAL of General Pershing in "The Weapon of Destiny" was a feature on the California theatre program for two weeks this month and according to announcement by David Bershon, branch manager of the Universal exchange, 47 bookings in Arizona and California territory resulted as a sequence to the California run.

"HOME," one of the last pictures made by Lois Weber for Universal, starring Mildred Harris, has been booked at the Garrick theatre in Los Angeles during the week of October 19

Short News of San Diego

R. E. HICKS, proprietor and manager of the Cabrillo, broke the records locally for newspaper publicity for a picture when he used twelve columns of the Sunday Union, exploiting "The Right to Happiness." Prof. Louis R. Swain has been engaged by Manager Hicks to preside at the Cabrillo's big organ. He has recently been with the Dearborn theater in Chicago.

NAZIMOZA in "The Brat" has been a big drawing-card at the Plaza from the opening of the week's engagement. A large amount of display advertiising was used in advance and during the week.

THE HIPPODROME'S motion picture number on its vaudeville program for the week was Virginia Pearson in "The Bishop's Emeralds."

DEMOLITION of the old Bancroft building at Fifth and G streets is nearly completed. On the location is to be built a new motion picture house, to seat about a thousand.

MABEL NORMAND in "When Doctors Disagree" proved a success at the Broadway for the week, while at the Superba the attraction was Constance Talmadge in "The Veiled Adventure."

THE ILLUSION theatre was opened again for a four days' showing of "Are You Fit to Marry?" Before each showing of the film a lecture was given by Dr. H. J. Brooks. Three days the picture was shown before women only, and one day the men had the house.

With West Coast Exhibitors

BEGINNING the latter part of September, the policy of making a change of subjects twice a week instead of one, as is now the case, will be inaugurated at the Pickwick theatre, San Diego, Manager Mallaby having decided that his patrons will welcome the added attraction.

E. L. FRANKEL of the Oasis theatre at Ajo, J. D. Johnson, Santa Barbara, J. Pouris of Bakersfield and M. E. Fletcher of the Liberty theatre, Blythe, were among out-of-town exhibitors to visit Los Angeles in making fall bookings.

JOHN CARNAKIS of the C. and S. theatre, Bakersfield, was a visitor along film row, the week of September 8.

"PAID IN ADVANCE," which was used for the opening of the People's theatre under the management of Jensen and Von Herberg, proved a big success, it is said.

Prominent Theatre Interests Are Merged at Portland

INSIDE facts concerning the deal which has united the Jensen and Von Herberg motion picture interests with the Majestic Amusement Company and the Peoples Amusement Company corporations of Portland, Ore., have been made public since its final consummation last week.

The merger contained several deals within the deal. J. J. Parker, former sole owner of the Majestic Amusement Company, sold to Jensen and Von Herberg 50 per cent of the Majestic theatre stock. Mr. Parker will still remain president of the Majestic Amusement Company while other officers elected were H. V. Parker, vice-president; C. S. Jensen, secretary, and J. G. Von Herberg, assistant secretary.

Two-thirds of the Peoples Amusement Company corporation stock changed hands, the principal sellers being D. Solis Cohen and Max Hirsch. Each share brought $5 it is understood. Of the 19,556 shares sold, out of the total amount of capital stock of 27,829 shares it was divided as follows:

J. J. Parker received 9268 shares, H. V. Parker received five shares and Dan J. Malarky the same, making a total of 50 per cent of the stock purchased by the new interests.

C. S. Jensen and J. C. Von Herberg each received 4636 shares while John F. Logan purchased six shares.

Officers of the Peoples Amusement Company are now C. S. Jensen, president; J. G. Von Herberg, vice-president; J. J. Parker, secretary, and H. V. Parker, John F. Logan and Dan J. Malarky, directors. Managing directors of the two theatres are to be Mr. Jensen and Mr. Parker. Mr. Von Herberg will be booking agent, making his headquarters in Seattle.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," West Coast Edition, published weekly at New York, N. Y., for October 1, 1919.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, which publishes Motion Picture News, West Coast Edition, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Avenue, N. Y. C.; Editor, Wm. A. Johnston, 729 7th Avenue, N. Y. C.; Managing Editor, Robert E. Welsh, 729 7th Avenue, N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Avenue, N. Y. C.

2. That the owners are: (give names and addresses of individual owners, or, if a corporation give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Avenue, N. Y. C.; E. Kendall Gillett, 729 7th Avenue, N. Y. C.; Henry F. Sewall, 729 7th Avenue, N. Y. C.; Percy S. Alden, 729 7th Avenue, N. Y. C.; Wentworth Tucker, 729 7th Avenue, N. Y. C.; Carl Tucker, 729 7th Avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security bolders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state). None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 10th day of September, 1919.

[SEAL] J. W. DONALDSON,
Notary Public.

My commission expires March 30, 1921.

Exhibitors Service Bureau

Grauman of Coast Invades New York

Is Dined But Not Wined and Naturally Has His Photograph "Took." This Marks His First Trip Here in Twelve Years

THERE have been two quite large sized events about one sanctum-sanctorum during the past few days. J. C. Jessen, our West Coast representative, and we think about the livest wire on the staff, present company excepted, and Syd. Grauman, one writes mighty well and the other is written about considerable, have become more than names.

These two gentlemen have journeyed across some three thousand miles of this old U. S. A., from Los Angeles to be exact, and we've gotten acquainted with them both. One is just as approachable and likeable as the other too.

J. C. has gone back to the land of sunshine and motion pictures and Eastern tourists and obsequies concerning one of the staff would be out of place anyway but Mr. Grauman is still one of us and will be for some time.

No later than one day last week we dined at a luncheon given in his honor by the Famous Players Lasky Company, with John Flinn, General Director of Publicity and Advertising, acting as toastmaster and a lot of celebrities so far as motion pictures go, present. We met Mr. Grauman, talked with him a few minutes and immediately made up our minds that we liked him immensely.

Syd. Grauman for all that he is one of the best showmen in the country and often times we regret to admit that artistry and finance don't mix in the make up of those who control the destiny of big box offices, looks like an artist and is an artist.

When you meet him you immediately forget that out in Los Angeles there is a million dollar theatre (we've seen it) which bears his name and find yourself talking to him in a man to man fashion,



Introducing Mr. Syd. Grauman, one of America's foremost showmen and managing director of "Grauman's Million Dollar Theatre," Los Angeles, California



Getting acquainted with Syd. Grauman. Mr. Grauman trying to hide behind the pitcher of ice water (nothing else served). Eugene, son of Adolph Zukor sits beside him. The solemn looking gentleman standing between Mr. Zukor and the lady with the big hat, Luella Parsons, is John Flinn who controls the destinies of Famous Players-Lasky publicity. Others of the crowd are famous while some are just newspaper men

pleased that you have found a new friend. There is nothing "up stage" about Syd. Grauman. He meets you more than half way and acts as if he liked it. He is still a boy in his enthusiasms and it doesn't have to be a big thing to interest him.

Mr. Grauman talks well but he is more than modest in what he says. Knowing New York, although it has been twelve years since he has visited it for which New York is sorry, we wouldn't have blamed Mr. Grauman for coming into our midst full of stories of what he is doing at the "Million Dollar Cinema Palace" of Los Angeles, and bent on letting hide bound Broadway know that there was some other city in the world besides Manhattan and a place West of the Hudson River where they grow real exhibitors. Yet Syd. Grauman is about the last person that Syd. Grauman, himself wants to talk about. True he did make a speech at the banquet we mentioned and got away with it very gracefully but he didn't "spread eagle" at all, which most of us given a like opportunity would have done. He talked along in an easy fashion, told about some of the ideals he has for his theatre, handed Famous Players Lasky and likewise the assembled scribes and others a few bouquets and then sat down and listened to what others had to say.

Now we imagine that banquets are not new things in the life of Mr. Grauman and that he might have considered an affair like that which took place at the Claridge Hotel, in a private dining room with plates laid for twenty-five or so, a tiresome bit of formality that had to be undergone unless he wanted to disappoint the friends who had planned the function, yet so far as we could observe if Mr. Grauman didn't enjoy the event, from soup to nuts, and we'll say that there is nothing the matter with his appetite, then he is a mighty good actor and should sign up with F. P. Lasky for long term contract in pictures.

If you don't believe what we say take a look at "the smile which won't come off" on Mr. Grauman's face when we had our picture "took."

Speaking seriously, for resourcefulness and originality, Syd. Grauman has jumped up to the A-1 class where only two or three exhibitors dwell.

We are indebted to J. C. for these facts regarding what "Grauman's" is doing in the way of "Presentation de Luxe."

It was skillful showmanship that enabled this theatre which always has its manager's hand at the helm, even if he be in New York which broke all records for the week beginning Monday, September 8th, when Grauman's played Bryant Washburn in "Love Insurance" and Ben Turpin and Charlie Conklin in "Uncle Tom Without the Cabin," while Douglas Fairbanks in "His Majesty, the American," and "The Miracle Man" were playing at opposition houses. Now, this week, commencing Monday, the 15th, with Elsie Ferguson in "The Witness for the Defense," Mr. Grauman is offering three added attractions of a highly diversified nature that are meeting with wonderful success. The first of these is a musical oddity, four 'cellists and a harpist playing "The Rosary" and "Babillage" in a manner to excite the greatest applause. These musicians were all taken from Grauman's Symphony Orchestra, the conductor, Arthur Kay, carrying the melodic strain as first 'cellist. The Giuliana Operatic Quartette sing the famous quartette from "Rigoletto" and a number from "Carmen" that score tremendously with the public. These singers are far above the ordinary, and well up to the standard exacted by Grauman's fastidious patronage. Then C. Sharpe-Minor, master organist at Grauman's, recently returned from a tour of the United States and Canada, renders an extreme novelty with a series of musical impressions entitled "What I Heard On My Vacation." Atmospheric slides heighten the impression and blend perfectly with the spirit and tempo of Mr. Minor's most original musical conception. Early in the week splendid business is reported, and it could not be otherwise, when the originality of Syd. Grauman is taken into consideration.

Your Idea and Ours

THERE have been plenty of displays on "Daddy Long Legs" equal to this one and framed along the same lines, producers' materials entering largely into its composition, but when you stop to consider that the Novelty is located at Anthony, Kansas, a town of two thousand population, this ad which was three columns wide and a full page in depth is most unusual.

In quality we call this up to the usual city standard and in size much larger than most towns of fifty times the



size of Anthony are buying. You will note that the Novelty placed the feature for three days, and we are informed did a tremendous business for the whole engagement, which is in itself a proof that big advertising pays. Of course this was an unusually good small town bet, and it is probable that the average program feature would not hold up a half week, but nevertheless it gives food for thought to small town showmen who are still playing them one day some times to a loss. There's a reason and the reason is lack of exploitation.

A man is also known by the company he doesn't keep.

THE Eckel of Syracuse used up a lot of space getting this "look through the window" effect, but the

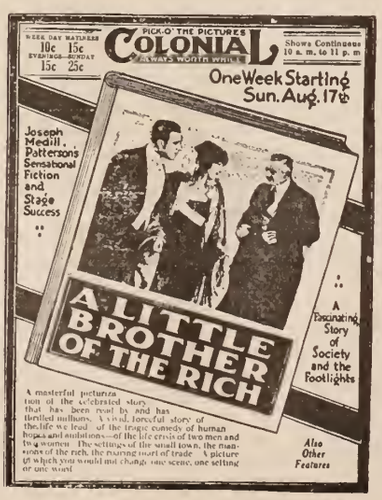


result of its efforts is enough out of the ordinary so that we should say that this can be labeled good stuff.

However, there is one thing which to our mind doesn't come up to the mark, and that is the cut in the center. No action is depicted and consequently it should be better "likeness" of the stars of the production. As we see it here neither of the players would be recognized. If we had been going to devote so much effort to framing an ad, as necessarily had to be done to secure the effect here, we would have used a good still, instead of what we should judge is a producers' cut. The display was three columns wide and seven inches deep, and the best example of advertising we found in the paper from which this was clipped. Syracuse isn't far behind Albany in the matter of indifferent theater advertising, which is saying quite a lot.

A broad gage manager in a narrow gage town is like a narrow gage train on a broad gage track. The best it can do is to bump along on the ties.

WE have ever been believers in making the picturization of a popular novel the big bet when you are advertising a picture filmed from such a source. Therefore we have only words of praise for this display of the Colonial's, Toledo, Ohio, for Mr. Horwitz,



the Colonial manager, has emphasized this angle in his exploitation and gone to considerable pains to frame his ad so the book itself will come in for the headlines.

In carrying this idea out he has produced an ad which, besides being unusual in appearance, sells "A Little Brother of the Rich" mighty well. We like the selling talk in this especially. It is a dignified statement of the merits of the picture and could not be improved by a word. If all advertising was as good as this our department would go out of business, as no one would need assistance in framing ads.

A teacher of scenario writing advises his pupils to "keep plugging." It's a good bit of advice for any line of work.

THERE is nothing wrong with this ad at all. The ad is first class, all type work in small space, two col-



umns by nine inches. Rather unusual and nifty in fact, therefore we pass comment on the ad itself to go rather out of the sphere of this department to say that in our opinion the Plaza (San Diego) must have pinched its advertising appropriation if this is the best that "The Miracle Man" and "The Brat" get in the way of newspaper exploitation.

In the "Miracle Man" the Plaza has a picture which surpasses anything of its kind ever made. It is the talk of not only fandom, but filmdom. Half of the hardboiled gang in this office have seen it twice and apparently the Plaza is going to let it ride, when it should be shouting its head off about the production and buying extra space in every newspaper which has a subscriber. There is also another reason why this picture should be given big advertising space aside from its merits as a production, and that is that "The Miracle Man" isn't going to mean much to the fans as a name It has no popular star and the average theater goer maybe never heard of the play. Consequently you can't go too strong on your exploitation. We would advertise this picture to the skies. We would offer to bet our shirt that every one who sees it would pronounce it the greatest dramatic offering they have ever seen. We'd get 'em into the theater the first days of the engagement on this if we had to use a shot gun. If this isn't done a lot of people are going to miss it, because it takes word of mouth quite a while to build up its own advertising and by the time this is done the film will be gone and then the theater will have to book it over again.

As for "The Brat," we would do practically the same kind of advertising on this feature. Here are the two big bets of the present releases. They should be money makers of the first order, and every dollar spent in exploitation on them is going to come back many fold. If you are going to play these features play them up big and use descriptive cuts. Available for your use from the producers of each picture are some unusually good ones. Take this tip from us and cash in.

They even teach piano playing by the movie route. Some of the pianists in the smaller theatres ought to book the film.

WE have often wondered why more exhibitors did not tie up with firms selling talking machines on Farrar subjects, and therefore are rather pleased to run across this display of the Palace Theater, Hartford, Conn., where a full page was utilized by the Clinton Company and the theater on Farrar records, talking machines and "The World and Its Women." This isn't artistic or unusual, but it is good straightforward advertising where the parties advertising get the full benefit of a big display and divide the expense.

As for the Palace's portion of the page, we believe that it might have been improved by a better catch line and more carefully prepared selling talk. Billing Farrar's name above the title of the production is correct and



Scoring Hits and Errors

this angle should have been followed out in the selling talk rather than to go in for some rather extravagant sentences relative to the production. However, this is to be commended for what we selected it for, an example of an effective tie-up and as such no doubt brought results.

Until we have a mothers' strike the world will keep right on moving.—Topics of the Day.

THESE cuts furnished by the producers for "The White Heather" were unusual and rather artistic, and have been the basis of a lot of good advertising on this picture. This is therefore just another sample of what has been reproduced several times in the past month or so on this picture, good advertising, because the cuts used



were good, and not because the theater had conceived anything unusual.

However, as this is what producers make cuts for, and why exhibitors buy them, we see no reason why we should withhold praise when the ad itself is to be considered. Therefore we call this worth while advertising, except that perhaps a little more space could have been devoted to other numbers on the bill with less to the features of the next engagement which, however, is all a matter of judgment.

The Grand is located at San Antonio, Texas, and this display was a full quarter page in the Sunday edition of the paper.

Football ought to be popular this fall. It is the only thing left with a kick in it.—Topics of the Day.

LAWHEAD chose to go it alone in this, giving his anniversary week the best end of the argument with the bill, "His Majesty the American" coming in for second place in his display, something we should have hesitated about, as we figure that on this latest Fairbanks picture, it is going to be



good policy to "spread yourself." We don't mean to say that we would have let an anniversary slide by without trying to make something out of it, for we do think that a week of this sort which presents an excuse for some extra exploitation is good stuff. Therefore if both anniversary week and the feature are entitled to extra efforts, the thought occurs to us that perhaps the Lincoln should have selected a bill which, while presenting good entertainment, isn't so much of a drawing card in itself, and let it ride over on the strength of the anniversary week noise and save "His Majesty, the American," for a later week, when something would be needed to give business an extra kick upward.

As for the ad itself, this five column twelve-inch display is high class. The design is artistic, sticks out on the page, and the reading matter for both the anniversary week and feature is very well worded. The cut used of Fairbanks is excellent too, the only thing secured from the producers used in the display.

If we are to forge our swords into plowshares why not whittle our bung starters into clothes pins?

WE will bet our new fall hat that the Tudor man who framed this ad didn't have a thing from the producers with which to work, and just went ahead with what material he could find about a print shop, and evolved this pretty fair display on "Raffles." The cut used is suggestive of one put out by a ready made clothing house, therefore it can not be called



particularly appropriate or descriptive, but it does serve to dress the appearance of the display. The reference to hurricanes is of course local in its application and therefore is a good catch line to be used in New Orleans where the Tudor is located.

The Tudor man has in our opinion made one slip in display. He has chosen to give a rather detailed synopsis of the story of the feature, whereas since this is a detective mystery story, he might better have worked along the "teaser" lines and kept the plot in the dark. Of course "Raffles" is a widely read novel, and a lot of the Tudor's patrons will know the story anyway, but we think that those who do not know it should not be informed.

The selling talk is also rather long and when set in eight point, as it is, will hardly come in for general reading.

The Tudor might better have devoted its reading matter to exploiting Jack Barrymore, telling about his histrionic career, calling attention to his present stage engagement in "The Jest," one of the biggest plays of the times, and then given the novel a general history once over, stating who the author is, etc. We doubt if you can read this selling talk when reduced to our columns, but it is not of sufficient importance to justify copying.

Aside from what we have mentioned, we should say that this was a very good showing, considering the fact that no aids were forthcoming from the exchange. The display was three columns wide and seven inches deep, and was the best ad on a very good page of movie stuff in the New Orleans Times Pickayune.

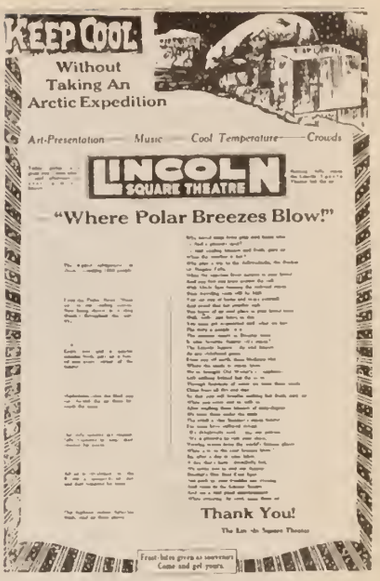
It would seem that with the aid exhibitors are evidently getting from this paper that they could afford to come through with some better displays than we have mentioned. The portion of the movie section belonging to the paper is excellent, while the ads for the most part are commonplace.

In laying rails it is the height of wisdom to consider the possibility of expansion.

WE are a little late in getting to this one of the Lincoln Square Theaatre, Decatur, Ill., now that it will soon be time to yell "keep warm" instead of "keep cool," but the ad is so unusual and so nicely framed that we are using it in spite of the fact that it is hardly timely.

If it were not for the fact that Rex O. Lawhead, the Lincoln Square manager, advertised "True Heart Susie" in ample space right alongside of this "boost" ad, we might say that he was using a lot of space without saying a thing about the current feature. However, a good ad relating the merits of the whole Lincoln bill did appear in the same issue, therefore we can only find praise for this one extolling the virtues of the theatre itself.

We think this display is worth slipping, and laying away for the first hot weather of next year. We might add that the display appeared in an issue



of the Decatur Herald, which was largely devoted to vacation time stories with some summer resort advertising mixed in. Therefore Mr. Lawhead had a definite idea in mind when he chose to subscribe for this short half page of advertising. He had nothing in particular against summer resorts, when a Decatur family left town for a couple of weeks, his chance to entertain them with good pictures was lost for the time being. There is no need to comment on this display. It speaks for itself, a mighty fine ad which will bring the virtues of the Lincoln to the mind of theatre goers and make them forget that the weather is warm.

Don't be so pleased that you have a location where the whole town passes your theatre that you neglect to see how many of them you can induce to stop in.

WE are partial to displays which give some idea of the sort of picture which is to be shown and for that reason and also to exhibit about as good a specimen of producers' cuts as we have seen, we have selected this display of Keith's for reproduction.

It is true that the theatre hasn't done anything but place the theatre name line and the playing dates over the cut, but where you wish to feature only one thing in your displays and which is really justifiable in "The



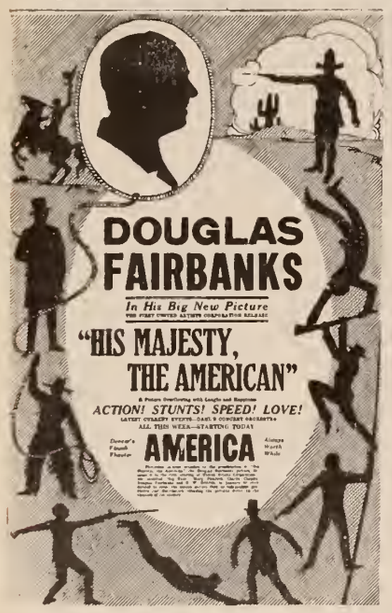
What Live Wires Are Doing

Miracle Man," this display can only be commended.

All the principal characters of the pictures are shown just as they appear in the film and as they are most unusual types this ad. is sure to excite interest. The display very properly gives the director good billing as his name already means something to patrons and will mean more after people have seen this picture. Mention of the play and the author of the story is also worth while. As for selling talk this is excellent. It catches the spirit of the production and prepares an audience for the characterization which they are to see. In size this was a full quarter page.

Do you run your house on the policy of "Get 'em in" or "please 'em after they are in?"

HERE is another one on "His Majesty the American," where the theatre, the American, has used one of the producer's cuts without any change, and added only the name of



the theatre and the matter at the bottom under the theatre line.

The silouhette of "Doug" is unmistakable, but personally we like a similar ad to this given space last week, where a front view of the star in photographic style was used in this place on the sheet. It conveys more interest and also brightens up the whole display. It is perhaps noteworthy to say that after all this howl we have heard about having producers' names and trademarks on producers' material, that when a firm leaves them off, that immediately exhibitors take the pains to mention who is sponsor for the picture. There is, however, a difference in the way the America has made mention of the producing corporation.

They exploit United Artists as subsidiary to the productions which are to some cut under the title of "Big Four" and in this we believe they are absolutely correct. This big four proposition means considerable to the public, in as much as it is only a nick name for pictures from the four favorites who star in pictures.

If United Artists was handling other stars or productions, some of which could not be expected to come up to the standard of what is expected from "Big Four," then the whole aspect would be changed. The America's mention of the producer here, or rather the releasing corporation is only to distinguish this picture from others placed on the market through other releasing mediums.

This display was five columns in width and a trifle short of a full page in depth.



THE Colonial of Toledo does some mighty good advertising, and that is the reason we use so much of this theatre's displays for reproduction in this department. Here is one of Mr. Horwitz's creations that is framed in about as nice style as anyone can ask for. Two good cuts, both descriptive and meaning something, have been utilized and in the oval white space both the star's name and the title of the production stand out, with mention made of Sheldon Lewis, a rather popular supporting player, given mention in about the right size lines.

Again Mr. Horwitz's selling talk is good stuff, both from a literary standpoint and in the thought conveyed.

You can't beat this for advertising on a picture of this kind where you have a melodrama which needs everything a bit extravagant and bold. If you can do work of this kind in your town, cut this one out as something to go by when you are framing your next ad for a melodramatic bill. In size this was four columns wide and ten inches in depth.

There is one capital letter which it is policy to use sparingly. It is the ninth of the Alphabet.

YOU can bet that this ad of the Liberty's, Portland, Oregon, sold "Paid in Advance," for we seldom see anything which to our minds is any better for a picture of this kind.

The use of the big cut in the center gives Miss Phillips the right kind of a send off and also suggests to the reader that this is melodrama. Then all the reading matter is in tune to the cut and the kind of picture "Paid in Advance" really is.

We might go over each little portion of this layout beginning with the nice use of heavy rule, but think you



would rather have more ads and less comment in this section, therefore we pass this along for your inspection, with only a general word of commendation. This was a full page. Sorry that when reduced to our columns it will lose much of its smart appearance.

"Bunk" in your advertising will not increase your reputation for veracity.

THE Strand of Hartford, Conn., who is responsible for this display on "Wolves of the Night," have framed a very good display where no special effects were attempted and unless one is to figure that a melodramatic bill should be advertised by boldness, this passes as better than average. With a producers' cut of just ordinary grade the Strand has made its display look very well by selecting type that fits in well with the half tone used, and then let plenty of white space make the display conspicuous on the page.

For small space, this was two columns by six inches; we seldom see anything better in type and cut work. We commend the amount of space the Strand has given the other numbers on the bill and the name cut used. This should be placed well up in the batting averages.



WHILE the Sennett Bathing Girls were at the Broadway, there wasn't much chance to judge the newspaper exploitation, for most of the advertising done was along other lines, therefore this display of the Lyric's, Minneapolis, is interesting and incidentally, mighty good work.



The display was three columns by ten inches and if the cut so attractively placed on the end of the black rule doesn't get attention we don't know when an ad is well framed. The little catch line, "Peaches from the Beaches," is good regardless of who originated it and the one to the right in bold makes the engagement announcement sure to be understood. The reading matter within the black rule box isn't anything but good, straight stuff but it tells the story and makes a nice contrast with the white space reserved.

We would call this an ideal ad and one worth saving by every exhibitor whether or not he is going to play the "Yankee Doodle in Berlin," inasmuch as these effects may be obtained in any good printing plant and the cut balanced on the black rule can be utilized for other feminine figures.

Good printing always seems to mark the displays from Minneapolis and this is no exception.

Love may be blind but unfortunately it is neither deaf nor dumb.

HERE is the layout which the New Orleans Times-Picayune devoted to amusements in its issue of September 7th, along with many columns of reading matter referring to the current bills at the New Orleans theatres and other interesting show stuff. We reproduce the cut as an example of

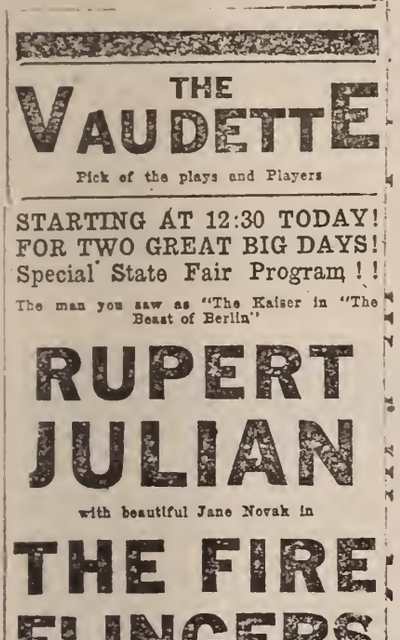


From 100% to Zero

what we consider good cooperation between theatrical interests and the newspaper, with both parties finding mutual benefits. If your editor looks askance when you try to shove a cut in for free space show him this layout and tell him to get on the bandwagon, and be a progressive, not a reactionary.

Burned timber pays no profits—keep your forest productive.

THIS is the way they string out the advertising out in Springfield, Ill., nearly all of the displays for the



picture houses being one column wide, with everything set in about two styles of type. In view of the fact that all the houses affect this style it is plain to be seen that the newspaper from which this display on "The Fire Flingers" was taken is holding to a hard and fast rule as to style. Just why they should adopt such a style is something we can't see unless they figure it is easier to set, for the page from which this was taken certainly looks very bad as some of the ads were twice as long as this one, which is seven inches. This paper does, however, give considerable free space and maybe figures that in so doing they have placed the exhibitors under such obligation that they don't dare kick for better work for fear of having their free space taken away from them. However, if we were running a theatre and any printer attempted to hold us down to any hard and fast rules as seems to be in vogue in Springfield there would be some kicking done if we had to begin on the office boy and go clean up to the board of directors. The Vaudette is a progressive house and we feel sure would be paying more attention to its advertising if a little encouragement was received.

Blessed is the man who has a job for he shall inherit a pay envelope.

HERE is a display of the Liberty's, St. Paul, which will show you how to use a "head" cut and incidentally here is a beauty of Pauline Frederick. There is a distinctiveness about the displays of the New Liberty that is carried out in this three column eight inch ad, although all the results have been accomplished with the ordinary materials. In arrangement this is unique, especially in the use of the rule and the nice type used. In fact we call it a very good display where all the angles that should be covered in advertising, including some good selling talk, have been well taken care of.

This ad is another one which is worth borrowing.

As for selling talk, we do not think anyone is going to beat that selected here. We aren't quite sure how much of this is producers cut, if any, but some one is entitled to a lot of credit for this sells the feature in great shape.

In size the display is five columns wide by a full page in depth. They aren't afraid of spending a little money for advertising in Seattle.



Every man should make good before he makes love.

THE Princess uses up quite a lot of space with a cut in this display, which doesn't do much except make the ad attractive, but it does do this latter deed and also allows the billing of the star and the title, a rather long one, to be used in much of the same space, so we should say that this display is very good.

There is a nice cut of the star, getting to be one of the rather few real "she" bets, and certainly a proper billing for star, theater and the feature with a good paragraph of selling talk in the right vein, that of emphasizing the fact that this is a picturization of one of Peter B. Kyne's stories.

The Princess has adopted the policy of listing its whole program at the bottom of its ads, a practise which we most assuredly approve. In fact if we were doing it we would go a bit farther and give the time each number on the bill would be presented. There is a growing tendency among theatre goers to avoid "seeing the show backwards" and we believe that people should be



encouraged in this idea of getting in so they won't catch the middle of some thing, and have to spend most of their evening figuring out what the whole show is about.

This display on "The Valley of the Giants" was four columns by fifteen inches.

When a man tries to kill time, time usually turns the tables.

HERE is a page from the Baltimore American, which was a good idea and a form of advertising, that of using stills from the production, which is growing in favor but because the producers' cut is meaningless and prints badly much of the effectiveness striven for is lost.

If the Parkway had used another producers' cut which has been commended in this section in place of the one selected here, and tied their stills



around it, we think this display would have been a model. As it is, only commendable comment is justifiable from the fact that it is a big display with "pictures" which will attract attention.

If you use our suggestion of using the producers' cut reproduced from a display by Keith's, Hartford, Conn., with the tie-up originated here see that we get a sample of your work. We want to see just how the ad would look.

Some men think they are original when in reality they are aboriginal.

JENSEN AND VON HERBERG didn't stint themselves on advertising when they opened the People's at Butte, Mont., for this was a full page.

We aren't sure but that just as good results except for the fact that the white space makes this stand out and there is always extra value in a display which covers a full page, might have been accomplished in less inches than has been used, but the People's wanted to make a "flash" and also do some announcing and therefore their efforts can be labeled A-1.

The selling talk at the top over the cut of Miss Phillips surely is wild stuff but this picture is melodrama and those who like 'em strong ought to be interested in what is promised them in "Paid in Advance."

The announcement concerning policy is very well worded and all in all we would commend this as good big space stuff.



The press agent usually puts the con in the story of his star's contract.



Lobby decorations at Kings theatre, St. Louis, during the run of "Hiding in Holland"

Bills Comedy Above Feature with Good Results

OCCASIONALLY a small feature is of sufficient size as an attraction to overshadow even a good feature on the bill and justifies giving the best of exploitation to it rather than to the larger film.

Here is a photograph illustrating a case of the sort we have mentioned.

Kings Theatre, St. Louis, gave "Hiding in Holland," a one-reel comedy featuring the former Crown Prince of Germany all the best of the advertising on a bill which Irene Castle headed in "The Firing Line."

In the Kings lobby display equal space was given the comedy feature and on the bill boards a form of advertising the Kings uses quite extensively the smaller length film was headlined.

Manager Sydney is a good showman and he recognized that curiosity was going to make people want to see the "Clown Quince" as a film actor. That his judgment was good is evidenced by the fact that Kings enjoyed unusually good business during the four days run on the bill mentioned.

The Kings, while not one of the largest houses in St. Louis, gives its lobby displays considerable attention.

A hand painted sign advertising the complete film bill is always used above the lobby doors. On the inside of the lobby attractive boards are used with a plentiful supply of photographs of scenes in the picture scattered about where people may look at them conveniently.

Sayre Says He Didn't Do It and We Don't Know Who Did

BY accident we have discovered a way to find out whether exhibitors read "Your Idea and Ours." Here is the stunt. All we have to do is to select some sample of bad advertising and then credit it to the wrong house. This is evidently what we did on page 1976 of our issue of Sept. 6th when we "panned" a display on Chaplin's "Sunny side" and wished the authorship off on the Liberty theatre of Seattle.

Here is the way Mr. J. M. Sayre advertising manager for the Greater Theatres Company which operates the Coliseum, Liberty and Mission theatres in Seattle comes back at us, most emphatically denying that the specimen reproduced ever originated in his neck of the woods.

Just who did conceive the ad which failed to please us, we are at this late date unable to determine as the original has gone to the waste basket way and therefore the advertising sins of it's creator will have to go untold.

However, we must humbly apologize to Mr. Sayre for publicly stating that he was the daddy of the ad in question. As a matter of fact we sort of alibied the display for Mr. Sayre by saying that he must have been in a hurry for as a rule the displays that emanate from the Jensen and Von Herberg houses are models. Here is what Mr. Sayre had to say when he discovered that we were accusing him unjustly:

Editor "Your Idea and Ours,"
Motion Picture News,
729 Seventh Avenue,
New York City
Dear Editor:

On page 1976 of your issue of September 6, column three, you reproduce an ad crediting it to The Liberty Theatre, Seattle, stating it is about the worst you have ever seen from this city.

In self-defense please let me say that this is not an advertisement of The Liberty Theatre, Seattle; nor was it printed anywhere in this city.

I am inclosing you The Liberty ad for The Liberty Theatre, Seattle, on this attraction.

Very respectfully,
J. M. SAYER,
Advertising Manager.

Special Service Section on famous *Saturday Evening Post* story, "Loot," on pages 2803-04.



A "Hiding in Holland," 16 sheet which overshadowed the billing of the feature

Advisory Board
Exhibitors Service Bureau

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Rivoli and Isis, Denver.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
George Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Birmingham.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset Theatre, Portland.
E. J. Myrick, Rialto theatre, Butte.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Antlers theatre, Roseburg, Ore.
P. E. Noble, Liberty theatres, Portland.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Ralph Ruffner, Rialto theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

How to Put Over an Anniversary Week

Charles H. Ryan, Manager Garfield Theatre, Chicago, Tells How to Make the Theatre Birthday a Success

ONE of the surefire methods of boosting business is an "Anniversary Week." It isn't new in the theatrical world but nevertheless when properly exploited nothing is conducive to better results than taking the yearly anniversary of your theatre's opening and setting it apart for special effort. What to do and when to do it, however, counts a good deal in the results and that our readers may have a practical illustration on which to base their efforts we have induced Charles H. Ryan, managing director of the Garfield theatre, Chicago, one of the Charles J. Schaefer enterprises, to describe his method of procedure for the Anniversary Week at the Garfield, which has just closed with most gratifying results.

Here is Mr. Ryan's own story:

ADVANCE TEASER CAMPAIGN

As our anniversary was the tenth we started about thirty days before the date by running a slide with nothing else on it except the numeral "10." On our program four weeks before the anniversary date we put a large numeral "10" on the front cover and under it we had printed, "IT WILL BE WORTH WHILE WAITING FOR." When people ask about it just smile and look wise and tell them it is a secret they must wait for.

The next week I made a slide with a large "10" on it and under it I printed "TEN IS NOT THE DATE OF ANY FEATURE WE WILL RUN." No one guessed what the "10" was for.

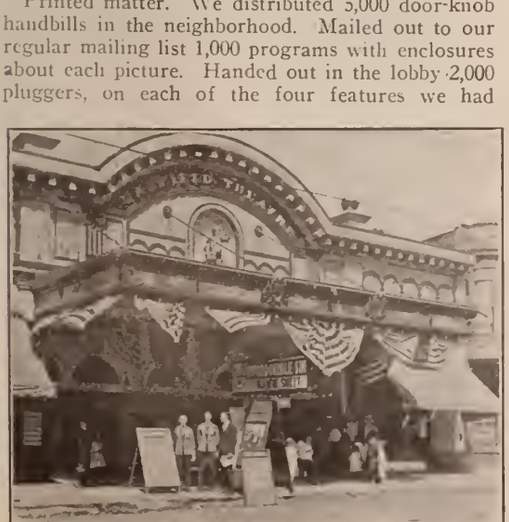
The next week the third week I had a cut of a birthday cake with 10 candles on it put on a slide and underneath this picture of the cake was the announcement "Sept. 1st to 7th Anniversary Week. We are 10 years old. Will you come to our party?" and signed "Garfield Theatre" on the bottom of the slide. On the front cover of the program for the second week was the same numeral "10" and underneath was "Will You Come to Our Party?"

BOOKINGS FOR ANNIVERSARY WEEK

Features for Anniversary week. We booked 4 pictures that we considered big from the standpoint of box office value and pleased patronage. The four pictures were "The Unpardonable Sin" "The Woman Thou Gavest Me" "Flame of the Yukon" and Wm. Hart in "Wagon Tracks." Short subjects were 2 reel Mack Sennett Comedy "Trying to Get Along," 2 reel Fox comedy "Merry Jailbirds" Lloyd comedy, Pathe News, Pathe Review and Christie comedy.

ADVERTISING USED

Printed matter. We distributed 5,000 door-knob handbills in the neighborhood. Mailed out to our regular mailing list 1,000 programs with enclosures about each picture. Handed out in the lobby 2,000 pluggers, on each of the four features we had



The Garfield celebrating its tenth birthday

booked and 2,000 circulars with the song chorus of "Woman Thou Gavest Me." Imprinted 200 copies of the song "Woman Thou Gavest Me" and sold every one of them before the date we showed the picture. 3,500 8 page programs with colored cover distributed in lobby of theatre. Programs were made by Cahill Igoe Co. Herewith you will find some of the copy used in the Anniversary Program.

Four weeks previous to Anniversary week I imprinted with our addressograph machine each envelope on the outside where the flap is. I changed the reading matter each week as the attached envelopes show.

Each program was numbered as shown on the lower left hand corner of the larger cut accompanying this story. As we had 3,500 programs printed the numbers ran from one to thirty-five hundred consecutively.

The lucky numbers for the first night was any number ending with 99, such as 199, 299, 399 etc. Seven people turned in lucky programs out of 35 numbers we placed on our list.

The second day the lucky numbers were: any number ending with two zeros such as 100, 200, 300 etc. Eight people turned in lucky numbers on the second day but about 300 people looked at the list of numbers to see if they held the lucky number. It stirred up a great deal of interest and did not cost us much only the admission on a few seats each evening.

For each picture booked I had a film trailer run seven days in advance of the film. This is expensive but on a big week like an anniversary week it pays for itself.

DECORATIONS

Decorations for Anniversary week. I went to a neighboring florist and told him of what benefit an advertising slide would be to him on our screen. For the ad he consented to decorate my lobby and stage opening with flowers and plants. If you have a lobby hanging ferns in a wicker basket give a nice pleasant effect. In the corners of the lobby place a couple of pots of "Wandering Jew" plants in wicker baskets. We had gladiolas and asters trimmed with golden-rod and milkweed in three standing baskets placed at the entrance door and a vase of nice roses in the box-office. Ferns in baskets were placed on each side of the stage in the footlights. Each usher and doorman, cashier, musicians and manager wore a button hole flower each day during the week. With the flower was worn a badge printed on white ribbon on which was printed "Garfield Theatre—10th Anniversary—Sept. 1st to 7th, 1919."

(*Continued on page 2774*)

"Look Back"

There's a lot of you will smile as you stop, for a minute and look back to the time when you had to stand on tip toe to reach the cashier's window in those days, and we've watched, year by year, as your heads kept going higher and higher on the barred window

We remember some of you fellows when you used to come in knickerbockers. We remember when you asked for "two, please," instead of "one," and ushered that first girl of yours into the theatre. Yes, sir!—the "Garfield" has helped along many a romance, and now we see some of our friends who used to come here in knickerbockers, and who brought their best girls here, coming back with that same best girl and another chum who reminds us of the kids we used to know.

No 969

WATCH YOUR NUMBER!

Carry this program with you to the theatre each day you visit us during Anniversary Week. If your number is on the list posted at the theatre you will be admitted free that day. About 40 numbers will appear on our list and will be changed daily.

DON'T THROW YOUR PROGRAM AWAY!

Cahill-Igoe Company, 215 Printers, Chicago







Lobby display used by Manager Walter Armstrong for his engagement of "The Spitfire of Seville"

How to Put Over an Anniversary Week

We have a canopy over our sidewalk and under this we hung flags draped as shown in the picture. These flags we rented for the seven days for $10. In the evening we had a wood holder out in front of the theater in which we placed red fuse sticks which give a bright red light for 10 minutes. We burned about 10 of these every evening in front of the theatre and it was noticeable two blocks away.

SOUVENIRS

During the week we gave out photo cards of 8 popular stars. The only ad on same was "Compliments of Garfield Theater Tenth Anniversary Week, Sept., 1919.". These cards cost $2.50 per thousand from a Detroit firm.

Also passed out gate tickets to White City and Riverview Park, two amusement parks in Chicago. A novelty stunt I used which came from the Motion Picture News' aids was the "Simplicity Coat Hanger." An 8 penny wire nail inside of the envelope.

These were passed out to the boys and young men and they in turn passed them to their friends. It gets a good laugh out of those who are not "on" to it.

VOCALISTS ADDED TO PROGRAM

As an added feature we had a vocalist each night render two popular songs. The vocalists were changed with each picture. We had during the week two men and two women vocalists. As the first three pictures ran two days each we kept each vocalist two days. With the "Woman Thou Gavest Me" the singer starts singing the song two minutes before the end of the film and it works in nicely.

SIGNS USED

Put up a sign somewhere either in your electric attraction board or have it painted and on it put as we did "10th Anniversary Week: Welcome!" All of your cards announcing features have the phrase "10th Anniversary Week" on them. Have signs done in red and blue on white cards to match flag colors. For the card for the lucky numbers, have your sign man take a black one sheet card and give it two coats of oil Jap-black which makes it like a blackboard and you can use chalk on it and rub it off with water without affecting the card sign.

BUSINESS

We held them out every night during our 10th Anniversary Week and had the largest total weekly receipts of any week in the 10 years we have been in existence. In closing I say spend some extra money on advertising films, decorations and souvenirs and you will be amply repaid if your campaign is put over right. This is the first time we have ever had an anniversary week with special exploitation.

CHAS. H. RYAN,
Managing Director.

"Sahara" Sets New High Water Mark at Detroit

"SAHARA" still continues to make money for exhibitors. The latest story of what the C. Gardner Sullivan story is doing comes from Detroit where the feature played the Majestic theatre owned by Charles H. Miles.

A line of picture lovers stretching from Woodward to Willis avenues at noon told how well advertising of the Miles-Eland variety pays. Waiting for the doors to open had its compensation for the eager throng in the form of a beautiful lobby display devised by Manager Eland—a night scene on the desert on which Mr. Eland's mechanical staff had labored from Saturday midnight until sun-up. In the centre of the unique display was a life-size portrait of Louise Glaum showing her petting a peacock to represent one of the gorgeous scenes in the Palace of the Dawn, the creation of C. Gardner Sullivan.

Mr. Miles, in his long career as a picture showman, never held a production in higher regard than he did "Sahara," and his enthusiasm was shared by the Majestic musical director, who arranged a special score for the presentation, and, of course, by Mr. Eland, who, in addition to the attractive lobby display, devised a prelude that ranked with the best that have been made on the big Hodkinson release. It consisted of a big desert setting with a camel on either side and in the centre stood four men attired in Arab costume. They were four Detroit singers, whom manager Eland had advertised as "The Sahara Four." With the conclusion of their song number, the lights were dimmed and the curtain lowered. In a

(*Continued on page 2776*)

Eliminates Vaudeville for Straight Picture Policy and Is Successful

THE Strand theatre of Portland, Oregon, managed by Walter Armstrong, recently decided to eliminate vaudeville from it's programs entirely and stake it's all on a straight picture policy with extra exploitation employed on all features which merit it.

We presume that it was not without some fear and trepidation that Manager Armstrong awaited the results which were to follow his latest policy for making a combination house over into a picture theatre is not the easiest job in the world and many a good showman has failed when he attempted it. That Mr. Armstrong has been successful is due largely to the methods he has employed in advertising his programs.

Striking lobbies are the prineipal means employed to attract the public into his theatre. For example, in the "hot wave" when other theatres were advertising themselves as "the coolest house in town" he simply placed a papier mache Billiken about four feet high, sitting on an enormous block of real ice, in the middle of his lobby—and caught the faney of the crowds as no other theatre had caught it.

In the run of "The Spitfire of Seville," introducing to his patrons for the first time Hedda Nova, the Russian star, he built his lobby into a street in Seville, even giving the box office window the semi-moorish areh. The houses on either side of the painted street were in soft yellow with red tiling and red and yellow awnings, while painted and real "greenery" blended in the foreground and the fringes of the set.

Just inside the entrance beyond the box office, behind the fountain, was a three sheet cut-out of Hedda Nova in character, very striking and life-like and suggesting vaguely that the Sevillian scene extended on into the interior of the theatre.

The column 12-inch advertisements carried a striking black and white cut made from the Randall sketches that appeared on "The Spitfire of Seville" in the MOTION PICTURE NEWS.

It is this kind of exploitation that puts over a picture in an unusual style. Practieally every exhibitor today ean count on a certain amount of trade and patronage no matter what picture he shows or to what degree he exploits it. But it is the successful exhibitor who goes to the added trouble to please his audiences. And the exhibitor who uses such methods as have been described is the one who builds up a permanent patronage of the highest class.

Don't think for a minute this exploitation doesn't pay. It does and the proof of it is shown in the fact that today more than ever before exhibitors are resorting to novel lobby displays to draw the patronage and getting the compliments of the public.

Novel Stunts Used in Exploitation of "Oh Boy"

THE De Luxe theatre a residential house of Detroit, managed by A. J. Moeller who knows the theatrical business and believes in exploitation for his attractions has done some clever stunts in the latter connection in eonnection of his engagement of "Oh Boy."

Along with other novel stunts, Moeller engaged a Jazz orchestra, and, from eleven in the morning until eleven at night, the players performed in the foyer of the De Luxe, while patrons of the theatre were permitted to dance to their hearts content. He also had a few cabaret numbers and during dances, these entertainers went through their paces.

In one reel of "Oh Boy," there is several hundred feet showing a brilliant cabaret in full swing. Just prior to this scene, Manager Moeller raised the screen, and on the stage there appeared six cabaret girls who gave a real performance. Then the sereen was lowered again and the picture continued.

Keith Firm Believer in Window Displays

Uses Seven Displays for "13th Chair" and Becomes Staunch Supporter of This Form of Publicity

THERE has always been a wide divergence of opinion regarding the merits of the window display as an advertising medium for motion pictures, but there is no longer any doubt of its merits in the mind of Manager Keith of the Broadway theatre, Charlotte, N. C.

In fact, Mr. Keith is the staunchest supporter of the window display, and all because of the success he recently enjoyed with "The Thirteenth Chair," a special feature starring Yvonne Delva, the noted French actress.

Mr. Keith arranged seven window displays, using a cover slip with "The Thirteenth Chair" stamped all over it, and 22 x 28 scene photographs. These displays were placed in the most prominent merchandise houses in the downtown section, and created quite a lot of interest among the theatre-going public. In some of the displays, Mr. Keith purposely forgot to mention the dates on which the picture was to be played, and the telephone bell was kept continuously tingling for the entire time before his first announcement appeared in the newspapers.

It was just this little mysterious note about the advertising that aroused more than the ordinary curiosity in the picture, and no doubt had something to do with the tremendous business which "The Thirteenth Chair" enjoyed at the Broadway.



Two more of the window displays used by the Broadway, Charlotte, N. C., for "The Thirteenth Chair"



Advertising the "Thirteenth Chair" at the Broadway theatre, Charlotte, N. C.

Acknowledging Receipt of Many Articles on "Admission Prices"

THE way exhibitors all over the country have complied with our request for articles on the subject of "Admission Prices," is extremely gratifying and proof that the subject is of nation-wide interest.

These stories will be published at the rate of two or three each week, selected in the order of their receipt at this office.

To those who have not as yet written their story, we again urge immediate action. Don't put it off. Do it today while the thought is fresh in your mind.

Ten thousand good showmen are waiting to read your experiences and opinions not from idle curiosity but because they want the benefit of your advice and your knowledge of the picture game.

The question which we have summed up in our term "Admission Prices" is one that needs great thought and careful consideration. You are going to be aided by what others have written and are going to write, so practise reciprocity. No town is too small and no city is too large to contribute to this series to their mutual benefit.

Podunk may not be directly interested in the exhibiting problems of Chicago, but every theatre has its story which will be of vital importance to many other theatre managers.

The trend of the articles we have received is to the effect that a majority feel themselves "between the devil and the deep sea." They admit they must raise admissions, but fear the consequences. Summed up, everybody seems to be "on the fence" waiting for something to happen which will force them to a conclusion as to what their future policy shall be. Help solve this problem.

From the articles which are to appear a great deal of good is forthcoming; of that we are sure.

"Co-ordinate Your Publicity," Says Richards

"CO-ORDINATE our publicity." Sounds like highbrow stuff, doesn't it? And well over the heads of the ordinary chap who has to write about so many displays each week, and hopes to have some better than others, but who doesn't always have any definite aim except to furnish an ad which will attract business for his theatre.

Yet this is what E. V. Richards, general manager of the Saenger Amusement Company of New Orleans, attempts with every display which is framed for use in the Saenger theatres. In other words, Mr. Richards attempts to have something in his advertising which he can follow up in the display for his next bill, and so successful has he been that the record of the Strand's efforts, the New Orleans house, has echoed through the whole Saenger circuit covering five states.

As an illustration of what we mean we will illustrate with an example of what was done in Volume 29, the Saenger circuit house organ. The bill being played the week of this issue was "The Firing Line," with a cover page devoted to Miss Castle. However, an insert was added covering two pages which exploited "The Unpardonable Sin," and especially the director, Marshall Neilan, for the reason that the Strand was going to play "The Unpardonable Sin" the following week, and expected to use other of Neilan's productions, and believed that this director is going to turn out pictures of such caliber by educating his patrons to know his name and make them understand that a picture produced for him would be worthy of their attention, was a business policy which will build prestige for the theatre as well as for Mr. Neilan.

Mr. Richards is looking ahead of the immediate dollar, which is what the man does who plays only pictures which will get him the most money, and who spends neither money or efforts advertising anything but the show he is playing. Mr. Richards always has a very definite purpose in view when he steps outside of the orthodox billing for a show, but as in the case of Neilan he often seems to be advertising something quite foreign to his particular subject, only to have the purpose appear to those who care to study his methods at a later date.

Sometimes the Strand will be featuring a star in its advertising, as was the case in the "Firing Line" cover page on the Saengerette. We can see a definite purpose in this. Probably Mr. Richards thinks Miss Castle is a comer and will add to the friends she has in New Orleans; therefore he is willing to help make her popular. If he thought that she intended retiring from the stage or that her popularity was on the wane he would probably have picked something else from this picture on which to specialize. Quite frequently, rather more often than most managers, Mr. Richards gives the story the big end of his publicity arguments, as was the case with "Sahara." He figured that the clientele who knew Miss Glaum wasn't large enough to warrant his trying to boost her into popularity. However, if he had thought that she was to make other big pictures that he would want to use, he would have gone to some pains to let people know that she was the star of this production.

This is "co-ordination of publicity." Reduced to slang, it is using your head and looking ahead.



Lobby display at the Trianon, New Orleans, during the engagement of "Upstairs"

Another Ancient Ford Dug Out of Scrap Heap to Exploit "Better Times"

WHAT is probably some of the most expensive picture exploitation was successfully worked out by William Saal, press representative for the Hulsey theatres in connection with the recent showing of "Better Times" at the Old Mill theatre, Dallas.

"Better Times" is a picture that readily lends itself to exploitation and Mr. Saal capitalized on it. "Better Times" was made the advertising slogan for Dallas merchants. Good, effective publicity was also secured. As the Dallas *Daily Times Herald* expresses it:

"Breaking into jail isn't as easy as it seems. William Saal, enterprising booking agent and publicity shark for the Hulsey theatre interests, tried his best to 'get pinched' Wednesday afternoon and failed completely.

"Saal had dug up an antiquated 'Tin Six' at an East Dallas junk yard which was an exact replica of the flivver driven by Zasu Pitts in the picture, 'Better Times,' now showing at the Old Mill theatre. He figured that if he could make it run far enough to violate a few traffic ordinances he would be arrested and thereby gain much notoriety. Such is the nature of a press agent.

"Just how he stumbled upon the aged 'Lizzie' could not be learned. It was a 1902 model Ford—a wierd-looking bird—a side winder with more jumps and hops in it than a grasshopper. The wheels and body were still intact, though they showed the ravages of the ages and the engine retained a shadow of its former uncertain cough. 'Twist her tail,' shouted Saal, taking a determined grip on the wheel at the start of the famous tour.

"Jean Finley, publicity man for the Hulsey shows, gave a side crank an accommodating twist —and lo! the relic of bygone days came back to life with a near-splitting crash that threatened to scatter its occupants. With a dangerous lurch the critter banged into gear and went clattering, jerking and snorting down Elm street toward the business section.

"But the law did not step in. Perhaps the cops were afraid to interfere. At every intersection the ancient mariners were given the right of way as pedestrians and horses scurried for the safety of side streets. Even the street cars stopped while passengers gazed on in terror.

"By the time Alkard street was reached Saal abandoned the idea of being pinched and proceeded to the *Times-Herald* in hopes that the commotion would frighten the editors into giving him the desired publicity. He got it.

"'I tried to get arrested,' he explained afterward. 'But I couldn't break any automobile laws with this relic.

"You see, the cops didn't realize that it was an autombile.'"

The phrase "Better Times" manifested itself in co-operative advertising covering a full-page in the *Times-Herald*. "Better Times" was linked up with better lines of merchandise. "Better Times," better cigars, better service, better foot comfort and similar phrases were used to advertise the local merchants. The Ford dealers illustrated their ad with a picture of the famous "Better Times" car.

The page was captioned "Better Times" and the Old Mill advertisement carrying a particularly strong selling appeal covered the upper left hand third of the page.

SAHARA SETS HIGH WATER MARK

(*Continued from page 2774*)

flash the curtain was raised and there stood a vision of loveliness, one of Detroit's prize beauties, pleading with the Arabs to forget Allah and stop annoying her with their everlasting prayers, a representation of one of "Sahara's" telling scenes.

The management continued the entire week its elaborate advertising campaign, which in conjunction with the word-of-mouth advertising by Sunday's patrons crowded the Majestic at every performance. Mr. Miles has arranged for an early second-run presentation of "Sahara" in Detroit at his Regent Theatre.

An Example of Trianon, New Orleans, Exploitation

THE Trianon of New Orleans is a theatre which believes in extensive exploitation of its programs and never leaves a stone unturned in the way of doing the unusual to get the public's attention. One of the recent examples of this progressive theatre's advertising campaigns is to be found in this story and its accompanying cuts.

The Trianon management recognized the opportunities for something out of the ordinary which Mabel Normand's latest picture "Upstairs" presented, and during the two weeks run of the film at this theatre hardly pulled many stunts which is being credited with being a big factor in the success the feature enjoyed at this house.

The first step taken to let New Orleans know about "Upstairs" was to construct an attractive lobby display, using a painting showing various figures, including festive Mabel mounting a stairway.

Window displays in various New Orleans stores, one of which is shown in the smaller illustration, a tie-up with a music house, was also an effective means of attracting attention to the current bill at the Trianon. In addition to the lobby display and tie-ups with local merchants which we have described, the management circused the picture for all it was worth, using a motor truck with figures from the play painted on its side. A jazz band occupied the truck on its daily tours of the city, following a route that included both the business and residential sections. The city was covered with one-sheets more thoroughly than it has been for any attraction in a long while. With the jazz band truck, the liberal distribution of posters, the music store window display, dominated by a picture of Mabel Normand, attractive lobby decorations, and generous advertising copy in the New Orleans newspapers, the management figured that the Mabel Normand production was brought to the attention of every picture-goer in the community.

In this story is illustrated what good publicity, as it is viewed today, really is. Had the Trianon let "Upstairs" ride, the film would probably have done just a fair business. By properly exploiting it the Trianon made the whole two weeks' engagement one of the film events of the season. And best of all, this whole campaign was of the kind which does not run into money very fast. It of course cost something, but nothing compared to the results obtained.



Tie-up for "Up Stairs" secured by Trainon theatre, New Orleans

California Theatre Is Again to the Front

Los Angeles First Run House Adds Stage Setting and Musical Number to Bill for Fairbanks Engagement

IN presenting for the first time in Southern California the first Douglas Fairbanks release under the new United Artists booking "His Majesty, the American," Fred Miller and Harry Leonhardt, managing director, established at the California Theatre in Los Angeles for the two weeks beginning September 8th, a striking example of showmanship in presenting a big attraction in a dignified manner, and at the same time in a way which would insure the largest attendance. Advance advertising prepared theatre goers for the picture's arrival, while lobby displays designed by the theatre art staff, attracted attention previous to the new production, as well as to the then current picture of William S. Hart, "Wagon Tracks." The result was that the first night brought unusual large strings of patrons awaiting for admission. The initial Fairbanks production brought with it the first appearance at the California of Carli Densmore Elinor, one of the most noted of motion picture musicians as leader of the orchestra. Elinor returned to Los Angeles after an absence of seventeen months as a military interpreter, and more recently following a special engagement as general music director-composer and arranger for David Wark Griffith in staging "Broken Blossoms" in the east. Elinor is declared to be the first man to have synchronized music with motion pictures, and is responsible for the scores which accompanied "The Birth of a Nation," "Hearts of the World," "Ramona," "The Spoilers" and several other big productions. Director Elinor's chief musical offering to the program was "The Evolution of Dixie," as played by the Boston Symphony orchestra. Atmosphere for the music was provided by a special stage drop which represented exteriors of an old time Southern mansion.



Special stage setting used for overture on "Wagon Tracks" engagement at the California theatre, Los Angeles





An interior and exterior view of the California theatre during the engagement of "Wagon Tracks"

While Los Angeles is used to elaborate stage settings, both at the California and Grauman's and take even the most artistic creations with a rather matter of fact air, the view of the painting designed to accompany the overture number brought a gasp of surprise and pleasure from every audience.

With the lightings nicely blended to suggest a Southern summer sunset and moonlight, the painting looked so real that one could imagine that the big front door was about to open and a frock coated white haired Southern gentleman of the old school walk out to view his ancestral acres.

This style of Southern architecture is always a subject of interest, and when a painting is prepared with such careful attention to detail as was shown in the canvas exhibited at the California, not only is a fitting atmosphere provided for the music, but also the scene serves to excite a lot of favorable talk which results in increased attendance for the attraction.

A musical number on the bill, a trio under the professional title of "El Trio Espanio," composed of Margaret Carol, Sylvia Harding, violinist and Hulda Hannele, contralto, also came in for a great deal of praise. The number was given in a special stage setting and the performers were costumed in the pretty fashion of long ago, which synchronized nicely with the overture and scenic setting described.

The whole bill in fact marks an epoch in the presentation of pictures which seems continually to advance in artistry, with Los Angeles well up among the leaders in the art mentioned.



Lobby billing for Hart in "Wagon Tracks" at the California



Flash light photograph of the crowds which waited to see "The Miracle Man" at Plaza theatre, San Diego, Cal.

Press Agenting the Youngest Picture Exhibitor in U. S. A.

BEING youngest exhibitor or the oldest exhibitor or the homliest exhibitor gets you out of the average class and therefore lets one break into the news page on most any old publication.



George Vorhees

This is what one George Vorhees of Flora, Ind., claims to be or rather what one of his friends in a film exchange claims for him and therefore it is fitting that he should send the information along to the Motion Picture News.

Despite Mr. Vorhees we might with some propriety say "Master" Vorhoees' tender age he is a live wire and is making good with a theatre that his successor didn't think well enough of to keep off the selling market.

George first started as ticket-taker. Then the owner of the house decided to sell and George induced him to accept his note for the theatre. This was done and the new owner immediately started to work and work hard he did for in the short time that he has had the house he says he has increased the business about 75 per cent.

Asked how he brought about this big increase in business George modestly replied:

"By advertising like Hades and working the same way. You see the man before me didn't do much advertising. But now there is never a week that passes but what I have big ads in the two weekly newspapers of my town."

George is going back to high school, however, to complete his term. He's going to manage the theatre at the same time, however. After he completes high school he's going to Indiana University and then to Yale he says and the old hometown "show" is going to pay his expenses.

George's folks want him to study law. But George isn't sure that he wants to be a lawyer. He likes the theatrical business and believes there's a big future in it. Also he admits that he has a "slight hankering" to follow in the footsteps of his uncle, Ainsworth Arnold, the actor who has played in several productions with Mrs. Fiske. Yes, George would like to "go on the stage."

If You Are Wondering If "The Miracle Man" Will Draw, Look at This

EXHIBITORS who have booked "The Miracle Man" and who may have some doubts as to what favor the feature will find with patrons of the picture theatres outside of the bigger cities where the play has a considerable prestige, will be interested in this photographic testimonial from the Plaza theatre, San Diego, a city of the middle class.

Here they are waiting to get in rather late at night at that, for the camera man was not hunted up and brought to the scene of the S. R. O. sign until it became evident that box office records were in a fair way to be broken by this latest production of George Loane Tuckers.

It may be possible that San Diego is a little better informed concerning pictures than many cities of its size, for it is in the motion picture belt, and not so far from where the picture mentioned was filmed and therefore may have known that something out of the ordinary was in store for them.

However, this will cheer many a manager who has oftentimes booked a good picture, but which had no popular star to steer the crowd to the box office. It would look as if "The Miracle Man" was going to draw even where little is known of the original production's merit and where the fame of the first showings have not as yet traveled.

Anyway, this is a honest to goodness, bonafide pay to get an audience patiently waiting for a chance to squeeze inside the theatre taken by flashlight on the evening of Sept. 1.

Just how long a run the feature had at the Plaza we do not know, but judging from this photograph it was neccessarily extended, for once people begin to see this feature there is no question but that the word of mouth advertising will tend to boost business way above normal proportions.

"Red Lantern" Still Going Strong

PICTURED evidence that Nazimova's "Red Lantern" is still being used with success by exhibitors in middle class cities again comes to our attention with the receipt of a photograph of a window display of exceptional attraction which the Mahawie Theatre of Great Barrington, Mass., recently secured for its engagement on the feature.

Using one of the oil paintings of the star which have been the basis of so many great displays on "The Red Lantern," the Mahawie was able to make the display window of a drug store secured for the advertising scheme, a thing of real artistic beauty.

The business done by the theatre was most satisfactory and much of the result is attributed to the window display. As an attractor, this sort of work cannot be beaten.



Window display for "The Red Lantern" at Great Barrington, Mass.

The First of Our New Series On Admissions

Charles H. Williams, Manager of the Strand Theatre, Providence, and C. Edgar Momand of the Garden, Flint, Mich., Give Opinions on This Subject

WILLIAMS RAISED HIS PRICES AND HIS PATRONS DIDN'T OBJECT

IN reference to your letter of the 12th, the writer does not just know how to outline this for the layman exhibitor to grasp the circumstances that have brought this about, and if the following does not meet entirely with your approval, take the meat from it and use it yourself as you feel fit.

You will perhaps recall that something like a year ago, the writer was in your office, and during the conversation stated that after investigating both conditions and methods of exchange managers and producers and what they were up against, the writer could see that the time was fast approaching for a closer get-together method between the three factions and that the percentage idea had to come about, that a higher standard of production and exhibition were to be maintained. The writer used the first-class road shows as an illustration, stating that if the producers were to give us what they thought were better pictures, and they were to be the judge entirely, why should the exhibitors assume all the responsibility with a fixed rental at often times a burden? This has been the foundation of our change in methods and prices this year. After looking over the entire field we still found the Paramount-Artcraft, from the point of our clientele, were in a class by themselves and after a series of negotiations we contracted for the pick of their entire output, including their twelve so-called "super-specials," and as we cannot possibly run over one hundred four out of their one hundred and thirty releases, this assures our patrons practically 100 per cent. entertainment every week, and with this foundation assured we prepared a series of advertising called "The Story of the Silver-sheet," comparing former methods of producers in the booking and handling of entertainments, leading up to the new arrangements. This series of advertising we believe your department is familiar with, for it was commented on in last week's issue of the NEWS, Page 2212, and as you will note we made no apology for the raising of our prices, believing this sort of method to be wrong. We have always believed in stating facts, giving the prices same as any retailer does, knowing that if the goods are worth the price asked the public will buy. To date, the new policy is more successful than any policy we have had here before. We seat around twenty-two hundred, and on the first of September our admission prices were jumped from twenty-eight cents to fifty cents, eliminating all ten cent seats both afternoon and evening, and our schedule of admission prices beginning September first, are as follows: Matinee: Balcony 15 and 20 cents, Orchestra 25 cents; Evening: Balcony 15 and 30 cents, Orchestra 50 cents.



Charles H. Williams, manager of the Strand theatre, Providence, R. I., and one of the shrewdest exhibitors we know

In replying to your question, Will these prices remain? We have never as yet lowered any prices and believe this is the worst thing that can be done, in fact the writer believes if a thing is not a success at a given price it would be better to raise again. To lower would be to admit that we were wrong.

Trusting this will answer somewhat your request, we are, Very truly yours,

C. H. WILLIAMS,
Manager, Strand Theatre.

PUBLIC WITH THE MAN WHO IS RIGHT, SAYS MOMAND

OUR PRICES have been, for the past sixteen months, practically stationary at 10 and 20 cents, tax included. We decided three weeks ago that it would be impossible to continue longer at those admission prices in view of the increased cost of everything in the exhibition end of the game.

For the past several months I have charged thirty cents for lower floor, twenty cents for balcony (children ten cents anywhere) on Tuesday, Wednesday and Thursday of each week, at which time I endeavored to have an extra fine attraction. "Virtuous Wives," "Good Gracious Annabelle," "String Beans," "Heart of the Wilds," "Mary Regan," "Silver King," "Roaring Road," "Extravagance," "Squaw Man," "Paid in Full," "Sheriff's Son," "True Heart Susie," "We Can't Have Everything," "Tarzan," "Love Burglar," "Greased Lightning," "Johnny Get Your Gun," "Grain of Dust," and numerous others. "Sporting Life" and "Mickey" were specials for which I charged thirty cents lower floor and twenty cents balcony.

Now, anyone who might be acquainted with me or my policy of operating a theatre, is well aware that I am not in favor of now, nor was I ever in favor of continually jumping the prices up and down. A substantial and stable admission price, governed according to locality, theatre, service and the general tone and quality of the house should govern the admission prices anywhere.

Seventeen months ago I came to Flint to take charge of this house for Col. W. S. Butterfield. The theaters in town were all charging different prices on different days—11 and 17, 17 and 22, 17 and 28. The public never knew what to expect, and any old picture was called a special and the public was "gyped" on the slightest provocation, or without any provocation at all—just "gyped." One of the first things I did was to figure out the operating expense of the house and how many people I would have to play to each day to break even. All above that would be clear profit. I had so many seats, an off location, and would have to give an honest-to-goodness entertainment. So I began immediately to sell them the show for 20 cents, tax included, and they could take any seat that was vacant. Kids were a dime (and are yet). The public liked the policy; no more bothering with pennies, no odd change. They knew they could come to the Garden any time for twenty cents (could throw down a half dollar and get two tickets and a dime back, anytime) and in less than two weeks the other houses were doing the same, except that it took one house a long time to get away from selling his show for less money—11 to 17 cents.

But I had put it up to my patrons in what I considered the proper method of presenting something that I knew would be infinitely more satisfactory to them.

Now we are forced to raise the price and have set the ten, twenty and thirty cent standard. Any person who does not wish to pay thirty cents for a lower floor ticket can save ten cents by purchasing a balcony ticket for twenty cents.

And I have put it up to them in the following language on my screen and in the paper:

Dear Patrons: We have raised prices just enough to get us by——. We have met, in every instance the increased demands of organized labor and every other demand made upon us.—— Our screen attractions cost us an even greater amount than formerly (which was indeed excessive). We know that the general public places confidence in our foresight (that we can be depended on to attend in advance to their every entertainment requisite) and in our business sagacity and integrity (we have never been known to "kite" prices on any picture in the hope of making a "clean-up," but have consistently regulated and held admission prices at the lowest possible figure). We STRIVE TO GIVE YOU YOUR MONEY'S WORTH. We offer each program at the Garden on its Merit.

So that is my policy and it is going to be my policy. I am going to give them my attractions at ten, twenty and thirty cents, and not jump it up to forty or fifty cents at the slightest provocation. I'll let the other fellow do that. Years ago I learned that the idea that Barnum was right was all wrong in the exhibition end of the picture game. The producers and exchanges can do that, and get by for a time. But the men who tried to build a business on that principle never had succeeded nor will they ever succeed.

In conclusion wish to state that it is absolutely necessary to increase admission prices at this time. It is unavoidable, and the exhibitor who has always played square with his patrons is the one who will find it easier to convince them that it is necessary and unavoidable and more quickly established the advanced prices in the good will of the house patronage.

Down town theatres will find it easier to raise prices than will the neighborhood places, though the reputation of the neighborhood house itself will have a great deal to do with it. If it is one of those joints that run itself and is badly run now, and doing only a percentage of the amount of business it really should be doing, a raise of admission will be impossible—former patrons will keep right on going.

I have added two pieces to my orchestra (seven now, five formerly) and one single reel, giving an hour and forty-five minute show against an hour and a half previously. That is the sum total of my additions.

Any good showman who is on the fence and undecided as to what course is best to pursue had best sit down and analyze his house, his service, his employees and everything pertaining to the business, then adopt a scale of admissions that is most likely to please the patronage of the house—and stick to it, first letting them know that it is coming to them, but that it is perfectly proper and necessary. The public always was with a man whom they thought was right. So the exhibitor who has always been right with the public need have no fear of asking a just price for his entertainment. John Grouch and Mrs. Tightwad will kick, and Old Man Crab will tell you he don't like it, but don't let them worry you, for they do not constitute the public; just go ahead, saw wood, give them the best you have and the public will be with you, never fear.

I trust the above, while longer than necessary, perhaps, is in line with what you wanted of me; also that it may be of help to someone in a quandary as to what to do.

Yours very truly,

C. EDGAR MOMAND,
Manager, Garden Theatre, Flint, Michigan.

How New York Stages the Show

A LONG time ago as film history is measured when Pearl White was with Universal a comedy came through called "East Lynn in Bugville," with Miss White doing most of the burlesqueing. All these years it has stuck in the writer's mind as a comedy masterpiece equalled by, say, only "Tillie's Punctured Romance." As may be imagined this picture was a travesty on a "legit" performance of that historic as well as histronic vehicle of the stage, "East Lynn."

Therefore it is fitting that when a running mate for this slap-stick masterpiece comes along, that some one, somewhere, some place, should make mention of it.

At the Rialto and Strand this week, a comedy is being shown entitled "Uncle Tom Without the Cabin." In the cast is Ben Turpin, Charlie Conklin, Marie Provost and Ford Sterling. In the film is more laughs than we have seen since the two above mentioned pictures, "Tillie" and "East Lynn," were going the rounds.

When you make a metropolitan audience hold its sides for fear of bursting buttons or twenty-two-dollar corsets and get loud "guffaws" from a man who has been looking wearily most of the time at pictures for eleven years, you've got some comedy, and that is what this latest picture from the Mack Bennett studio did Sunday night about going to bed time for most honest people.

We aren't singling this picture out because we want to boost any one's program or picture, but because we want to inform every exhibitor that here is a production with which you can make as much money as you did on "Shoulder Arms" if you will give it the same amount of billing and exploitation, and not let it slide by with passing notice. This is the best gloom dispeller in many a year because it has the "stuff" in it. Hook on to it as soon as you can and then give it all the boost that you can think of. The picture will make good on the most extravagant claims.

Strand Theatre

MANAGER JACK EATON of the Strand is out doing himself these days in the way of stage settings for the Strand overture. Another beauty follows the artistic offering of last week at this theatre, in a highly colored canvas showing a tropical outdoors scene.

Beginning at the proscenium opening a lagoon is shown in prospective meeting the horizon in dimly showing hills. The banks are low on each side of the strip of water. Trees and shrubbery in the vivid colors of tropical growth adorn the banks. As the curtains part for the opening strains of the overture the scene depicts the time as late afternoon with a gradual change to deep blue and green suggesting the coming of the tropical twilight. As the overture progresses the lights are varied until they again return to the pink, yellow and scarlet blends of the opening. During the night scene, light clouds float across the canvas sky.

The overture selected by conductor Carl Edouarde for this week's opening number is "Madame Butterfly" that romantic and tuneful composition of Puccini's which so many famous artists have sung to their own and the opera's reknown. The selections used by the Strand orchestra are without doubt the best that the composition contains and in it's oriental flavor forms a fitting musical opening for the Outing Chester scenic which is screened after it's playing.

This release from the Chester releases is titled "Imposing on Good Nature," being another of the series of Japanese subjects, this one being largely devoted to fishing scenes in Japan and like its recent predecessors combines the scenic with the educational.

The third number on the program is the Strand Topical Review, which opens with the Kinogram strip showing President Wilson at Seattle and Tacoma, Wash., and includes the Executive's review of the Pacific fleet.

Kinograms also furnishes the next piece, an accellerated motion subject showing a ship passing completely through the Panama Canal in about one minute.

Pathe's first contribution to the reel is a horse racing bit from Reno with Kinograms returning with views of the Harvard football team in action and another Kinogram selection showing Indians hunting the buffalo from an aeroplane at Dallas, Texas, the last strip before the Topics of the Day.

Following the topics' number the Prince of Wales again comes in for attention this time being shown at Winnipeg by Kinograms.

Pershing and his veterans in the recent parade at Washington, D. C., are given extra footage, both Kinograms and Pathe furnishing views. The Pathe contribution was extremely novel, the marching columns being caught from an aeroplane. These strips closed the reel.

The first vocal number is "The Bonny Banks of Loch Lomond," one of Lindsay's favorite character ballads, sung by Redferne Hollingshead tenor.

This selection is followed by the feature picture, Anita Stewart's latest contribution to the screen, "Her Kingdom of Dreams," a Marshall Neilan production with a most notable cast including such famous players as Kathlyn Williams, Thomas Jefferson, Tully Marshall, Spottiswood Aiken, Thomas Holding, Anna Q. Nilsson, Robert McKim, Tom Sanstschi, Edwin Stevens and a host of others who have a following and prestige with picture fans. It seems strange to see such corking good actors as Mr. Marshall, Mr. McKim, Miss Williams and Mr. Holding doing "bits." For instance Marshall appears in two or three scenes and dies. Mr. McKim attended somebody's wedding breakfast and then disappeared. Mr. Holding also passed to the great beyond in the first few hundred feet of the film.

For the second vocal selection, number six on the bill, the Strand management has provided a bit of real grand opera, stage setting and all.

"Dite Alla Giovine" from "Traviata" is sung by Alys Michot, soprano, and Carl Ferretti, baritone, now in his third week at this theater. An interior set, a room of the "castle" style has been provided and furnished appropriately. The walls represent the stone of the ancient abiding places of lords and ladies. A large window opens on a view of old country landscape in the rear, while the sides are mainly painted draperies in red, hiding that which purports to lie beyond huge doors. The set is nicely lighted and gives life to the costumes of the period of the architecture and of the opera, in which the singers are attired. The number was greeted by and deserving of enthusiastic applause.

A Mack Sennett comedy, "Uncle Tom Without the Cabin," is given special mention at the top of this column.

The organ solo is "Finlandia."

Rivoli Theatre

THE Rivoli theater returns to the weekly change policy after a two weeks' engagement of "The Miracle Man," which by the way has moved to the Broadway theater after enjoying a very suc-



The Strand theatre, Tampa, Florida, one of the most beautiful houses in the South, and famous for being "spotless white."

cessful run at both the Cohan and Rivoli, especially at the latter house.

The overture selected at the Rivoli is the "Dance of the Hours," one of a number of such ballets, titled Hours of Dawn, Hours of Evening, Hours of Night, etc., which formed a portion of the opera, "La Gioconda," by Ponchielli, which in English means "pretty maiden," and is founded on a gloomy play by Victor Hugo. The ballet music, of which "Dance of the Hours" is a part, occurs in the third act and is one of the prettiest portions of the opera as well as a composition in a lighter vein than some of the more sombre parts.

The Rivoli Pictorial's first number is "Pershing at Washington, D. C.," being views of the parade of veterans in that city and is followed by a Pathe strip on the same subject, with the scenes photographed from an aeroplane.

Pathe has the third section with a bit concerning Reno horse races, which are becoming as famous as Reno divorces, with Gaumont coming in with auto-polo scenes taken at Detroit.

Kinograms' first contribution is the accelerated action subject of a ship passing through the Panama canal.

The "Mutt and Jeff" cartoon follows this week entitled "Mutt and Jeff in Spain," another subject on the order of the "Switzerland" creation. The two comedians go in for the bull fighting game in the land of Chile Con Carni. The subject is amusing and well up to the standard of these cartoon offerings.

International furnishes the current events, which follow "Mutt and Jeff," "A Trip Over Germany" in a Zeppelin, and also contributes again with views of the consecration of a new cathedral at Queenstown, Ireland.

Cardinal Mercier at Baltimore and Wilson at Seattle and Tacoma are shown by Pathe, the latter a long strip. This closes the reel.

The vocal number, "Long, Long Ago," is given with a very pretty stage setting and with the singers, Emuel List, basso profundo, and Gladys Rice, soprano, attired in the attractive clothes of "long, long ago," the girl in the ruffles and furbelows and the man in the Colonials of the days of the spinning wheel.

The set used represents an old colonial room with it's fire place and other typical furnishings.

For the singing Miss Rice is seated at an old flax wheel and is busily making home spun, attired in her attractive costume, while Mr. List stands near dressed in the buff swallow tail of the early days of the Republic. The set and performers are so well lighted that at first glance before the strains of the song are heard, the spectator may well believe that he is looking at a motion picture, instead of painted canvas and two real persons.

The fourth number on the bill is an extra picture, one of the two reel O. Henry productions. Like all of this famous short story writer's works this one, "Shocks of Doom," has a serio-comic twist with much of the humor being derived from the use of the O. Henry dialogue in the original story.

A pretty number has been arranged for fifth place on the program in a dance by two girls and a third sleeping in a bed near the top of a stage setting as if viewed through a window.

The setting used represents an exterior with the corner of a house showing where in a room of the second story a girl lies in her bed. As if to visualize her dreams the two dancers appear and go through some clever steps. One is attired as a boy of a century and a half ago and the other in women's clothes of the same period. The scene is dimly lighted at first, with the figure of the girl reposing in a spot. Gradually the scene is lighted and then is darkened as the girl wakens from her slumbers and after sitting up in her bed lies down again to peacefully slumber.

The feature picture is "Widow by Proxy," a light comedy with Marguerite Clark starred. The story is by Catharine Cushing. Walter Edwards directed. "His Naughty Wife" is the comedy, a Sunshine production.

Rialto Theatre

FOR the first time in some weeks the Rialto theater is presenting its program without something extra in the way of a stagesetting with which to coax the "hard boiled" public into line at the box office. This week there is no stage setting but there is offered about as strong a picture program as can be gotten together for one showing. Magazine, cartoon comedy, feature and comedy stand out as way above the ordinary and even New York is going to be appreciative.

Dr. Reisenfield has selected for his overture selections from the famous classic opera, "Tannhauser" first produced in Dresden in 1845 and since that time one of the standard musical compositions.

The opera which was based on a mediævel legend typifies the struggle between the world, the flesh and the devil on one hand and holy aspiration on the other, ends with a tragedy and therefore must necessarily conform in it's musical tempo to its rather somber theme. Reeds, strings and the harp dominate for the most part of the playing, with the brass in evidence only at the finale, signifying we presume the triumph of holy aspiration. Even the layman would readily guess that the overture is Wagnerian, as it has that unmistakable appeal and peculiar plaintiveness characteristic of the "master's" compositions. The overture is given with a scarlet flood changed to white on the finale.

The Rialto magazine opens with Kinograms' views of the President's visit to Seattle and Tacoma, Wash., and is followed by a strip from Gaumont, showing the recent navy cutters' races at San Francisco.

Gaumont also contributes views of yacht racing at Los Angeles with another Western bit by Pathe showing the Puebla Indians at Santa Fe, N. M., doing their native dances.

A semi-education and scenic strip by Gaumont showing the sugar industry at Hilo, Hawaii, is next with a jump to Boston in locale for a glimpse of "Babe" Ruth, the noted Boston ball player, in action (Gaumont).

The "Hooligan" cartoon follows these strips and this week is entitled "After the Ball" showing "Happy" as a base ball player. This is an especially ingenious conception.

On the return to current events, Gaumont again leads off with the recent Greenpoint, N. Y., fire with Pathe coming in at its finish with some intimate views of Hoover as he looked when landing from his work abroad.

International's first strip concerns the Boston police strike and shows the various prominent people who are identified with the fight.

Kinograms closes the reel with a long strip devoted to the parade of General Pershing and his warriors at Washington.

The vocal at the Rialto is Greek Evans, baritone, and a prime favorite at Broadway picture houses, singing "The Tramp." No special effects are striven for in this number, the singer being attired conventionally sings from the stage and in an amber spot.

The feature picture "Stepping Out," is a comedy drama containing all the elements of good picturization, story, cast, direction and photography.

Enid Bennett is starred in a sympathetic and well fitting role and is ably supported. The production is from the Thos. H. Ince studios and the story and continuity is from the pen of C. Gardner Sullivan perhaps the most famous of American scenarioists. The direction is Fred Niblo's.

For number five the Rialto orchestra renders "Nobody Home," a rousing, cheering number which gives time to wipe away a few tears that may have been welled out of sympathetic eyes during the projection of "Stepping Out."

The comedy is the Paramount-Mack Sennett production, "Uncle Tom Without the Cabin," a travesty on the presentation of a "Tom" show in one of the tanks with dire results to the cast and performance that is conducive to much merriment among an audience.

Academy of Music

THE program at the Academy of Music this week runs strongly to the melodramatic but proves an excellent bill for this theatre if we are to judge by the applause which a house jammed to the doors evidenced at the performance we attended. The overture which is selections from "Zampa" is given with the same stage setting as last week, except that the painting has been altered to a night scene with a moon shining on shimmering waves of the lake, which was described last week.

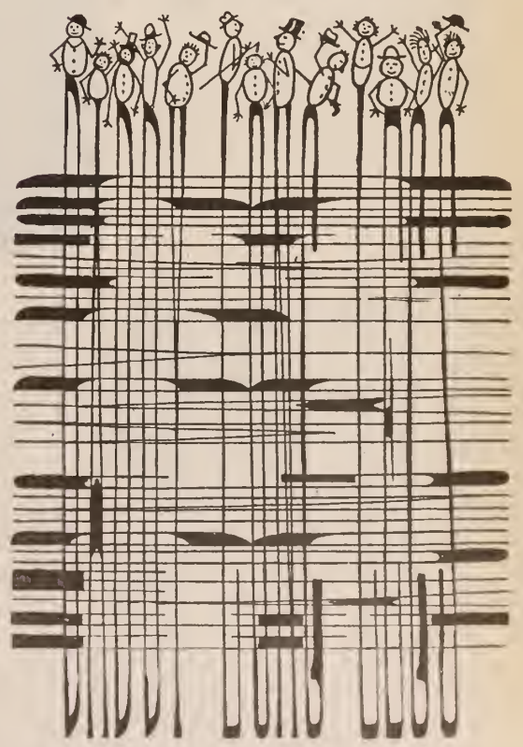
Following the overture the International news weekly is projected, most of the strips of which have been described in the special reels compiled by the three other theatres covered under this heading.

The "Mutt and Jeff" cartoon is "Everybody's Doing It" another "shimmie" subject described last week at the Rialto.

The vocal this week, is two selections, the latter being "Life's a Game of Checkers" sung by Mary Mitchell, who possesses a pleasing soprano voice. The song mentioned is an appropriate offering to the screening of the first feature which is the picture version of that famous racing melodrama "Checkers."

Following the projection of the feature which is an extra length film, a comedy, "Flips and Flaps" was shown for which the Dixie Jazz band which is now in its third week at this theatre, furnished the accompaniment. The program closes with Frank Keenan's latest picture "The False Code" a tense drama typical of the sort Mr. Keenan does.

COMING



GRAND THEATRE

Here is a reproduction of a novelty advertising card which got lost from its story last week. It is the work of F. J. McWilliams, manager of the Grand theatre, Madison, Wis. Hold the page on a level with your eye and read

Live News from the Producers

Selection In Story and Star American Policy

FROM exhibitors in all sections the American Film Company has received expressions of commendation of the policy announced a short time ago by President Samuel S. Hutchinson.

The straightforward announcement, which, boiled down, meant merely that American was to offer big stories, carefully produced with carefully selected and balanced casts, has apparently struck a responsive note, hitting exectly upon what exhibitors want.

"Six Feet Four," the first picture released since the inauguration of the palicy, has met a hearty reception wherever it has been shown.

Mr. Hutchinson said concerning this picture, and the production to follow:

"'Six Feet Four' is the first of many notable offerings we have decided to produce — all of them from the works of celebrated writers — all of them stories which have already met with favor at the hands of the public as stage plays or in fiction form are numbered among the best sellers.

"Exhibitors will note," continued Mr. Hutchinson, "that American is not announcing any star series or any 'program.' In the future each production issued by the American Film Company will be handled as a separate entity, from the moment the story is chosen until the finished product is flashed on the screen in the exhibitor's theatre. We are not setting definite release dates and are not preparing to rush through the manuscripts we have purchased, in order to release them as feature photoplays on a certain definite day. Each story will be made as though that were the only production we ever contemplated making, and one on which our whole reputation was to rest. The best stars, the best directors, the best supporting casts will be chosen for each production.

"The star, the director, the members of the supporting bast are engaged for each picture because of their special aptitude for correctly portraying that particular story on the screen. The story is the thing — the star, the director and the players of the supporting cast are chosen to fit the story—not the story to fit the players we may have under contract.

"If a certain story, because of its elaborate nature, requires ten weeks instead of five to make, then ten weeks will be taken. If it can be done satisfactorily in less time, then less time will be spent in making it. If it may properly be told in five reels, then a five-reel production will be offered. If seven reels are required to properly present it, then the exhibitor will get 7,000 feet of film.

"Not only will the utmost care be taken in choosing the director, the star and the members of the supporting cast for each production we undertake, but the same pains and care will be taken in correctly costuming it, in dressing the sets, in choosing the locations, in photographing it. When the negative reaches our laboratory, only the sort of printing, developing, tinting and toning which makes for the perfect picture will be approved. The editing and subtitling of each subject must be perfect before it is judged ready for release. The cutting of the negative is especially important and will be given particular attention. In short, we aim to forestall all criticism before each picture goes out, rather than offer the exhibitor a picture which may bring unfavorable comments from screen critics after it gets on the screen. We are confident exhibitors will learn to appreciate this — to look forward to booking American Film Company offerings because they know in advance that they are as nearly perfect as it is humanly possible to make them.



S. S. Hutchinson, President American Film Co., Inc.

"In 'Six Feet Four' the exhibitor will find William Russell in one of the strongest roles he has ever played. They will find it an offering that will attract big patronage to the theatres the moment it is announced, for there are hundreds of thousands of jackson Gregory fans who are eager to see the story they have enjoyed in print visualized on the screen, with real flesh and blood people enacting the scenes that thrilled one even in cold type. The duel scene will keep any audience in suspense and send it forth from the theatre delighted at the end. 'Six Feet Four' will soon be shown at Pathe Exchange by American Film Company representatives.

"Though 'Six Feet Four,' in one way, may be considered as a standard by which the new and particularly high quality of future American Film Company productions may be judged, still, in another way, it would not be fair to use this particular play as such a standard, for the subject next to follow is so entirely different — with a new and different star, a different director, different players in support of the star and a story of such a different type that it is impossible to compare them.

"Exhibitors may rest assured, however, that quality will dominate each offering. Each story is handled individually. By this I mean is made as a single unit. It is cut and edited as a single unit. It will be marketed to the exhibitor as a single unit. To merit the continued patronage of the exhibitor and the public, each subject will have to be perfect. Knowing well that such is the case, we know that forthcoming offerings of American Film Company, Inc., are to establish our pictures on the plane they deserve — that they are going into the finest theatres in America — that they are to be approved by the most critical of audiences -- and that the exhibitors showing them are to reap corresponding profits."

History of Advertising Shown in Pictures

The history of advertising is visualizing in the film "Down to the Ages," which was shown at the Convention in New Orleans of the Associated Advertising Clubs of the World.

This picture was produced and presented to the Associated Clubs of the Screen Advertisers' Association, which is the motion picture division of the advertising organization. Harry Levey, managing director of the Industrial Department of the Universal Film Manufacturing Company, is president of the Screen Advertising Association. "Down Through the Ages" was produced under President Levey's personal supervision.

When the Convention closed the film started on a tour of the 172 clubs affiliated with the Associated Advertising Clubs.

Title Given to Earle Williams' Next

"The Black Gate" has been definitely decided upon by Vitagraph as the title of Earle Williams' next feature which has been completed and now awaits an early release. This is Mr. Williams first picture since he appeared in Eugene Walter's stage success, "The Wolf," and will be followed by "The Far East," by H. H. Van Loan, on which he is now at work at the Hollywood studio.

To Vita. Coast Studio

"Al" Herman, for more than ten years technical director at Vitagraph's Brooklyn studio, left on Monday for Hollywood, Cal., where he will occupy a similar position at the West Coast studio.



H. N. Brownell directing "Adventure Scenics" in the Pacific Northwest for Robertson-Cole

F. P.-Lasky Eastern Studios Humming

J. N. Naulty, general manager of the Eastern studios of the Famous Players-Lasky Corporation, has leased the Triangle studio in Yonkers for a period of eight months. This additional studio was made necessary to house the productions of George Fitzmaurice, the first of which is to be "On With the Dance." Work has already been commenced there on this elaborate production of New York life, with Mae Murray and David Powell in featured roles.

The Eastern studios of the Famous Players-Lasky Corporation are humming with activity. The studio at Fort Lee is occupied by Dorothy Dalton, working on the production of "Black Is White," under the direction of Charles Giblyn, supervised by Thomas H. Ince.

The Estees Studio and Laboratory on 125th street is held in constant readiness to take care of such sets as may be erected on a small floor space.

At the Fifty-sixth street studio Billie Burke, under the direction of Lawrence Windon, is hard at work on her forthcoming production, "Wanted, a Husband."

A plot of ground near Elmhurst, L. I., has been leased for a period of two months. Upon this is being built a complete city for the production of "The Copperhead," with Lionel Barrymore, under the direction of Charles Maigne.

A Vitagraph Offering

Following closely on Vitagraph announcement that it soon would release the "Wreck," with Anita Stewart in the leading role comes the further announcement that "The Combat" was written by Edward J. Montagne and directed by Ralph Ince.

"The Combat" is described as one of those big, melodramatic plays where the action jumps from New York City to the gold fields of the Northwest and back again.

Blackton's Next Story

"Respectable by Proxy" is the working title of the original story by Stanley Olmsted which J. Stuart Blackton, president and director-general of The J. Stuart Blackton Feature Pictures, Inc., has accepted for his next production.

Month's List of Robertson-Cole

Four Big Subjects Are Included in List Programmed

FOLLOWING upon the preliminary announcement which indicated a carefully considered and progressive policy of expansion, Robertson-Cole in their schedule for October will release a series of pictures designed to attract the attention of discriminating exhibitors.

Robertson-Cole declare they have undertaken to place before exhibitors marketable and unusual wares, putting their reliance in statements of fact that will appeal to the reason rather than to the imagination. In their campaign now in the first steps of progression, results of importance have been secured in their initial offerings that vindicate this policy of conservative statement.

"Robertson-Cole has expanded and continues to do so, with noiseless and increasing momentum, and are in a better position than ever to serve their large clientele. All pictures are now being shown in first run houses and critics and exhibitors have agreed to their artistic worth, while the records point to exceptional returns," states an official of this organization. "The October schedule includes two of the Superior brand of pictures which are promised for this month.

"'Kitty Kelly, M. D.' finds Miss Barriscale's charming personality projected amidst the more primitive and rugged reaches of the western mining camp, where her medical knowledge and her yearning to determine her own future, supplies the motive for a comedy drama of novel twist and viewpoint.

"The story has been especially conceived for Miss Barriscale, written by M. B. Havey, well and favorably known as a brilliant and forceful writer of photo-plays. The continuity and screen version is by Howard Hickman. In 'Kitty Kelly, M. D.,' it is said, that while there are a logical succession of laugh compelling situations around which the principal characters are grouped, the elements of mystery and big drama saturate the story.

"The Hampton Studios have contributed a comedy titled 'The Blue Bandana,' adapted from the story by P. G. Wodehouse, published under the title of the 'The Prince and Betty.' Mr. Wodehouse, of course, ranks among the foremost of the humorist writers of the day. Simultaneously with the release of the picture here it will appear as a musical comedy on the London speaking stage."

Mentioned in the group of players associated with William Desmond are Mary Thurston, William Taylor, George I. Swan, William DeVall, Frank Lanning and Walter Perry.

"Poor Relations" as indicated in the bare outline of the theme has all the heart interest, pathos, comedy touches, and distinctive handling that have characterized King Vidor's plays. The cast will include Florence Vidor, Charles Meredith, Lillian Leighton, ZaSu Pitts, Roscoe Kens and William DuVall.

The return of H. B. Warner to the romance of the Forty-niners, when the lure of gold was the magnet that drew the adventurous element of the nether quarters of the globe to the golden West, is manifest in the production of "The Gray Wolf's Ghost," adapted from Bret Harte's classical and vivid masterpiece, "Maruja."

Publicity Cooperation Fox's Aim

Trip of Sheehan and James to Arrange Thorough Aid

COOPERATION to the utmost between the producer, the exchange and the exhibitor on one hand and the exhibitor and the newspaper on the other, will be brought about by the transcontinental trip which Winifield R. Sheehan, general manager, and Arthur James, supervisor of advertising and publicity of Fox Film Corporation, are now making. The trip to and from the Pacific coast will take in every city in which there is a Fox exchange between New York and San Diego, Cal.

That the exhibitor may realize to the full the value of advertising and that the newspapers may not underestimate the news and circulation value of the motion picture department, it is the intention of Mr. Sheehan and Mr. James to seek, in every large city in the United States a newspaper and advertising expert who fully understands the local conditions and will cooperate to the utmost with all exhibitors in the exploitation of the features produced by Fox Film Corporation.

No theatre will be too small to receive this service. No advertisement will be too large for this expert to handle. He will place in the local papers news and publicity features of interest to the motion picture public of the community in its relation to productions then showing or about to show at the local theatres. Working in close touch with the home office of Fox Film Corporation, the local publicity representative will have at his command at all times the latest information regarding Fox pictures and Fox stars. It will be his duty to present to the local papers such matter as best suits their needs. He will be able to add to the news columns of the press in the city in which he is stationed, as well as in the country immediately adjacent to it, features that have both a distinct news value and a publicity value to the exhibitor.

In the writing and the arrangement of advertising in the press, this trained newspaper man will be at the command of the exhibitor, to whom he will tender his advice, and suggestions as to the proper exploitation of Fox features.

It will not be the ordinary press agent material, it will be prepared with an eye to the particular desires and needs of the editor of the photoplay department in relation to the Fox productions then being shown or scheduled for an early showing in the local theatres.

Every aid that enters into the advertising and exploitation of a feature will be offered to the exhibitor. It is believed that in this manner the true value of the press in its relation to the motion picture theatre and producer will be realized. Fox Film Corporation hopes thus to provide a link which will complete the chain that should bind the motion picture theatre with the newspaper to the benefit of both.

By the time they return to New York, Mr. Sheehan and Mr. James will have completed this most complete program of advertising and publicity. A study of conditions in each city will be made and talks with the managers of Fox exchanges, the exhibitors and managing editors, will conclude preparation for the broadest and most comprehensive system of picture advertising and exploitation ever undertaken.



Tom Mix, star of "Rough Riding Romance," a William Fox production



Moments in "Lombardi, Ltd.," which Screen Classics is distributing through Metro. Bert Lytell has the leading role, a character study which is said to be a revelation

Metro Heads View New Offerings

METRO officials at the home offices in the Longacre Building had their first view on September 20 of the first three of the "fewer and better" special productions made by Screen Classics, Inc., at a private projection room showing. The productions reeled off on the projecting machine were "Lombardi, Ltd.," starring Bert Lytell; "Please Get Married," with Viola Dana in the stellar role and "Fair and Warmer," starring May Allison.

Richard A. Rowland, Metro and Screen Classics, Inc., president; W. E. Atkinson, general manager; Joseph W. Engel, treasurer, and a score of other corporation officials attended the inspection. As is invariably the case when new productions are subjected to the official "once over," it was a highly critical audience, keenly alert to detect any imperfection or lack in the finished pictures.

After the three pictures had been shown, however, there was only the most enthusiastic praise for the excellence of the work done by Maxwell Karger, director general in charge of all production at the Metro studios in Hollywood, in translating to the screen three stage comedies which had made audiences on Broadway, throughout



A pleasing moment from "The Lost Battalion," a MacManus feature handled by W. H. Productions

First Three of "Fewer and Better" Films Are Commended

the country, and even in England, laugh until their sides ached.

This private viewing of the first three of the Metro "fewer and better" specials de luxe revealed to the Metro officials how happily cast has been each of the stars appearing in them. Bert Lytell, for instance, was found to have interpreted the difficult role of Tito Lombardi, Fifth Avenue man modiste, with a degree of artistry that he has suggested but never displayed as completely on the screen before.

Joseph Kilgour, Vera Lewis, George McDaniel, Thomas Jefferson and John Steppling have the remaining supporting roles and were found to have done splendid work in them under the direction of Jack Conway.

All the sparkle and intriguing humor of James Cullen and Lewis Allen Browne's honeymoon comedy, "Please Get Married," another Moroso stage success, is said to be brought out in the screen version of this hit. Viola Dana is appealing and humorous as Muriel Ashley, the bride who never gets a chance to spoon. Antrim Short, Margaret Campbell, Harry Todd, Emmett King, Ralph Bell and Hugh Fay accord her splendid support. The picture was directed by John E. Ince. Finis Fox adapted the play.

The role of "Blanny" Wheeler, the deceived wife, who wreaks revenge on her husband by accumulating an innocent "souse," was found to fit May Allison, star of "Fair and Warmer," like a glove. Miss Allison recently has proved herself to be a comedienne of novel and original method, and her blonde beauty is decidedly effective in her newest vehicle. The supporting cast includes Pell Trenton, Eugene Pallette, Christine Mayo, William Buckley and Effie Conley. June Mathis, who adapted "Lombardi, Ltd." for Bert Lytell's use, collaborated with A. P. Younger in scenariozing Avery Hopwood's hilarious stage farce for May Allison. The production was directed by Henry Otto.

After the private showing the verdict of the Metro officials was that the picture had exceeded their highest expectations.

Interesting Issue of Kinograms Offered

The current release of Kinograms contains eight new subjects which will be of timely interest to the followers of this news-weekly feature.

First of all President Wilson is shown as he reviews the Pacific Fleet in Seattle during his tour.

Then we meet another President, this one being President Pessoa of Brazil, as he is sworn into office at Rio de Janeiro.

"Thru Panama in a Minute" is the third subject. It is a stop motion picture showing in one minute the operation of putting a ship thru the Panama Canal in nine hours.

The Prince of Wales reaches Winnipeg and is given a rousing welcome with cannons. Assiaboine Park is the scene of the many ceremonies which were arranged for the next King of England.

From Winnipeg we are brought to the German border, and here we see how the British border guards examine the hay carts to find smuggled goods and fugitives.

Assistant to Chautard

Albert J. Lena, who has been associated with Emile Chautard almost from the time that well-known director arrived in this country from France, has been promoted to the position of studio manager for Mr. Chautard. For five years prior to his promotion, Mr. Lena was Mr. Chautard's assistant director.

To Write Comic Series for Parsons

Everett C. Maxwell, fiction, vaudeville and scenario writer, is now affiliated with the National Film Corporation, having been placed by William Parsons under contract to do a series of comedies for "Smiling Bill."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," published weekly at New York, N. Y., for October 1, 1919.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh Avenue, New York City, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Avenue, N. Y. C.; Editor, Wm. A. Johnston, 729 7th Avenue, N. Y. C.; Managing Editor, Robert E. Welsh, 729 7th Avenue, N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Avenue, N. Y. C.

2. That the owners are (give names and addresses of individual owners, or, if a corporation give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Motion Picture News, Inc., 729 7th Avenue, N. Y. C.; Wm. A. Johnston, 729 7th Avenue, N. Y. C.; E Kendall Gillett, 729 7th Avenue, N Y. C.; Henry F. Sewall, 729 7th Avenue, N. Y. C.; Percy S. Alden, 729 7th Avenue, N Y C; Wentworth Tucker, 729 7th Avenue, N. Y. C.; Carl Tucker, 729 7th Avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state). None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 10th day of September, 1919.

[SEAL] J. W. DONALDSON,
Notary Public.

My commission expires March 30th, 1921

Finest Feature for Fox Denver Houses

At the four new theatres of William Fox in Denver, Colo., the biggest features obtainable will be shown. Besides the productions of Fox Film Corporation these houses will have a list of other attractions that will be thoroughly exploited. William Fox is a showman. He realizes fully the value of publicity and advertising, and his four theatres in Denver are to represent the highest type of motion picture entertainment.

The Rivoli, the Isis, the Strand and the Plaza in Denver are among the finest houses west of the Mississippi. First runs features only are shown at them. The whole 1919-1920 Fox program—including the Star series with William Farnum, Pearl White, Tom Mix and Theda Bara, the twenty-six Victory Pictures, the twenty-six Excel Pictures and the big all-star productions will be shown at these four theatres, as well as the Fox Sunshine Comedies, the Fox News and the popular Mutt & Jeff animated cartoons.

On Advisory Board of United Theatres

James Q. Clemmer of Seattle, Wash., and James Beatty of San Jose, Cal., have been appointed to the Advisory Board of United Picture Theatres, Inc., President J. A. Berst announces this week. Mr. Clemmer has a seven-share franchise for the Clemmer theatre, Seattle, this being the maximum number of membership shares possible under United's constitution. This well-known exhibitor also holds the United's franchise for the Clemmer theatre in Spokane, Wash.

Mr. Beatty operates the Liberty theatre in San Jose for which he holds United franchise.

United reports the addition of forty-two new members during the past ten days.

Heavy Demand on "Last of the Duanes"

From all sections of the country, telephone calls, telegrams and letters are reaching the Fox exchange from exhibitors anxious to book the William Fox deluxe production, "The Last of the Duanes," with William Farnum in the role of Buck Duane.



A moment in "Desert Rivals," World Film



Albert L. Grey, general manager for D. W. Griffith, breaking ground for the first time on site of new Griffith studio at Mamaroneck, N. Y.

First Red Cross on Belgium

Big Opportunity Offered for Exploitation Aid from Red Cross Chapters

VICE-PRESIDENT E. W. HAMMONS, of the Educational Films Corporation of America, makes the suggestion that every exhibitor avail himself of the opportunity to secure the co-operation of his local Red Cross chapter in exploiting the new "Red Cross Travel Series." Each of the 3,864 local organizations, including cities and towns in every nook and corner of the United States, has an average membership running into the hundreds, and will be found ready and willing to lend every possible assistance that will help to make the "Red Cross Travelogues" a successful attraction for the exhibitor. Particularly is this true in the smaller cities, where are located 80 per cent of the nation's motion picture theatres. The eight million members of the juvenile Red Cross constitute another source of co-operation, the value of which is well known to every exhibitor.

The annual roll call of December, 1918, resulted in a membership of 20,390,173 adults and 8,293,114 children. Of the grown-ups, more than eight million were active women workers, who devoted many hours to the manufacture of Red Cross hospital equipment and supplies. This great number of workers, with more than a casual interest in Red Cross activities, can be depended upon to display enthusiasm when they are given the opportunity to see the new series of travel films. In every subject, the intimate close-ups of foreign lands and their peoples are made the primary attraction, with the actual Red Cross and military endeavors kept discreetly in the background.

The initial release is devoted to Belgium, and contains exclusive pictures from that country, embracing the sort of material that will be most interesting to the vast army of tourists who are preparing to visit Europe this Fall. Pathetic scenes of the return of Belgian children from Germany, a number of unpublished pictures pertaining to Edith Cavell, and a close-up of Cardinal Mercier at Malines are features of the reel.

Big Exchange Vacancy Filled

Two Men Picked from Ranks to Occupy Place in Biggest Universal Exchange

UNIVERSAL picked two men from the ranks this week to fill vacancies in the Big U Exchange—their biggest exchange in all the world.

The men picked are Charles Rosenzweig and George D. Uffner, and from now on they will handle the entire sales end of the Big U Exchange.

When Sam Zierler resigned the general sales managership of the Big U Exchange last week there was much speculation as to how his place would be filled. Mr. Zierler has been elected president of the Commonwealth Film Corporation.

Hundreds of exhibitors and scores of exchangemen speculated on the proposition for more than a week when Harry Berman, general manager of exchanges, made the announcement that the new managers would come out of the ranks.

Both of the new sales managers are young men. They will divide the work heretofore done under the direction of Mr. Zierler.

Mr. Rosenzweig will be in charge of all Jewel Productions and Universal Special Attractions; in a word, in charge of all feature productions. Mr. Uffner will be responsible for all Serials, also all Short Subjects.

The general spirit around the Big U Exchange all this week has been one of jubilation. Mr. Berman, of Universal's home office, is proud that he did not have to go outside the Universal organization to find men to fill a big position. Mr. Zierler, the retiring manager, is extremely proud that two of "his men" were able to step into his shoes. The salesmen were proud that two of their own number were chosen for big promotion and of course Mr. Rosenzweig and Mr. Uffner are jubilant because of their good fortune.

Aywon Offers a Series of Railroad Thrillers

Thoroughly realizing the need of good short subjects, knowing full well how exhibitors all over the country are seeking two reel stuff that will bolster up their programs, Nathan Hirsh, President of The Aywon Film Corporation has been on the hunt for something of the kind and has found it.

In his search Mr. Hirsh has passed up any number of short reelers submitted to him, not being satisfied with their box office value. He now announces that he has secured for exhibitors thirty thrilling melodramas starring Helen Holmes.

Territorial rights are now selling. The interest taken in these Helen Holmes railroad dramas once again proves that the State Rights man is not slow to take advantage of a good thing.

Bookings for the New York and New Jersey territory will be handled by The Aywon Company from their New York office, all other territory will be sold.

Dinner Given New York Branch Manager

The sales force of the World Pictures connected with the New York Exchange of World Pictures tendered Norman Moray a beefsteak dinner at Reisenweber's on September 5 as a testimonial of their loyalty on his taking the position of manager of the New York Branch.

Mr. Ricord Gradwell, president of the company, George Meeker, general sales manager, and S. B. Van Horn, advertising manager, were present. In addition to Mr. Moray were Mr. George Schaefer, the retiring manager, Mr. Robert W. MacGrath, Mr. Anthony Philbin, Mr. Ben Morgenroth, Mr. Ballard, Mr. Thompson, Mr. Hummel, Mr. Robert Wolf, Mr. Moe Kurtz, Mr. Harry Olshan, Mr. Clarence Mott and Mr. Dutcher.

Signed by F. P.-Lasky

Joan Monte Dumont, who played the role of "The Dope" in "The Miracle Man," a Paramount-Artcraft Special produced by George Loan Tucker, has been placed under contract by the Famous Players-Lasky Corporation and is now a member of the notable stock company at the Lasky studio.



Harry Carey is featured in the Universal production "Rider of the Law"

Civic Problem Teaching by Film

State Reconstruction Committee Adopts This Method

MOTION pictures will play the most important part in a campaign undertaken by the State Reconstruction Commission, recently appointed by Governor Albert E. Smith, for the education of the people of the State of New York during the next few months, following a conference in New York this week between Mrs. Belle Moskovitz, secretary of the commission, and Dr. Francis Holley, director of the Bureau of Commercial Economics, Washington, D. C., and Harry Levey, head of the Industrial and Educational Departments, Universal Film Mfg. Co.

Chief among the subjects upon which the campaign is to be based are the development of highways and the furtherance of the ship-by-truck movement. Motion pictures boosting these two great activities will be shown in every city and town in the state of New York during the progress of the tour, Mrs. Moskovitz declared after the conference.

In the development of the ship-by-truck movement and the educative work connected with the Good Roads movement, the Commission will have the support of New York's new State Highways Transport Committee, which was appointed by Governor Smith, its personnel having been announced last Thursday.

While these two important movements will be furthered during the tour, the commission plans the production of several motion pictures which will impress the state populace upon such important topics as suitable housing needs in congested industrial committees; public health insurance; the development of hydro-electric power, which is being urgently supported by Governor Smith himself, who believes that the water power in the state should be controlled by the state, and harnessed for the use of its citizens; public health movements of all kinds; the question of control of the milk supply, and sundry other topics of a similar nature.

The production of these films will be under the supervision of Mr. Levey, as head of the Industrial and Educational departments of the Universal. They will be produced under the sanction and approval of Governor Smith, who will appear in several of them with his entire cabinet.

In the matter of good roads, "ship by truck" propaganda, food questions, and others included in the program as outlined at the conference, Mrs. Moskovitz said that the commission, of which Abram I. Elkus is chairman, had some startling facts to portray upon the public screen. She declared that the screen offered the most satisfactory means of presenting these facts to the public—that by this method more people would be reached than by any other.

Governor Smith has officially approved the tour, and will lend it the influence of his office and his personality. The chambers of commerce boards of trade and other civic organizations in each city or town visited will co-operate with the commission and the Bureau of Commercial Economics.



Herman Doering, chief negative developer, Palisade Laboratories

More First Run Realart Booking

Many More Big Houses Contract to Take the Output

MR. E. H. HULSEY, one of the largest exhibitors in the South, has contracted for Realart Pictures. The deal was closed by Mr. Herschel Stewart for Mr. Hulsey and Mr. Diaz Callahan, Dallas Manager for Realart.

Dallas, Houston and Waco first runs are covered by the agreements. The well-known Queen Theatres in these cities as well as the Old Mill, the Hippodrome in Dallas and others in the three cities are being added to by tremendous, new, modern edifices according to announcements recently emanating from the Hulsey headquarters.

Lubliner and Trinz, who control a large chain of theatres in Chicago, also have been signed by Harry W. Willard, Realart manager, to show Realart Pictures in their houses. This circuit numbers eleven theatres, including the Covent Garden, the Michigan, the Pershing, the Biograph, the Knickerbocker, the Paramount, the Crawford, the Oak Park, the Vitagraph, the Wilson and the West End.

Sig Faller has secured first showings downtown for his well-known Bijou Dream on State Street opposite the Palmer House. Hundreds of thousands of persons daily pass the Bijou Dream which is one of the busiest spots in Chicago's famous Loop.

The Loew houses in Boston will use Realart Pictures as first run. These are the Orpheum, one of the best known theatres in New England, and the Globe. Runs will be simultaneous in the two houses, it is announced. Vic Morris, manager of the Orpheum, Nicholas Schenck of the New York office of Loew's Enterprises, and Walter Scates, Boston manager for Realart, made the deal.

Pictures distributed by Realart will be shown in Cleveland at three Loew theatres, the Stillman, the Alhambra and the Euclid. Part of the productions will go to the Stillman exclusively and others will be presented simultaneously in the other two houses. Jack Kuhn directs the Stillman and James B. Reilly is Realart's Cleveland manager.

The F. F. Proctor circuit with theatres in New York and New Jersey is another of the metropolitan firms which will run Realart Pictures as feature parts of their programs. The New York territory contract with this concern covers the Proctor houses in Troy, N. Y., Elizabeth, N. J., Port Chester, N. Y., and Plainfield, N. J.

Keene and Rogers who run the Colonial Theatre in Brockton, Mass., are among other New England exhibitors who have signed with Realart. When Mary Miles Minter was on location at Dedham, Mass., filming the exteriors of "Anne of Green Gables," she made a personal appearance at the Colonial Theatre, and her reception by the public was so enthusiastic that the conclusion of a contract followed immediately.

In Milwaukee, Realart Pictures are booked at the Merrill Theatre. Ellis Bostick, one of the best known exhibitors in Wisconsin, is the manager. Another Wisconsin theatre that has secured the company's pictures is the Fuller in Madison, which is under the management of Asher Levy.



Judging from this picture, Mary Miles Minter is receiving her full share of advertising from the New York World. And this is only one of the many sign boards used by that paper

Player May Appear in Person During Run

The management of the Strand theatre, Hoboken's largest and most beautiful photoplay theatre, has arranged several special features in the presentation of "Virtuous Men" which they have booked for an extended engagement beginning September 25th. This is the first time that the S-L picture starring E. K. Lincoln has been seen in the city of Hoboken and due to its importance, the Strand will exploit the production in an unusual manner. Arrangements have been made with S-L Pictures whereby Grace Darling, who plays the leading female role in the film may appear in person during the length of the engagement.

Miss Darling if she does appear, may give a short talk at each performance and as a special inducement to the women patrons of the Strand will wear a different gown creation at each appearance. The Strand Management is advertising the forthcoming appearance of Miss Darling in person extensively both the local newspapers and by means of their screen and various folders and circulars. In addition to this feature, the orchestra at the theatre will be specially augmented to twenty pieces during the engagement of the picture and a new stage setting has been prepared.

Victor Moore's Screen Return Hailed

A most potent and significant justification of the Riskins Brothers' formation of the De Luxe Victor Moore Productions and their plan to present the comedian in his famous stage successes in motion pictures of multiple reel length, comes in the form of numerous congratulatory telegrams and letters from his host of friends in the industry, including many prominent exhibitors and independent exchangemen, welcoming Victor Moore's reappearance in comedies of feature length.

Titling Rolfe Films

Ralph Hill, formerly art editor of Boys' Life Magazine, and for three and a half years the head of Metro's art title department, is now making the art titles for the B. A. Rolfe productions to be presented through A. H. Fischer Features, Inc.

Simplex Notes

CHOOSES SIMPLEX

Appreciating the vast possibilities in the religious and lecture field through the use of motion pictures, the Rev. Howard A. Talbot, of the Presbyterian Church, Michigan and James streets, De Pere, Wis., has just purchased a motor-driven Mazda Simplex equipment.

The Rev. Mr. Talbot has inqured very closely in the projector field before making his choice, and is to be congratulated upon taking this step, thus avoiding many of the mistakes made by non-theatrical people in the selection of motion picture apparatus. As the purpose for which this Mazda equipment was purchased is to use it exclusively for lecture work in which the Rev. Mr. Talbot specializes, and also for various church gatherings, a regular commercial type of machine was necessary.

The installation of this machine was made by the Teco Products Manufacturing Company, of Minneapolis, whose activities in the church field are gradually including every church in their territory on their mailing lists.

NEW GARRICK "SIMPLEXIZED"

The New Garrick theatre, considered the finest playhouse in Minneapolis, has just installed two motor-driven, carbon arc Simplex Projectors. This theatre which is owned by the Twin City Amusement Trust, and of which Mr. Julius K. Johnson is manager, seats 2,200, and after going carefully and fully into the merits of the various makes of projectors, Wood C. Smith and Earl Smith, the Garrick projectionists, declared themselves flatly in favor of the Simplex.

J. George Feinberg, general manager of the Teco Products Manufacturing Company of Minneapolis, Simplex distributors for that territory, reports to the factory that the New Garrick installation is a very important one and can be regarded as a forerunner of a general Simplex invasion.

MAZDA EQUIPMENT PLEASES

As an indication of the growing popularity of the new Simplex Mazda Equipment, the number of orders coming into the factory from all parts of the country for this type of machine, are increasing every day. This machine, while having been marketed only several months, has already reached the four figure mark in installation in the United States alone.

The Hollis-Smith-Morton Company, Simplex distributors for West Virginia and Western Pennsylvania, report the installation of two Mazda Simplex Equipments at the Strand theatre, Pitcairn, Pa., which is owned and operated by Mr. Albert Bianchi. At the Strand the length of throw is 85 ft. with an 11 ft. 6 in. screen. The Simplex Westinghouse regulator for producing low voltage service of the Mazda lamp is included as a part of the equipment at this house.

With Elk Sales Force

Julius Schwartz, who has been with the Fox Film Corporation for the past five years, has now joined the Elk Photoplays' sales force.

State Right and Foreign Sales

THE C. B. Price Company has sold the Indian series featuring Mona Darkfeather for Tennessee, Alabama, Florida, Kentucky, Georgia and the Carolinas, and Mr. Price is at present in the West closing another big deal.

Max Cohen, president of Monopol Pictures Company reports the sale of "Alma Where Do You Live" and "Crimson Shoals" for Louisiana, Mississippi, Florida and Alabama. The Alma subject has also been sold for Western Pennsylvania, Ohio and West Virginia.

The Romayne Superfilm Company announces the sale of their territorial rights to their twenty-six two-reel comedies, to be issued under the Bear Cat brand, in the following territories: California, Nevada, Arizona, Oklahoma, Texas, Arkansas, Southern Illinois, Kansas, Missouri, Michigan, Ohio, Kentucky, Delaware, Eastern Pennsylvania, Southern New Jersey, Maryland, District of Columbia and Virginia.

Territorial Sales Corporation of No. 1600 Broadway announces the sale of territorial rights to the Jester Comedies in practically all the territory of the United States. These are the comedies in which Twede Dan is featured and Leon Netter and Sol Lesser have bought the Ohio State rights to Robert McLaughlin's feature, "The House Without Children" from the syndicate that originally acquired the rights from Argus Enterprises.

It is announced that five road shows of "The House Without Children" will be sent out through Ohio by Mr. Netter and Mr. Lesser.

Robert W. Priest, president of The Film Market, Inc., reports the following sales through his company:

"The Spoilers" to Big Feature Rights Corporation, of Louisville, Ky., for Kentucky and Tennessee; the same feature to Premier Pictures Corporation for North and South Carolina, Georgia, Alabama and Florida.

To Pearce Films, New Orleans, "The Spoilers," "Who Shall Take My Life," "The City of Purple Dreams," "Beware of Strangers" and "Ivan the Terrible."

Fox Production Sets Record

"Checkers" Plays in Three Houses Simultaneously for a Week to Capacity

FOR the first time in the history of Cleveland, amid a blaze of novel exploitation stunts and pages of paid advertising space in the newspapers three big theatres played "Checkers" simultaneously to capacity business. Not only did these three houses play the picture simultaneously, but they played it for a full week's booking—with options on a second week. These theatres—the New Orpheum, the Strand and the Metropolitan—all acclaim this production as the biggest attraction that has come their way for many a day.

In exploiting "Checkers" the exhibitors proved their showmanship by the amount of newspaper advertising used which created a record for the city on a motion picture of any kind.

Acting upon the suggestions contained in the press sheet issued by the Fox organization, and evincing a keen appreciation of the co-operation of the Cleveland exchange, these managers plastered the public press with every style of ad from the attractive two-column size to smashing big eight-column page spreads—and thus brought many thousands into the three houses during the run.

These ads were compelling in their originality and force. The theme of the story, of course, lends itself admirably to exploitation of various styles—and this was wrought from the press sheet suggestions, bringing into use the scene cuts as well as the ad copy, mats and cuts emphasizing the strongest features of the great production.

From the Fox Exchange in Cleveland also comes word that the "Checkers" fever is spreading beyond that city, to other sections of Ohio. The greatest piece of booking in the history of the State, is recognized in the schedule of the National theatre at Akron. For four solid weeks the National will show "Checkers," and in behalf of the production the theatre has under way a publicity and advertising campaign that reaches not only every part of the city, but all the suburbs.

Cleveland Is Proud of a Picture Star

The "sixth city" is indeed progressive and on the alert to recognize opportunity's knock, and its doors are always held wide open for a big event. The Cleveland *Press*, as well as many of the other leading newspapers of that city, are so justly proud that a Cleveland girl, Miss Alice Beaturiee Calhoun, is featured as heroine of one of the motion picture productions of the day, "Everybody's Business," that these newspapers have devoted large space to photographs of Miss Calhoun in "Everybody's Business," as well as to articles commending the production.

W. H. Productions Co. are rapidly selling territory on the State Right market for "Everybody's Business." This production is arousing great interest and its success is predestined.



Mary Miles Minter now making the "Anne" stories for Realart

"Checkers" Is Sought in All Sections

From East and West, from North and South, the demand for the william Fox production of Henry Blossom's racing play "Checkers" continues unabated. Following its run at the Central theatre on Broadway and Tuller's Shubert theatre in Brooklyn, the Fox production was shown at the Hartman theatre in Chicago for more than 35 performances and at the Rose theatre in the same city for a like number.

Runs of fourteen days in Kansas City, thirteen days in St. Louis and twenty-three days in Detroit are reported from Fox exchanges.

Runs of one week were reported from the Garden theatre in Baltimore, the Queen theatre in Houston, Texas, and the Hippodrome in Dallas, Texas.

In Minneapolis and St. Paul, Finkelstein & Ruben, managers of the Twin City Amusement Company, have booked the Fox success for week runs at their theatres, the New Garrick and the New Liberty.

San Francisco has been running "Checkers" to crowded houses. So has Jacksonville, Florida. Youngstown, Ohio, and Butte, Montana, report a record business with the production.

Exhibitor Interest in Rex Beach Story

Although the release of "The Vengeance of Durand," the story by Rex Beach with Alice Joyce in the leading role, is still some little time away, Vitagraph is daily receiving numerous inquiries regarding this big superfeature and advance bookings are being made in unusual numbers. The fact that "The Vengeance of Durand" is the first of a series of twelve special features, each written by one of the foremost authors in America, has aroused the interest not only of the exhibitors, but lovers of good pictures throughout the country as well.

Morey in Double Roles

It is quite by coincidence, but in both of Harry T. Morey's most recent Vitagraph productions, "The Darkest Hour," which he recently completed, and the one now in course of production, as yet untitled, he has a double personality or a double role.



At the left is a moment in "From Now On," Fox production, with George Walsh. Ethel Teare is seen in the center, in a Fox Sunshine Comedy. At the right are some of the girls who appear in the Sunshine laughmakers

Selznick Invades the Antipodes

Branch Shortly to Be Established There; Far East Next

THE second step to encircle the world with Selznick Pictures—the first was the opening of the Selznick Pictures, Ltd., office in London last week—will be taken October 14, when D. J. Selznick, former manager of the Select Branch at Boston; Phil Selznick, former Cleveland salesman, and Hyman Fine, former Boston salesman, sail from San Francisco to establish the headquarters of Selznick Pictures, Ltd., of Australia, in Sydney.

This will constitute the first direct representation that Selznick Pictures have had in the Antipodes and the Far East. A powerful organization will be built in that territory and Selznick Pictures will be distributed and exploited on a scale larger than ever before attempted in those countries by any concern. D. J. Selznick will be general manager of distribution, Mr. Fine will be office manager and Phil Selznick will be director of exploitation and sales.

During the months that D. J. Selznick has been manager of the Boston Exchange he has demonstrated on numerous occasions that he is fitted for a more important executive position. Under his supervision the Boston office has maintained an enviable position among the other exchanges.

Phil Selznick, who has been a salesman attached to the Cleveland Exchange since the establishment of that office, has recently interested himself in exploitation work, and a good share of the excellent showing which the Cleveland office has made is due to his efforts. In his new position he will launch a campaign in the Antipodes which will spread the name of Selznick to every corner of the vast Dominion.

Mr. Fine, as office manager of the Australian office, will also find abundant opportunities to sustain the good record he has enjoyed in the past. Mr. Fine is an experienced motion picture man and he has done much toward giving the Boston branch its present important status.

Although most of the plans for the establishment of the Australian company have already been arranged, there will be considerable to do after the three executives reach their destination. The main office will be established immediately in Sydney, but within a short time D. J. Selznick will have arranged for the establishment of branch offices in other sections of the country, and even in the Far East.

Another Sunbeam Comic Scores a Hit

BEFORE an interested and select audience another of the Sunbeam comedies was given a private showing at the Klutho Studio in Jacksonville, Florida, the other night. This makes the 8th of the series of comedies made by the Florida Film Company, and it went over big. It starts out with a bang and laughter and doesn't lag until the last foot is reeled off. It is called a "Pool of Peaches" and derives its name from college girls in a swimming pool contest.

A hard faced mistress of a ladies' boarding school is possessed with the idea that woman's brain is equal to man's and that if physical development of body is added will be man's superior. To make good her philosophy she advertises for Physical Instructors. Three down and out vagabounds apply and secure the positions.

The fun starts in the gymnasium and ends in the Swimming Pool. A sentimental student, an heiress, an obdurant father and a poor music professor form the love story that runs through it.

Third Charles Miller Production

"Heart of a Gypsy" Is His Latest for Hallmark

"THE Heart of A Gypsy" is announced as the latest Charles Miller production to be added to Hallmark Pictures Corporation's series of Famous Directors' Pictures, the new list of specials scheduled to head the list of releases of Hallmark under its new policy for the season of 1919-20. "The Heart of A Gypsy" will follow on Hallmark's release schedule, J. Searle Dawley's production. "The Phantom Honeymoon," scheduled for the month of October.

The late Charles Miller production is in five reels and presents Florence Billings in the starring role. Others in the cast are: Aida Horton, Mathilda Brundage, Fay Evelyn, Josephine Wehn, Bradley Barker, Corliss Giles, Franklyn George, Hubert Wilkie, Sara Biala and Gaston Bell. The story is from the one of Elizabeth Ethel Donahar. Edward Earle photographed and it was produced under the personal supervision of Charles Miller.

As the title implies, "The Heart of A Gypsy" is a story centering around the lives of nomadic people of the States commonly known as gypsies. Romance, love and adventure are the dramatic elements of this late Charles Miller production for the Hallmark list of releases. Director Miller has assembled a strong cast for the portrayal of the principal characters and it is said this picture represents a true story told in the picturesque light of adventurous lives of the nomadic gypsies.

"The Heart of A Gypsy" is scheduled for release the last of October. Prints are now en route to the Hallmark exchanges. All Hallmark Pictures are released in the South through the Enterprise Distributing Corporation, successors to Southern Triangle Pictures Company and the S. A. Lynch Enterprises, Inc. This corporation is handling the bookings of all Hallmark product in the fifteen Southern States. Frank G. Hall, president of Hallmark announces that within the next two weeks he will make announcement concerning another big special for which he is now negotiating.



Neva Gerber comes back to the serial field in the Ben Wilson product for Hallmark, "The Trail of the Octopus"

The Goldwyn Distributing Corporation announces for release on October 5 the next "Smiling Bill" Parsons Capital Comedy, "Oh Bill, Behave!"

Fitzmaurice Starts on "On with the Dance"

George Fitzmaurice has started work at the Triangle studio in Yonkers, which recently was leased by the Famous Players-Lasky Corporation, on the first George Fitzmaurice production for release on the Paramount-Arteraft schedule. This is "On With the Dance," in which Mae Murray and David Powell are to be featured. In addition to their roles, there are three others of almost equal importance, and for these Jack Milturn, Robert Schaible and Ida Waterman have been chosen.

Latest Drew Comedy on Loew Circuit

"A Sisterly Scheme," the current Paramount-Drew comedy, starring Mrs. Sidney Drew, with John Cumberland, has been creating laughter over the Marcus Loew theatre circuit in Greater New York, just as the previous Drew comedies scored success with the Loew audiences.



Dorothy Langley, appearing with William Russell in the Fox production, "Sacred Silence"

British-American Gets Dawley Picture

J. Searle Dawley's independent production, "The Phantom Honeymoon," with Margaret Marsh in the starring role, has been acquired by Nancibelle W. Grant, president of British American Pictures Finance Corporation, for the United States and Canada, for distribution through the Hallmark Picture Corporation as a special. The release of this feature by Hallmark is announced for the month of October, following Charles Miller's production, "The Heart of a Gypsy," starring Florence Billings. Frank G. Hall, president of Hallmark, announces, also, that Mr. Dawley is now at work on a second picture which will be released by Hallmark.

The picture is in seven reels and will be released as a special on the Hallmark list of offerings for the fall and winter season.

Demand on the Chaplin Reissues Surprises

The success attained by World Pictures with the five Chaplin pictures, "A Night in the Show," "The Bank," "Police," "Shanghaied" and "Triple Trouble" that are being distributed through the World Exchanges is one of the most remarkable testimonials ever accorded an artist either on the screen or the spoken drama. That Chaplin has a hold on the patrons of motion pictures is best evidenced by the amount of business done by the reissues of these five pictures. When the World took over these comedies a quota was set that would, if reached, satisfy all parties concerned. The New York office alone exceeded the quota by fifty per cent, and the same relative increase was reached by every one of the twenty-three branch exchanges of the company.

"U" Players Narrowly Escape Injury

The collapse of a second floor of a set for "The Lion Man" serial at Universal City early in the week, endangered the lives of a number of players. Kathleen O'Connor, Jack Perrin, Gertrude Astor, and others were buried in the debris, but escaped with bruises.

Buel to Direct for Hallmark

Frank Hall Signs Well Known Director, Who Will Produce a Number of Specials

FRANK G. HALL, president of Hallmark Pictures Corporation, has signed Keanan Buel to direct a number of special productions for release through Hallmark on the Famous Directors' series. Director Buel started work on the first of his series last week at the Fifty-fourth street studio. The title to his first production has not been announced but it is stated by Mr. Hall that it is a screen version of an original story written especially for Anna Lehr and Ralph Kellard who will portray the principal roles. The first Buel production will probably be ready for the Hallmark exchanges the early part of November or the last of October.

Director Buel was formerly associated with the directorial forces of the Fox Corporation and during the five years that he spent with this organization he directed such popular stars as Virginia Pearson, Evelyn Nesbit, Valesca Surrat, the Lee Kids and others. From point of time spent behind the megaphone in the studio, Mr. Buel is one of the screen's oldest directors and his work is represented in some of the most successful screen productions shown within the past six years.

In signing Director Buel, Mr. Hall is carrying out his policy of associating with the productions releasing through Hallmark Pictures Corporation, those directors who have demonstrated by past performances that they can give the public and the exhibitor pictures of entertainment and box-office value. Director Buel's long experience in the production of motion pictures has given him a wide range of knowledge in creating for screen presentation the drama that serves as entertainment for millions.

Director Buel with J. Searle Dawley, Charles Miller, and other prominent directors to be announced later, will contribute each his quotat of productions to the list of twenty-six Famous Directors Pictures to be placed before the exhibtors of this country by Hallmark Pictures Corporation.

Kerrigan's October Release

Hodkinson Announces "The Joyous Liar," the Star's Second Brunton Picture

W. W. HODKINSON CORPORATION announces the completion of "The Joyous Liar," the new J. Warren Kerrigan production to follow "A White Man's Chance" in the popular star's series of Robert Brunton pictures, word having been received from the Brunton plant that prints of "The Joyous Liar" have been shipped East.

The new Kerrigan production, featured by fine settings, it is said to offer the star an admirable combination of stirring melodrama, a highly interesting plot and a score or more of unusual comedy situations, all in all, being a worthy successor to the recent J. Warren Kerrigan-Hodkinson release, "A White Man's Chance," which press and public alike have stamped as the best production in the career of the star.

As in "A White Man's Chance," Lillian Walker, she of the dimples and irrepressible smile, is the star's leading woman in "The Joyous Liar." Joseph J. Dowling, veteran character actor, who has won praise for his remarkable performance in "The Miracle Man," has an equally important role in the latest Kerrigan vehicle. Ernest C. Warde, who directed "A White Man's Chance," also held the directorial reins in "The Joyous Liar," the photography being in the capable hands of Charles Kauffman.

"The Joyous Liar" is a thrilling tale of adventure involving Burke Harlan (J. Warren Kerrigan), a young millionaire artist, and Anne Warren (Lillian Walker), a daughter of wealth. The action is said to be fast throughout, and the settings up to the Brunton standard.

On Tour of Exchanges

E. C. Jensen, the most recent acquisition to Goldwyn's sales staff, has left the home office to visit exchanges in the middle West.

At present Mr. Jensen's schedule calls for stops at Detroit, Chicago, Minneapolis, Omaha and Kansas City, but as likely as not the trip will be extended before he returns to New York.



The ever pleasing Mabel Normand has for her next Goldwyn "The Jinx," in which once again there will be a "big top" atmosphere



Dumbbell swinging shows its beneficial effects on this beauty chorus appearing in Cuckoo comedies with Neal Burns featured

Films of Late Harold Lockwood in Demand

A little less than a year since the untimely passing of Harold Lockwood, the young Metro star, finds the public and motion picture exhibitors alike urgently demanding to see and to show the four or five screen productions made by Mr. Lockwood just prior to the attack of influenza that cut short his career at its very zenith.

Metro exchange managers report that the Lockwood pictures are more popular than ever. The demand for "Pals First," "The Great Romance," "A Man of Honor" and "Shadows of Suspicion" is even more insistent now that Mr. Lockwood is only a memory, than it was when he was in the flesh and giving his art to the silent drama.

Completing Friedberg's "Innocent Cheat"

Joseph Friedberg's "The Innocent Cheat," featuring Carlyle Blackwell, and an all-star cast, is nearing completion and the offices of Mr. Friedberg, in the Brokaw Building, are abustle in preparation for the reception of the first print of this picture which is due to arrive here from the studios in Los Angeles within two or three weeks.

The picture was produced by the Carlyle Blackwell Productions, Incorporated. The Foreign Rights will be handled by the Apollo Trading Corporation.

South Americans Favor Advertising Display

South American exhibitors are firm believers in the value of newspaper advertising. First, second and third run exhibitors of the Fox features in both Brazil and the Argentine Republic spend, by agreement with the Fox exchange, from twenty-five to thirty-three and a third per cent of the rental cost of the pictures in newspaper advertising.

The daily papers of Rio de Janiero and Buenos Aires compare favorably with the newspapers of the larger cities of the United States, it is said; and it is not uncommon to see display advertising of the Fox features running from 400 to 1,200 lines in a single issue.



Hobart Henley whose "A Gay Old Dog" will be distributed by Pathe

Fire Will Not Delay Holly Comedies

Barely three hours after he had moved his trunk and other personal belongings into the studio where a series of motion pictures were to have been made in which he was to star, Sid Smith, the young comedian-soldier of the Holly Comedies, received word that the plant the Alkire Photoplay Corporation had rented on Allesandro street, Los Angeles, was totally destroyed by fire. The conflagration occurred Friday night, September 12th. Smith was to make his initial appearance before the camera as a star the following Monday. According to Robert P. Kerr, the new studios of the Bulls-Eye Film Corporation on Santa Monica avenue, Hollywood, will be used temporarily in making the Holly Comedies, beginning on schedule time. The Holly Comedies will be released through the Bulls-Eye organization on the state rights basis.

Several Elements Make S. L. K. Serial Big

The new S. L. K. Serial "The Fatal Fortune" in which Helen Holmes is being featured, is said to have two important elements that will cause it to rank as one of the greatest offerings of its kind ever presented on the screen.

First, the intrinsic value of the story, gripping, suspensive, dramatic situations that held, according to the S. L. K. serial.

Second, an all star cast, every part is interpreted by a player of established reputation on the speaking stage and the screen.

Assisting Helen Holmes one of the most conspicuous characters is Leslie King.

A Misleading Caption

A cut of Mildred Harris Chaplin recently published contained a caption to the effect that she would release her pictures through Realart. As is well known, her productions will be released through First National.

Nicholas Power Promotions

Sales Manager Named; Business Growth Brings Additions to the Sales Staff

THE cinemachinery trade throughout the United States and Canada are interested in the announcement which has just been made by the Nicholas Power Company, Inc., of the appointment of S. S. Cassard, as Sales Manager of the Organization, and the enlargement of the office sales force through the addition of another assistant sales manager in the person of E. E. De Hart. The formal announcement of the changes has just been made by letter to the various Power's distributors and dealers throughout the country. F. J. Bird, who for the past four months has borne the title of Assistant Sales Manager, continues to act in the same capacity, and with Mr. De Hart, will work under the direction of Mr. Cassard.

The enlargement of the sales force and its reorganization along the lines indicated, has been made necessary by the rapid increase of the Power's business during the past few months, and the development of plans which the company has had under way for some time, looking to an even more active sales campaign in its chosen field in the future.

The changes just made are the result of investigations and conferences by Edward Earl and Will C. Smith, respectively President and General Manager of the company. "We have found," said Mr. Earl, "that our business has been steadily outgrowing the methods, as to sales and service, which we have used to handle it up to the present time, and have decided that inasmuch as the long established Power's policy which calls for genuine and careful personal attention to every detail of our business representing contact with customers—either established ones or "prospects"—must be maintained, the changes we have just made are necessary."

S. S. Cassard, the new Sales Manager of the Power's company, is new only as to title. Mr. Cassard has been identified with the company for many years, and before joining the Power's forces, was identified with Mr. Earl, President of the Power's company, in another important business enterprise, serving as Sales Manager of a well known brass company.

Mr. Bird and Mr. De Hart, Assistant Sales Managers, have also been in the employ of the Power's company for a number of years. They have earned their promotion by rendering valuable service in their positions in the Sales Department.

Deitrich-Beck Not Bragging

Do Not Believe in Preceding "The Bandbox" with Words; Stands on Merit

IN direct contrast with an industry where nearly every one uses a megaphone to shout in advance how big a picture is before a camera crank has been turned, Theodore C. Deitrich and Arthur F. Beck, the two heads of Deitrich-Beck, Inc., have taken just the opposite tack on their first Doris Kenyon production, "The Bandbox," from the Louis Joseph Vance novel.

To date, although they have been at work for two months, all that these executives have said is that they were producing "The Bandbox," that R. William Neill was directing it, that this and that player had been engaged to act in it. They have avoided bragging about their picture until they saw it in its completed form. They have now seen their picture, which has been turned over to the W. W. Hodkinson organization for distribution throughout the United States, and have adopted the unusual course of letting "The Bandbox" bring its own verdict when seen by exhibitors.

The exhibitor verdict on "The Bandbox" will, it is said, be obvious in the next fortnight when announcement is made of the big first-run theatres that have signed contracts for this production. It will be seen in the fact that Doris Kenyon in "The Bandbox" enters the largest first-run theatres for extra engagements, and that she will take the place to which she is entitled. First announcement directly to the exhibitors will be made by the Hodkinson organization



Edith Storey, back to the screen after a long absence doing war work, in Robertson-Cole offerings



Gretchen Hartman, leading woman in Robert MacLaughlin's state rights feature "The House Without Children"

Pauline Frederick Is Ahead of Schedule

Pauline Fredericks is keeping well ahead of her schedule at Goldwyn's Culver City studios. With "Bonds of Love," the Louis Sherwin story in which Miss Frederick is starred, just starting on its round of first run theatres, Goldwyn's emotional actress has completed her next picture to be issued with Goldwyn's second series, probably in the latter part of October or early in November, and is making rapid progress on a third production under the direction of William Parke.

A print of the recently finished picture, an adaptation of Sir Arthur Wing Pinero's famous play, "Letty," in which Miss Frederick interprets the remarkably sympathetic character of the misunderstood heroine, was received at Goldwyn's New York offices last week.

At a showing it was decided "The Loves of Letty" was a title best fitting the picture.

Hodkinson Picture in a Fox Theatre

J. Parker Read, Jr.'s Louise Glaum production "Sahara," distributed by the W. W. Hodkinson organization, has been booked for its Denver first run in one of the four big theatres recently purchased in Denver by William Fox. "Sahara" was a convincing and heavily exploited success during the hottest part of the past summer in the William Fox New York and New England theatres and it is one of the first big productions to receive the heavy campaign of Fox advertising in Denver.

One of the secrets of the success of the William Fox theatres is the broadness of vision that causes that organization to seek the biggest pictures produced or distributed by other organizations, in spite of the fact that Mr. Fox himself is a producer.

Legislature Endorses "World Aflame"

When a state legislature goes on official record in the unqualified indorsement of a picture any doubt which may have existed as to the drawing capacity of the photoplay seems obliterated: This is what happened to "The World Aflame." It is said to be something that has happened to no other picture drama.



Reginald Barker, Goldwyn director

Amusing Trouble Takes Fox Actor to Court

An actor got into trouble, a picture was almost spoiled and incidentally the Fox Film corporation received columns of publicity from the daily newspapers as the result of the desire of Henry F. Koser to get his hair cut

Koser was engaged to appear in "From Now On," a Fox picture now in production, on the stipulation that he would let his hair and beard grow, as his part demands, and not have them cut until the film was finished.

He decided to have himself made more presentable, however, and as a result R. A. Walsh, Fox director, had to get out a summons. The court ruled Koser would have to abide by his agreement and keep his hirsute adornment until October 15, even though his old sweetheart is coming on from England for which reason he wished to visit the barber.

Northernmost Theatre Has Fox Service

A recent shipment of Fox films through the Seattle exchange to the northernmost motion picture theatre in the world, located at Point Barrow, Alaska, is conclusive proof of the completeness of the Fox system of distribution. These features are naturally not of recent issue, for the film must travel 2,000 miles on the Pacific, thence by reindeer team more than 500 miles to the little settlement on the Arctic ocean. The audience will consist chiefly of Indians and esquimaux. They will not see the pictures until they have been away from the exchange three months. Following their use the films will start the return journey to Nome, Alaska, where they will remain until navigation between Seattle and the Seward Peninsula opens next July.

Marriage Film Starts Its Third Week

Elk Photoplays' new feature "Are You Legally Married?" with Lew Cody and Rosemary Theby, has started its third week's successful run at the Harris theatre to great and interested crowds.

This picture has been summarized as "A masterly exposition of the chaos resulting from marriage laws being made by the States."

Goldwyn's Fall List Augmented

Two More Subjects Are Named; Order of Release Given

WITH the addition of two new productions to follow the first eight in the Goldwyn fall series, several of which are now in circulation a definite statement concerning the new season's program and the order of issue is forthcoming from the Goldwyn offices. The additions to the subjects, scheduled for distribution during the fall months are "The Gay Lord Quex," an adaptation of the Sir Arthur Wing Pinero play starring Tom Moore, and another Geraldine Farrar super-production, as yet unnamed.

The list in its correct order now reads: "The Girl From Outside," Rex Beach; "Lord and Lady Algy," Tom Moore; "The World and Its Woman," Geraldine Farrar; "Almost a Husband," Will Rogers; "Strictly Confidential," Madge Kennedy; "Bonds of Love," Pauline Frederick; "Jinx," Mabel Normand; "The Cup of Fury," Rupert Hughes: "The Gay Lord Quex," Tom Moore and the Geraldine Farrar production.

Under the present policy of "Don't book Goldwyn Pictures until you have seen them," exhibitors are requested to view prints of the photoplays at any of the twenty-two Goldwyn exchanges, far enough ahead to give ample time for the making of a selection and the preparation of a complete exploitation campaign well in advance of the showing.

The Goldwyn organization is exerting particular effort to bring the fall series pictures to the attention of all exhibitors, in that they give a fair idea of the quality productions being produced by this company to back up the policy of individual booking, whereby each production must stand on its own merits. "The Girl From Outside" "The World and Its Woman" and "Lord and Lady Algy" already have received an emphatic endorsement from exhibitors, the public and the press, in a number of cities where they were shown prior to the scheduled release date.

"Almost a Husband" is conceded to present Will Rogers to even better advantage than did "Laughing Bill Hyde," his first Goldwyn Picture, whereas "Strictly Confiential" is a polite comedy ideally suited to the personality of Madge Kennedy. Another comedy produced and acted in an entirely different mood, is "Jinx," the story of circus life, starring Mabel Normand and directed by Victor Schertzinger. In the way of photoplay drama, Goldwyn offers two subjects in "Bonds of Love," the current Pauline Frederick picture, and "The Cup of Fury," an adaptation of Rupert Hughes' novel, the screen version of which was personally superintended by the author "The Gay Lord Quex" is said to offer Tom Moore an engaging character unlike any he has portrayed in the past.

Reports from the coast indicate that the Geraldine Farrar picture, directed by Reginald Barker, is destined to surpass anything in which the famous prima donna has been seen. Months have been spent in its making and the expenditure for costly sets marks a new record. The story calls for many lavish scenes and they have been secured irrespective of cost.

Expansion of An Educational Dep't

Famous-Lasky Announce Bigger Production Activities

BECAUSE of the wide popularity being enjoyed by the Paramount Magazine, the one-reel weekly release produced by the Educational Department of the Famous Players-Lasky Corporation, Nathan H. Friend, general manager of the department, and W. O. Hurst, production manager, have made elaborate plans for the enlargement of their production organization so that the best material throughout the world will be made available for the magazine.

W. O. Hurst, production manager, already has sent one expedition, including Cornelius Vanderbilt, Jr., into an unexplored region of the Canadian Rockies for the purpose of photographing rare animals. This expedition, which cost upwards of $50,000, is expected to prove rich in photographic results, as the territory which the party is penetrating has never before felt the foot of a white man.

Other expeditions, even greater in importance than this, are contemplated by Mr. Hurst for the near future, as it is his plan to ransack every corner of the earth for interesting material for the Paramount Magazine.

To accomplish this he already has effected a world-wide photographic organization so that no matter where it may be, anything that is beautiful, unusual, bizarre or interesting in any other way can be recorded by the camera men of the Paramount Magazine. Mr. Hurst has a staff of twenty-five camera men working directly from his office. These men are sent into all parts of this country to catch the unusual in photographic subjects. This staff operates much as the city staff of a metropolitan newspaper works, each man being given an assignment for some definite subject.

An unusual feature in connection with Mr. Hurst's staff of photographers is that two of the men are aviators, Lieutenant J. A. Landey, late of the British Royal Flying Corps, and Lieutenant John L. Hawkinson, who was a pilot and photographer at Fort Sill, where he trained numerous fliers who later distinguished themselves in France.

In addition to his "city staff" of photographers, Mr. Hurst has a large corps of correspondent photographers, whose activities have ramifications all over the world. These photographers are constantly sending in material from the most out-of-the-way places.

In addition to the large staff of photographers, Mr. Hurst has under his direction a corps of artists whom he considers the cream of the men who are making animated technical drawings. These artists include Paul Perry, creator of the Farmer Al Falfa series of comic cartoons; Frank Moser, who is making the exceptionally amusing Bud and Susie comic cartoons, Pat Sullivan, who is soon to introduce a new series of comic subjects; Harry Shields, John Terry, Irma Heimlich, and Harry Leonard, all of whom have made enviable reputations for themselves by their work with the Paramount Magazine and other companies.

Working directly under Mr. Hurst is Henry MacMahon, who has charge of the scenarios of the Educational Department.



An appealing little newsboy is Billie Rhodes in this scene from the National Film Production "The Blue Bonnet" distributed by Hodkinson

Chosen for Star Cast

Fred M. Malatesta is the second player selected for the all-star cast of the first of the Metro Drury Lane melodramas, "The Best of Luck," to be produced by Screen Classics, Inc.



Three amusing and picturesque moments from two Harold Lloyd comedies released by Pathe. At the left is shown an amusing moment from "His Royal Slyness." In the center we are shown how bold and daring a lady buccaneer can look, and at the right Harold Lloyd appears somewhat perturbed at the way these lady buccaneers carry their muskets. Both scenes are from "Captain Kidd's Kids"

Griffith Film Given Pre-Release

Big Four Inaugurates Its Distribution in Pittsburgh

OCTOBER 20 is the National release date set by United Artist Corporation for D. W. Griffith's "Broken Blossoms," but a pre-release run of at least three weeks has been arranged by Messrs, Rowland & Clark for their Duquesne theatre in Pittsburgh to begin on Monday, September 29.

Hiram Abrams has arranged with Albert L. Grey, general manager for Mr. Griffith, for a co-operative effort, in order that the Duquesne showing of "Broken Blossoms" may in every way duplicate the artistic triumph achieved at the George M. Cohan theatre in New York during Mr. Griffith's personal presentation of "Broken Blossoms."

The special prologue staged by Mr. Griffith in New York will be put on for the Pittsburgh run, and extra musicians, including a Chinese orchestra, will be used. All the special lighting features and the color innovations introduced at the Cohan theatre will be employed, it is said.

It is reported from the offices of United Artists Corporation that "Broken Blossoms" is already assured of a one hundred per cent first run on release date, with every print accounted for for many weeks after October 20. Early dates are already at a premium, and the lengths of runs being booked seem to indicate that numberless cities will duplicate the sensational records made in the cities in which Mr. Griffith held his repertory season this spring.

As in the case of its first release, the Douglas Fairbanks film, "His Majesty, the American," the "Big Four" will sell its accessories for "Broken Blossoms" at cost prices. Its posters —consisting of three styles of one sheets, two styles of three sheets, one six sheet, and two styles of twenty-fours, will be sold at seven cents a sheet straight.

The lobby display photos consist of two styles of hand-colored, waterproofed 22 x 28; eight hand-colored, waterproofed 11 x 14 photos with pictorial title card, and ten black and white 8 x 10 photos, also with a pictorial title card.

The music score used by Mr. Griffith for "Broken Blossoms" during his repertory season has been secured and will be given to exhibitors without charge.

Slides, cuts of all kinds and extensive exploitation aids have been prepared and will all be sold at cost.

Realizing the exploitation opportunity afforded by "Broken Blossoms," United Artists Corporation is sparing nothing to make available for its exhibitors every bit of equipment necessary to the carrying out of a long and extensive campaign on each booking.

Secrecy on Cathrine Curtis' Production

Cathrine Curtis, president and leading woman of the Cathrine Curtis Company, together with her director, George Foster Platt and a large company of players and executive forces, has left Los Angeles for Spokane, Washington and northern Idaho, where the exterior scenes will be filmed for her first production.

Considerable secrecy surrounds both the name of the story and its character, but elaborate preparations have been made for its staging. In the cast are such prominent names as those of Thomas Santschi, Lester Cuneo and Alfred Allen. Included in the company besides those mentioned are Edward S. Curtis, supervisor of photography, Homer Scott, camera man, H. B. King, business manager, and Kenneth O'Hara, news director. The company expects to be gone for about two months.

A "Mutt and Jeff" Rush

Ever since the news was spread of how the Mutt and Jeff Animated Cartoons created a positive riot of hilarity in the Rivoli and other metropolitan theatres, managers in Ohio, Illinois and other Middle Western States have been flooded with business on Mutt and Jeff from sources never before interested.

New business, big business, is reported from exhibitors in all classes of theatres, both large and small.

Early Day Favorites Again on Screen

When "The Moonshine Trail," the first J. Stuart Blackton-Pathe production is released shortly, exhibitors and followers of Blackton pictures will find two long-time favorites again under the Blackton banner. They are Julia Swayne Gordon and Van Dyke Brooke, both popularly known for their work in Vitagraph pictures since the early days of the company which Commodore Blackton helped to establish.

Lesser Lays Plans for Next Year

Expresses His Views on Questions of the Moment

WITH the expression of a few decided views—views which are worth while insamuch as their source has made for himself a record in achievement—Sol Lesser left New York last week after a six months' stay. On the coast he will attend to his business interests, and as soon as possible return East.

Aside from the fact that he has done a number of big things, latest of which was the presentation and "putting over" in real fashion of "Yankee Doodle in Berlin" and the Mack Sennett Bathing Beauties, Mr. Lesser is interesting from a number of angles.

When talking he does not devote every other sentence to Sol Lesser and what Sol Lesser has done or is going to do. If this is lese majesty to the paramount precepts accepted by rote by many of our industry then he is without a doubt guilty. Again, Mr. Lesser is a striking personification of the adage that success goes to youth, for, with all that he has accomplished, he is still under thirty. Best of all he does not attempt to make himself appear older.

While in New York Mr. Lesser extended his headquarters to this city, but in October will establish larger offices. He arranged for eighteen companies of the "Yankee Doodle" film and Bathing Girls to take the road.

In California he will lay plans for next year.

"I hope to arrange with Mack Sennett for something larger next year," he said. "My idea will be to take a company across the country composed of a number of the more popular stars in film, drama, serials and comedy, and to present them in conjunction with films illustrating their art. There will be a Mack Sennett Revue as it were, but it will be enlarged by the introduction of these other stars."

Mr. Lesser has little or no patience with the plaints of exhibitors opposed to higher film rentals. "Water will seek its own level" is the way he puts it. "The exhibitor who cannot attractively stage his show, and educate his public to the necessity of paying the prices commensurate with the showing of a high class performance does not deserve to win out, and has no right to complain at conditions which generally obtain through his own lack of initiative.

"As for the various systems of booking, it is my belief the exhibitor as a whole will stick to the program. Exhibitors do not wish to cut each other's throats bidding for pictures one by one. There is nothing beneficial about that, and such is the view held by a number of men I have talked to. However, every one to their own beliefs."

Mr. Lesser went a little out of the line of motion pictures by purchasing concert rights for the famous Vatican Choir of seventy male voices which left Rome, Italy, under direction of the Catholic Church, with the Pontifical Blessing and the Pope's Benediction. Concerts have been arranged in the following cities on the coast: San Francisco, Oakland, Seattle and Portland, and they will take place immediately after the performances in New York and other leading cities in the East.

In commenting on his New York stay, Mr. Lesser said, "I believe this one of the biggest years I have enjoyed in the business, and I am now going to devote my entire time to big attractions, which can be exploited in a showmanship way.

George D. Gould.



Agnes Ayres, leading woman in Fox pictures, with her brother and his French bride

Realart Manager Finds Building Boom

"Better pictures mean more and better theatres. Theatre building activity is unprecedented in the history of the New York territory."

This is the word which Lester W. Adler, manager of the New York branch of the Realart Pictures Corporation, brings as a result of a trip through New York City, New York State as far North as Albany, the Western part of Connecticut and northern New Jersey.

One exhibitor is quoted by Mr. Adler as expressing confidence in a record breaking season because receipts for June, July and August were so far above his greatest expectations. This man argued that if profits were big during the off term, there is every reason for expecting success during the coming year.

Many new houses are nearing completion, Mr. Adler found, and others are projected.

King Vidor to Produce with Own Company

Dispatches have been received from the coast to the effect that King Vidor, director of "The Turn in the Road," "The Other Half," "Better Times" and other big productions, has severed his relations with the Brentwood Company and has left for New York to complete arrangements for making pictures with his own producing company.

Vidor is said to be accompanied by William Parker, screen writer, who will act as his personal representative. Vidor plans to make possibly four pictures a year, though this point has not been definitely determined.

Henry Ginsberg Joins Educational

Vice-President E. W. Hammons, of the Educational Films Corporation of America, announces the addition of Henry Ginsberg to the Educational Home Office staff. Mr. Ginsberg was formerly in charge of the Short Reel Department of the International Film Service, and leaves that position to become associated with Mr. Hammons in the extension of the Educational organization.

Mr. Ginsberg is well known in the trade, and lives up to his reputation as a live wire.

Paramount-Artcrafts in October

Big Subjects Among Eight Releases Scheduled

THREE special productions are listed among the Paramount-Artcraft releases for October, eight in number, just announced by Walter E. Greene, Vice-President of the Famous Players-Lasky Corporation in Charge of Distribution. They are the Maurice Tourneur production, "The Life Line," his first under his present contract with Famous Players-Lasky; the Houdini picture, "The Grim Game," and the all-star production, "The Teeth of the Tiger."

The Tourneur production, "The Life Line," is scheduled for release October 5. This is a picturization, with typical Tourneur treatment of the spectacular, of the old English melodrama of the sea, "The Romany Rye," by George R. Simms, the screen adaptation being by Charles E. Whittaker. It is said to be the most thrilling contribution which Mr. Tourneur has not yet given to the screen, which is saying much, in the light of his recent Paramount-Artcraft Specials, "Sporting Life" and "The White Heather." The climax is a shipwreck scene of tremendous realism, it is said, involving the rescue of the heroic by a breeches buoy. An all-star cast is featured, among the players being Jack Holt, Lew Cody, Pauline Stark, Senna Owen, Tully Marshall and Wallace Beery.

Also released on the 5th is "Miszoura," with Robert Warwick in the stellar role.

"The Lottery Man," with Wallace Reid as the star, will be released October 12. This is an adaptation by Elmer Harris of Rida Johnson Young's stage play of the same name in which Cyril Scott scored a great success. James Cruze directed and among those supporting Mr. Reid are Wanda Hawley, Harrison Ford, Sylvia Ashton, Marcia Manon, Clarence Geldart and Winifred Greenwood.

On the same day is released the Houdini special, "The Grim Game," by Arthur B. Reeve and John W. Gray, which scored so heavily in a pre-release engagement at the Broadway theatre, New York, a few weeks ago. The picture is said to be literally packed with stunts by the self-liberator, culminating in an airplane collision thousands of feet in the air, an incident not included in the original scenario but which, thanks to the presence of mind of Director Irvin Willat, who was photographing the airplanes from another machine, was caught in its entirety and interpolated as a thrilling climax to the story. Thomas Jefferson, Ann Forrest and Tully Marshall are also in the cast.

Bryan Washburn in "Why Smith Left Home," George Broadhurst's famous farce comedy, adapted for the screen by Elmer Harris and directed by Donald Crisp, is released October 19.

Another picturization of a popular play is scheduled for the same date. This is Avery Hopwood's "Sadie Love," described as a rollicking farce built around a story of marital entanglements, in which Billie Burke is starred. Clara Beranger wrote the scenario and John S. Robertson directed. James L. Crane is Miss Burke's leading man and Helen Montrose and Jed Prouty have leading comedy roles.

Vivian Martin in "His Official Fiancee," adapted by Edith Kennedy from the novel by Bertha Ruck, is scheduled for October 26. Robert G. Vignola directed. This is a comedy in which Miss Martin playing the part of a stenographer, is persuaded by her employer to pose as his fiancee, for reasons best known to himself. In the end he finds that he has fallen in love with his "official fiancee." Forrest Stanley is Miss Martin's leading man.

Also released on the 26th is the Paramount-Artcraft Special, "The Teeth of the Tiger," with an all-star cast headed by David Powell and including Marguerite Courtot, Templar Saxe, Myrtle Steadman, Charles L. MacDonald, Riley Hatch and Charles Gerard. This is an Arsene Lupin story by Maurice LeBlanc and Chronicles the return of the famous French crook in the role of a detective.

Strong Story in "From Now On"

Fox Version of Packard Story Will Soon Be Released

FRANK L. PACKARD, author of many successful stories, a master word painter of human nature, has written what perhaps is his most dramatic story, "From Now On," which has just been completed at the eastern studio of Fox Film Corporation with George Walsh as the star, and will be released without delay. The production was directed by R. A. Walsh, who also adapted for the screen this interesting Packard story of the half-world.

To the world Frank L. Packard is best known as a novelist. His success as a writer of stories that have in them a deft human touch, a keen perception of unvarnished life, characters that live and breathe for the reader has been phenomenal. In the character of Dave Henderson, which he has furnished for George Walsh in "From Now On," Mr. Packard has surpassed his best previous achievement. It is a big, strong, virile part, requiring an actor of the type of the athletic star. Around this strong man the genius of Frank Packard has woven a big story, strong in plot, quick in action, unlimited in its heart appeal.

Opposite this character of the half-world, who is constantly beset by temptation, the author has drawn the character of a young girl—not the usual type, but a positively distinct character. George Walsh and Regina Quinn have many scenes that will touch the heart in this big story by a big author.

Packard can tell a story. He knows life. R. A. Walsh can adapt a story, he can direct a story, for like the author, he knows life.

George Walsh and Regina Quinn, his leading woman, have interpreted the principal parts in "From Now On" in a way that brings the efforts of these master story tellers home to everyone.

The support of the star includes such well-known artists as Paul Everton, Mario Majeroni, J. A. Marcus and Cesare Graves—to say nothing of Mike Donlin—who materially assists the athletic Walsh in many stunts which this actor is called upon to do.

When not writing, Frank L. Packard's diversion is his two children; and he says that by them and for them he is giving to the world the best that is in him.



Realism was carried to such extreme that one death occurred in the First National company which went into the real North to film "Back to God's Country"

Work has just been completed by Irvin Willat on a picturization of Gouverneur Morris' sensational story, "Behind the Door." This picture, a Paramount-Artcraft produced by Thomas H. Ince, is said to contain some of the most thrilling stunts ever screened. Hobart Bosworth is the star.

The Goldwyn repertory players are gradually increasing in number, James Neill and Edythe Chapman being the newest additions. They have just signed contracts whereby they will appear in productions made at Culver City studios for a term of years.

UNIVE

PRESENTS

THE RADIUM

Saturated with new ideas and punches

CLEO MADISON AND "BOB"



Exhibitors all over the world who played those smashing success serials including—"THE RED GLOVE"—"THE LURE OF THE CIRCUS"—and "ELMO THE MIGHTY" are hereby notified that this new serial—"THE GREAT RADIUM MYSTERY" is as big, as fast and as great as any preceding Universal serial. It brings to the public the mysteries of radium and a wonderful love story that is bound to sweep everything before it.



Produced by the
PACIFIC PRODUCING CO.
6100 SUNSET BOULEVARD LOS ANGELES CAL.

RSAL

GREAT MYSTERY

Played by an ALL STAR cast including

EILEEN SEDGWICK

REEVES



With a brand new idea, a brand new subject and stars who are known round the world—you have advertising possibilities that will smash any and every serial competition on the market. We are now preparing a huge newspaper advertising campaign for exhibitors that promises some genuine sensations. BOOK IT NOW before it is grabbed away from you. 18 weeks of wonderful serial photo-drama —18.



Released by

UNIVERSAL FOR UNITED STATES & CANADA

THRU SIXTY SIX EXCHANGES

NOTHING BIGGER

and No Photoplay so Big as This —

Carl Laemmle

DOROTHY

AMERICA'S FOREMOST

The RIGHT TO

PRODUCED UNDER THE PERSONA



Universal Jewel Production de Luxe

NOW PLAYING CAPACITY IN NEW

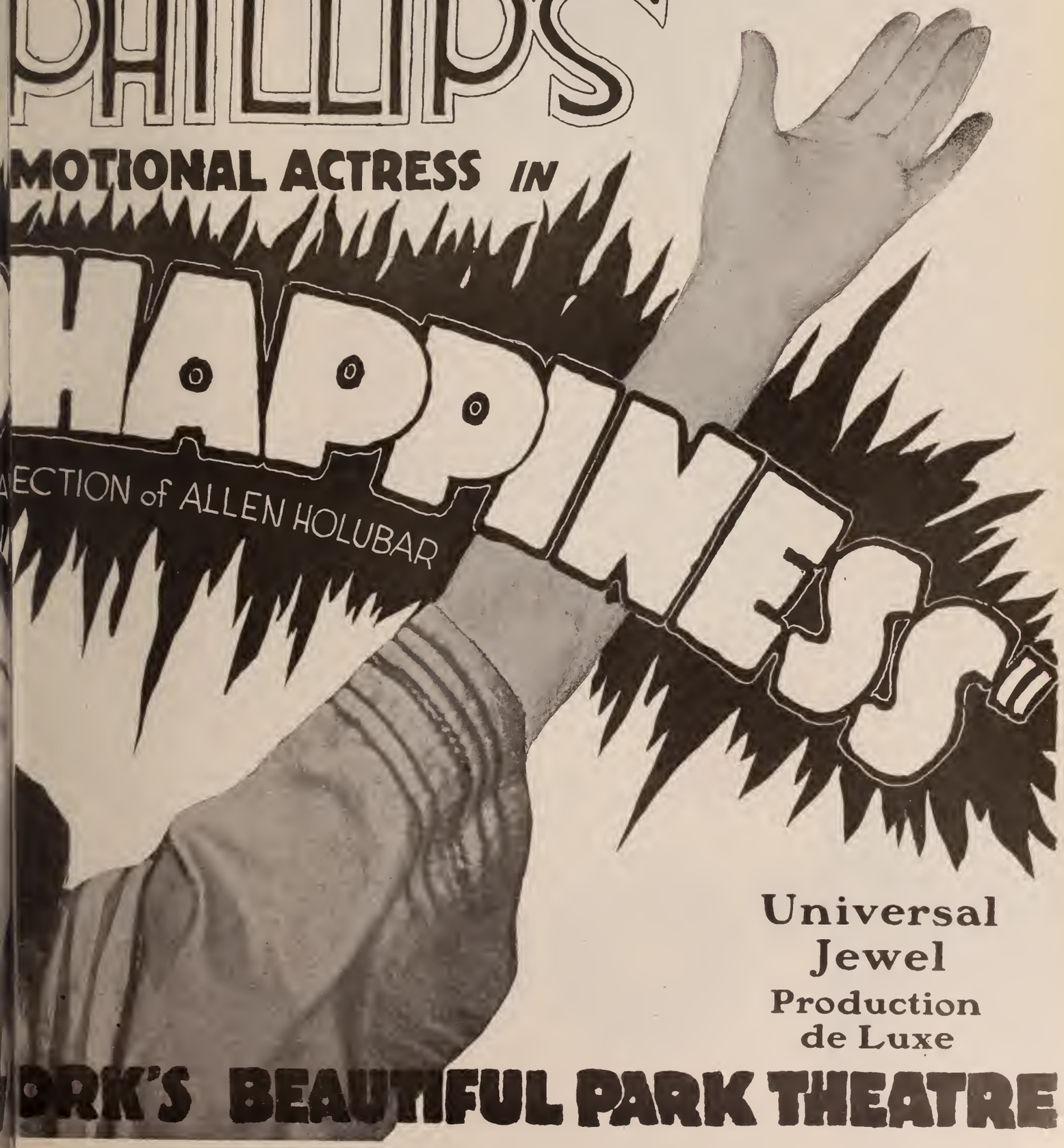
N THE WHOLE WORLD

he Greatest Love Story Ever Told

ffers

PHILLIPS

MOTIONAL ACTRESS IN



Universal
Jewel
Production
de Luxe

RK'S BEAUTIFUL PARK THEATRE

Author Collaborates on a First National

The personal cooperation of James Oliver Curwood, writer of animal stories, enabled the Curwood-Carver Productions Company to obtain for "Back to God's Country," their adaptation of his story of "Wapi, The Walrus," the identical locations visited two years ago by the author, and which suggested at that time the plot for this most successful of all his magazine works.

It also was Mr. Curwood who perfected arrangements which gave to the producers the use of a novelty adjunct to the cast of sixteen varieties of wild animals which, have very important parts in the story.

"I consider the story of 'Wapi, The Walrus' one of the best things I have ever written," declared Mr. Curwood. "And I wanted to express my personal concern in its adaptation to the screen by contributing whatever I could from my knowledge of wild animal life and the hunting regions of California and the Arctic fields."

"Back to God's Country" was released by First National Exhibitors' Circuit on September 29 as the first of its special feature attractions for the 1919-20 season.

Magazine Cover Ad on "Topics of Day"

Over one million readers of *The Literary Digest* are being attracted to "Topics of the Day" by Norman Rockwell's front cover painting on the September 20th issue of the magazine. This is remarkable publicity and it is probably the first time that any subject or product has been accorded such pictorial publicity on the front cover of a weekly periodical of so extensive a circulation as *The Literary Digest*.

Selznick Star Better

Eugene O'Brien, the Selznick star, who has been ill for two weeks, was last week operated on by his brother, Dr. George O'Brien, a Chicago surgeon who came on to New York for the purpose.

"Sealed Hearts," the player's latest production, was finished just before he was taken ill.

Mr. O'Brien's condition is reported improved.



A scene from "Blue Bonnet," Billie Rhodes' latest picture released by W. W. Hodkinson



Clara Kimball Young looks "quite the teacher" in a moment from "Eyes of Youth," an Equity feature

Equity Head Back from Coast

President Somborn Enthusiastic Over "Eyes of Youth" and Tells His Plans

HERBERT K. SOMBORN, president of Equity Pictures Corporation, who has been at Los Angeles for the past two months, watching the production of "Eyes of Youth" at the Garson studios, returned to New York this week and reports the first Equity feature, as undoubtedly the finest dramatic production ever published. He is extremely enthusiastic and delights in relating details of the work at Garsons new plant at Edendale, at which Clara Kimball Young and her supporting cast is working.

"We decided," says Mr. Somborn, "to do as does David Belasco.

"He concentrates on one or two productions a year, turns the details of production over to his various department heads, and the result has been that during the past ten years he has known but one failure, and that was only because the public was not ready for the type of production he made of 'Just a Wife.'

"Harry Garson is following out this line of reasoning and with appreciable results.

"On 'Eyes of Youth' he has devoted no less than four months of intensive productional effort.

"He has built the finest sets I have seen during my five years at the coast and has assembled what I consider the greatest cast of recognized actors and actresses that ever characterized any one picture.

"He has given his technical director, his camera crew, his building staffs and his various department heads absolute carte blance in matter of splendor and equipment.

"As to the release we have sold practically the entire United States for our first year's output and interested the foremost exchangemen and distributors and we are now busy arranging simultaneous release throughout the country. We are going to give service to distributor and exhibitor which has never been attempted before and I was to prophesy that it will be the general consensus that Clara Kimball Young is just making her debut on the screen, for this is her first really important picture and will prove itself."

New Cartoon Mode Claimed

Leslie Elton, Drawing for Universal Screen Magazine, Gets Invention Credit

UNIVERSAL'S New Screen Magazine has a new feature which is expected to cause a sensation in the novelty field of motion pictures. This feature is the perfected process of cartoon-artist action depicted on the screen. The artist is Leslie Elton, known among caricaturists as the youngest cartoonist in America, who has after more than three years of experimenting claims to have solved the problem of this feature.

Prior to Mr. Elton's findings it was impossible for any film to show an artist working on a drawing and the character in the drawing moving at the same time. Formerly the artist stopped work and the cartoon moved, similar to any other animated cartoon, or the cartoon was still and the artist continued to work on the picture. The new Universal-Elton process allows the character in the cartoon to play, as it were, with the cartoonist while he is making the drawing. In one of the first cartoons for the screen under this new process and which was shown in the Universal home office projection room recently the character in the cartoon reached up and took a cigarette out of the mouth of the artist.

The effect obtained in these cartoons is said to be exceedingly humorous. About five months ago Elton was given assistance by the Universal company to perfect his process. He now has a complete studio and the films are made there. The process is a secret one but it is known that six different processes are required to produce the final print.

Elton has signed a long term contract with Universal for the production of these feature cartoons.

The first Elton cartoon will appear October 17.

Far Reaching Campaign on Roosevelt Film

One of the most far-reaching and detailed publicity and advertising campaigns ever put behind a production will herald the advent of Hallmark Pictures Corporation's two-reel Western drama, giving intimate studies of the life of Colonel Roosevelt during the time that he spent in the Dakotas and Wyoming as a rancher. Through an arrangement entered into between Frank G. Hall, president of Hallmark and Hermann Hagdorn, of the Roosevelt Memorial Association, under whose supervision the picture was made, Hallmark will distribute through its exchanges this subject telling of the friends and early companions of the Colonel Roosevelt. The scenes of this subject were taken over the country where Roosevelt spent his earlier days and Mr. Hagdorn, who with a cameraman went into this country with personal letters of introduction to Roosevelt's friends, had obtained "shots" that reveal in detail the country that our ex-president loved so well.

Mr. Hall announces that prints of this subject are now being shipped to the Hallmark exchanges and bookings on same may be made next week.

Foresters Aid Making of Wilderness Films

Never, it was said, has a motion picture producer received such hearty cooperation from the forest rangers, department of the interior officials and Indian reservation heads, as Leland J. Burrud, who heads the Sunset-Burrud "Legends of the Wilderness" cinema expedition, now trekking through the Pacific northwest. According to a letter Mr. Burrud has written to Nat Spitzer, studio manager for the Bulls-Eye Film Corporation, who is supervising the release of the "legends," Mr. Burrud states that his credentials from "Sunset," the Pacific monthly, is an "open sesame" wherever he goes.

Care on Art Titles

Art titles which represent two working days for every title will be one of the bright spots in the forthcoming Bulls-Eye scenic release, "The Sunset-Burrud Legends of the Wilderness." The art titles for the first release of the "legends" were painted by Herbert V. B. Acker, head of the Bulls-Eye art department on the west coast. Mr. Acker spent over 40 actual working days with his brush on the 20 art titles of the first release.

Rejoins Vitagraph

William J. Humphrey has rejoined Vitagraph's staff of directors and will direct Gladys Leslie in her next picture.



CARL LAEMMLE
offers

"LOOT"

CARL LAEMMLE offers





From the famous story in the Saturday Evening Post by Arthur Somers Roche

THE STORY.

A GENUINE thriller—real melodrama—the kind that makes you sit tight, hold fast and breathe hard—that transports you out of your daily hum-drum life and makes you part and parcel of the biggest, most daring robbery ever put through in a modern city. Not a tawdry, picayune theft of a few dollars in a back street but the robbery of the biggest jewelry establishment you ever saw—a hold-up of hundreds of people—a block in the city's traffic—the telephone service out of commission—the police force paralyzed. A clean story—a virile picture—an absorbing love-drama. Just exactly the kind of sensation that you don't believe in till you see it—and then you realize that there's a mighty good chance any day of its coming true.

"IT'S A UNIVERSAL





featuring
Ora Carew
supported by
Darrell Foss
and a great cast of
Universal Players

THE SELLING.

PLAY up the fact that this is the wonderful story they read in the Saturday Evening Post, by Arthur Somers Roche—the story of the outwitting of "The Shadow," New York's keenest criminal brain, by a little musical comedy actress. "With her back against the wall, she fought off the evil that would ruin her new-found love." "Even blase New York, satiated as it was by thrills, gasped at the daring million-dollar robbery." Bring out the fact that the traffic of the main streets of one of this country's biggest cities was held up for hours to make this picture. Say: "Imagine a hold-up of Tiffany's—then see brilliant ORA CAREW in 'LOOT.'" Tell them exactly what it is—a breath-catcher, a gasper—then watch them come in.

SPECIAL ATTRACTION"

UNIVERSAL SPECIAL ATTRACTIONS



HARRY CAREY

"The Outcasts of Poker Flat"
"The Ace of the Saddle"



MARY MacLAREN

"The Weaker Vessel"
"The Petal on the Current"



MONROE SALISBURY

"The Sleeping Lion"
"The Sundown Trail"



PRISCILLA DEAN

"A Silk Lined Burglar"
"The Exquisite Thief"



OLIVE TELL

"The Trap"



FRITZI BRUNETTE

"The Woman Under Cover"

UNIVERSAL SPECIAL ATTRACTIONS

Special Service Section on
Ora Carew in "Loot"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here, and the original ideas that you have used in putting over this picture?

GENERAL SUMMARY OF THE FILM

SO far as the print which we saw was concerned this picture didn't say a thing about the fact that this is a Saturday Evening Post story which was published about two years ago under the same title and for that reason we want to call your attention to it right off the bat for, to our minds, this is one of the biggest reasons why you should book it.

The story was a thriller which you can be sure everybody who reads the Post waited for, from week to week, to see what was going to happen next, and as this publication has quite some circulation a good many people are going to know about it if you will go far enough in your advertising to recall the general trend of the story to your patrons so they will understand just which story from their favorite magazine is being shown at your theatre in pictures.

This is a faithful presentation of "Loot" and as such you can assure your public that they will have action galore.

The story concerns a young Englishman who comes to America for a valuable string of pearls, about the time a gang of New York crooks are planning to rob a big jewelry store, and in order to steal this piece of jewelry along with the rest of the valuables, attempts are made on the messenger's life which, however, are frustrated by an actress who seems to be implicated with the robbers, but in reality is working against them. The robbery is committed and both the Englishman and girl is kidnapped, but the police through the efforts of a detective capture the whole gang, and the messenger goes back to his employer with the pearls, taking with him a bride, the actress who saved his life.

The locale of the offering begins and ends in England but the principal part of the story is played in New York and can be said to be American in plot.

Two stars are headlined in "Loot," Darrell Foss having the part of the English messenger and Ora Carew the role of the actress.

The story in the Post was written by Arthur Somers Roche, who contributes largely to this magazine and the direction is by William C. Dowlan.

There is little which may be called characterization in the production, action predominating throughout. It is filmed in six reels.

Considerable footage is devoted to the robbery of the big jewelry store, which by the way is about the best staged thing of its kind we have ever seen, and the big punch in the picture. The scenes used for this sequence includes both exterior and interiors of the store, and the way the directors monopolizes Los Angeles' principal business thoroughfare, Broadway tieing up all traffic by the use of two big vans backed up to the curb and marking off everything for nearly a block is something to make anyone wonder if there is no limit to what can be accomplished in "putting over the picture," especially so far as Los Angeles is concerned. We doubt if any other private business has influence enough to accomplish what has been done in this picture, and that is practically subjugate a whole city to a private project.

WHAT THE FEATURE IS ABOUT

THE first scenes of "Loot" are laid in England disclosing the reason that Wade Hildreth, played by Darrell Foss is to be sent to New York for a valuable string of diamonds. The continuity introduces and the subtitles tell you about an organized gang of crooks, who under the leadership of a mysterious master criminal called "The Shadow," are planning to rob one of the greatest Metropolitan jewelry stores. The string of diamonds which Hildreth is to bring to England, is especially desired. Through the treachery of the private secretary to the proprietor of the store, "The Shadow" knows about Hildreth's visit and plans to keep him from receiving the valuables before the appointed time for the hold-up.

First attempts to do this fail and finally "The Shadow" enlists the help of Morn Light, an actress playing in a musical comedy at a local theatre, with whom he is in love and who seems to be on friendly terms with him. Morn Light is told to get the young Englishman interested and have him escort her to her apartments where it is inferred he will be held captive.

Hildreth has been provided with seats at the theatre and soon becomes greatly interested in the actress. During one of the intermissions Morn Light sends him a note asking him to call at her dressing room. He does so and is told that he must leave the theatre at once as his life is in danger. The girl sends him to a restaurant where she promises to meet him later. Thus another attempt to put the messenger out of the running fails. Hildreth goes to the restaurant where the head waiter secretes him in a private dining room. "The Shadow" however frustrates Morn Light's attempt to join him and she is compelled to go to her apartment instead. From there she telephones to the restaurant that she is delayed and asks Hildreth to wait for her.

In the meantime "The Shadow" has located his quarry and sends his lieutenants to "get him" at any cost. Fate again intervenes as by the time the crooks have forced their way to the dining room, Hildreth has left by means of a private entrance and is on his way to Morn Light's home.

Here he is told the reason that "The Shadow" is attempting his life and also that the reason the girl associates with the crook is that she plans to avenge her father's death which occurred through the machinations of "The Shadow."

During this conversation "The





Six of the principal characters in "Loot." Left, "The Shadow" and the jeweler. Center, Hildreth and Morn Light. Right, Hildreth's employers



Scenes from "Loot," a faithful picturization of the Saturday Evening Post Seiral story. Left, delivering the necklace. Right, the mutiny aboard ship

Tell Them This Is a Saturday Evening Post Serial Success

Shadow comes to Morn's apartments and hears what is said. With the aid of his gang both Hildreth and Morn Light are bound and gagged and then the continuity jumps to the scenes of the robbery.

During the height of the shopping period and with the great store crowded with purchasers the gang assembles for the most gigantic robbery ever attempted.

"The Shadow," armed with Hildreth's credentials, goes to the proprietor of the store for the diamond necklace, which is being kept in the private office safe.

After the proprietor has opened the safe, he is chloroformed by "The Shadow," all the valuables located in the inner office are secured and the signal given for the hold-up. From the crowd of shoppers appear numbers of the crooks who line everyone up against the walls where they are relieved of their valuables.

The street in front of the store is guarded and traffic blocked by the use of big vans placed cross ways of the pavement. One or two employees try to protect the property of the store but are shot. Quickly the thieves gather their loot and as quickly make their way to waiting automobiles, the police being called away from the scene by pre-arranged disturbances.

In a few minutes the robbers have disappeared.

The police begin their hunt. A discredited detective, because he had contended that such a person as "The Shadow" existed, is placed in charge. He traces the robbers as far as he can and then becomes convinced that they left the city by means of a strange vessel which sailed shortly after the robbery and a government patrol boat is pressed into service.

The detective's deduction proves correct. The patrol boat soon overhauls the slower vessel and the crooks, with the exception of "The Shadow" who jumps overboard, surrender. Hildreth and Morn Light are also on board the vessel. All the valuables including the diamond necklace are recovered and Hildreth sails to England taking with him the jewels and a bride, Morn Light, who forsakes the stage for a husband.

"Loot at a Glance"

Length of Picture—Six reels.
Stars—Ora Carew and Darell Foss.
Director—William C. Dowlan.
Story by—Arthur Somer Roche—appeared originally as serial in Saturday Evening Post.
Supporting cast—Joseph W. Girard, Gertrude Astor, Helen Gibson, Arthur Mackley and other well known players.
Locale—England, New York City and the high seas.
Time—The present.
Theme—Story of a gang of crooks brought to justice through the medium of an actress who planned revenge for the death of her father.

COMPARISONS AND OPINIONS

WHEN it comes to comparing this picture with other productions of its kind, about the nearest in type which we call to mind, are "The Lone Wolf," its sequel, and "Raffles;" although in this feature the hero is not a crook and there is therefore no divided sympathies.

In quality of production this is quite a lot better than the usual program offering, in spite of the fact that inconsistencies in the plot are evident. These, however, will be lost sight of in the action which builds well to the big scene, the robbery of the jewelry store. This also possesses a quality which many melodramas do not, in that the long arm of coincidence is not overworked. A logical reason is shown for pretty nearly every sequence, and there is none of the "just happened in the nick of time stuff."

We would say that any audience which likes melodrama will eat this picture up. There are no very big names in the cast, but it has been very well staged and as a production is especially meriting from the angle of the acting. If fault is to be found it would be with the basic story which in this case you have an alibi in the fact that it was a very successful story in America's most popular fiction magazine.

ADVERTISING ANGLES

IF we were going to bill this picture, we would throw everything else overboard and spend all our energies on the story, with the fact that it was one of the Post's best serials always in the foreground.

Of course if any of the players are popular enough so you think they will draw of themselves, play them up. That is something you will have to figure out for yourself.

In "Loot" you have a mighty good title especially when you can tie it up to the successful story. Get this title up in big letters everywhere. It is a good name on which to start a teaser campaign. Sounds interesting and mysterious and those qualities are the basis of all teaser methods of exploitation.

If you can hunt up some of the Saturday Evening Post numbers containing the story, it wouldn't be a bad stunt to use the various pages containing the serial, some of the paper prepared for your use by the exchange and some of the stills you can obtain, together with original matter like announcement of the engagement, for a window display.

On the strength of the fact that this is from a Post story, you would no doubt be able to secure some windows of the various stores which sell the publication every week. A display in a window of this sort would be effective as the very people who you want to reach are frequent visitors at the newsstand.

You also might be able to tie up with the numberless boys who sell the Post on the streets. It would be good advertising for them as well as you if they were to distribute a partnership herald exploiting both your theatre and their agency for the magazine.

For a lobby display we have nothing to suggest. It doesn't strike us as being a very good picture for a display, in as much as there is nothing spectacular about it and depends on its action for its interest.

NEWSPAPER DISPLAY ADVICE

We suggest some catch lines for your use in newspaper display:

"His first trip to America proved a great adventure, for fate made him the central figure in the most gigantic robbery ever planned."

"He crossed the sea for a diamond necklace worth half a million but in addition he won a wife."

"Fate turned a supposedly peaceful ocean trip into an exciting melodrama."

For selling talk, something like this might be appropriate.

"This picture portrays the exciting adventures of a young Englishman and an American actress ending in a romance, when a gang of crooks choose to shape their destinies. The greatest robbery ever planned failed because of a girl. It is a thrilling story, an accurate visualization of the original, a Saturday Evening Post serial by Arthur Somer Roche. You remember it."

"An organized gang of crooks under the leadership of a master criminal, "The Shadow" planned to perpetrate the greatest robbery in history. Nothing was to stop them. Murder was but an incident, a means to an end. They almost succeeded but a girl who desired revenge for the death of her father spoiled all their plans. She won a husband too and went to England to live happy ever after. Remember the story in The Saturday Evening Post? It was a thriller written by Arthur Somer Roche."

"A slender girl, an actress in a Metropolitan theater is instrumental in bringing to justice the greatest gang of criminals ever banded together, renders negative the result of the boldest robbery in history and wins for herself a husband in this exciting picture from the story of the same name written by Arthur Somer Roche for the Saturday Evening Post."



At the left is a moment in "Snares of Paris," with Madlaine Traverse. In the center is Lucille Lee Stewart, leading woman in Fox films, and at the right is Theda Bara in a saucy mood in "La Belle Russe," a Fox super production

Painted Sign on Pauline Serial Going Up

The first of the painted signs which Sidney Reynolds, president of Supreme Pictures, Inc., who is now making the 15 episode serial starring J. Robert Pauline, is planning on using as a medium for advertising to the general public is to go up at West Forty-seventh Street and Seventh Avenue, in the very heart of the motion picture and theatrical district.

This is said to be the first painted sign to be done and is experimental with Mr. Reynolds. It is his intention to sound out a number of exhibitors and showmen in various branches on the effectiveness of this design in order to determine whether it should be the final model for signs to be put up all over the country, according to his statement

Head of Culver City Publicity Staff

Clark Irvine, for a number of years well known among motion picture people of the coast, has been appointed head of Goldwyn's publicity staff at the Culver City studios, following the resignation of Norbert Lusk.

The coast department, as in the past, will be under the supervision of Ralph Block, Goldwyn's director of publicity.



A 'subtle' minute in Selznick's "A Scream in the Night

Fox Films Scoring in Far North

People Flock to the Towns Often Under Hardship

SOURDOUGHS of Alaska, after spending months in the hills looking for the elusive laystreak, return to the towns of the territory and forget for the moment the battle they have had with the elements by looking at the main source of amusement in Uncle Sam's richest territory. From Juneau, Cordova, Seward, Anchorage, Fairbanks and Nome, as well as the smaller towns such as Ruby, Iditarod, Innoko, Tanana, Fort Yukon, Copper Centre, Tin City, Chitina, Russian Mission, St. Michael come reports that Fox features and Fox Sunshine Comedies which have invaded that great territory are firmly established in the hearts of all Alaskans.

It is certainly a cosmopolitan audience that sees the Fox program in these settlements. In the Orpheum Theatre in Juneau, the capital of the territory, it is not an unusual sight to see the governor of Alaska, Thomas Roggs, Jr., seated next to an Indian. The former has come from his magnificent home on the hill overlooking the beautiful Lynn Canal and the surrounding country from which has been taken more than $75,000,000 in gold; the latter has paddled his canoe across the canal from his little hut on the shore, where he and his squaw work from twelve to eighteen hours a day, in the season, catching the big salmon in their primitive fish wheel.

There are two large theatres in Juneau, Alaska—the Orpheum and the Palace. Both use the columns of the local press to advertise their attractions. Recently the Orpheum carried a large display advertisement in the Juneau Dispatch, the leading paper of the territory, setting forth the fact that for Sunday and Monday the house has two super-attractions, Gladys Brockwell and a Fox Sunshine Comedy (including the famous Fox Sunshine Beauty Brigade).

Not only in the towns where the service of the steamers is such that a weekly shipment of films can be made from Seattle, but in the most inaccessible towns of the territory Fox films find quick response when advertised. A. R. Thorne of Fairbanks, the pioneer motion picture exhibitor of the North uses the Fox program.

William Code of Nome, who has recently purchased the famous Empress Theatre in Cordova from Captain Lathrop, uses the program; and Captain Lathrop, with theatres in Valdez, Seward and Anchorage, runs all the Fox features and comedies he can get.

These progressive exhibitors use the columns of the Cordova Times, the Valdez Miner, the Fairbanks News-Miner, the Nome Nugget, the Seward Prospector, the Chitina Leader and numerous weeklies to keep the people of the district informed as to the nature of the pictures. These papers find much interest evinced in the studio gossip, and all of them have Motion picture news columns. Press sheets are used by these exhibitors, and the editors use the cuts and mats for the news columns of the paper.

Travel to the theatres is difficult at times. It is not uncommon for a prospector to come ten miles with his dog team to see a moving picture show and then return to his cabin. Or he may use a boat, or hike in. The papers have organized a thorough system of circulation, and cover the district in which they are printed by means of carriers whose routes are often twenty miles in length. So the exhibitor depends for his trade on his power to properly word his advertisement, and he uses his press sheet because he realizes that it has been furnished to him by experts.



Edward Moffett, assistant advertising manager of Universal, who won $100 for naming the Stroheim production, "Blind Husbands"

Pioneers Go Well in New England

The exchanges handling the Pioneer Attractions in Philadelphia, Pittsburg and Boston, report that the Pioneer productions are meeting with flattering success. Ben Amsterdam of the Masterpiece in Philadelphia is signing up "The Boomerang," "The Long Arm of Mannister" and "The Sins of the Children" with the majority of the first run houses in his territory.

"The Sins of the Children" which is controlled in Pittsburg by the Simlee Exchange has created such a demand that additional prints of the picture have been ordered to fill the first run bookings.

"The Girl From Nowhere in Pittsburg" is being exploited by the Apex, and additional copies have been ordered and are now working in every part of the territory.

Second Truart Comedy Is Under Way

Production on "Show Your Cards," the second Truart comedy starring Minta Durfee (Mrs. Roscoe Arbuckle) is now well under way at the company's new studios at Providence. Chas. H. France, director-general, who also directed "Whose Wife," the first picture produced by the company, is personally supervising the production of the current film which is from an original story by Tommy Gray.

Every effort is being made by Bory Osso, General Manager of Truart Pictures, Inc., to speed up the production of his comedies as he does not intend to make any releasing arrangements for the pictures until several have been completed.



"The Band Box," the Louis Joseph Vance story which is being produced with Doris Kenyon starred, is to be released through W. W. Hodkinson Distribution

High Mark Given to "This Hero Stuff"

It is not often that the National Board of Review of Motion Pictures finds it possible to report "Excellent" on every one of the eight counts on which their screen opinions are based. A report that reads uniformly "Excellent" was recently rendered for one of the American Film Company's productions, "This Hero Stuff," starring William Russell.

This official seal of approval is being approved the country over by enthusiastic exhibitors, whose unofficial reports contain expressions like "Bully puller," "A regular clean-up," "Good for a return invitation next month," and others similar in tenor to these random quotations.

Winifred Westover and Mary Thurman, J. Barney Sherry, Harvey Clark, J. Farrell MacDonald and Charles K. French are in the unusual cast supporting Russell in this release.

Grace Davison Starts on New Production

Grace Davison, whose picture, "Atonement," is going over the top with flying colors under the Pioneer Exploitation System, announced yesterday that all the preliminary arrangements had been completed for the production of her next picture.

This photoplay, like "Atonement," deals with a great problem of modern domestic and social life, and offers a wide scope for Miss Davison's emotional powers.

Plans are now under way for the construction of a studio in the suburbs of New York for the use of Miss Davison, but it will not be completed in time for the next production. As now planned, one of the fully equipped studios in the city will be used.

Pioneer will handle the picture on the state right plan.

Preparing to Exploit "Lost Battalion"

W. H. Productions Co. are now preparing to exploit on a large scale the six-reel production, "The Lost Battalion," which has just completed a very successful two weeks' run at the Geo. M. Cohan theatre, and which W. H. Productions Co. is releasing on the State Rights market.

Elks Show "The Way Back"

Film to Be Distributed Among 1,300 Lodges Prior to Its Release

THE Benevolent and Protective Order of Elks in conjunction with the Federal Board for Vocational Education, held a private showing of "The Way Back," a five-reel feature produced by the National Elks War Relief Commission, at their headquarters (Number One Lodge) West 43d street, September 23d.

The picture is a contribution to the Government program for the vocational training of disabled soldiers, sailors and marines, and is to be shown throughout the country in the 1,300 lodges, the total membership of which is 600,000, previous to its being released for theatre distribution.

The money obtained from the picture rights will be turned over to the Government for educational purposes, $250,000 having already been contributed by the National Elks War Relief Commission.

The Commission is planning the production of fine pictures, two of which have been completed. "The Way Back" tells the story of two young crippled soldiers returning from the late war, one ambitious to take advantage of the vocational education offered by the government, the other being averse to it.

After their welcome home by the town folks the ambitious young fellow prefers the home, while his comrade drifts towards the saloon and its environment.

On the night of a party given for their benefit, the unambitious fellow is seen in his old haunts the "saloon," and arriving home late in a drunken condition goes to bed and has a dream in which he commits murder and is sentenced to death.

As he is being aroused by the jail attendants to be electrocuted, the picture fades into that of his comrade who summons him to breakfast. His delight in finding that it was "only a dream" everjoys him and he promises to go through with his training.

Although the story, direction and cast is of the average variety, it has its appeal, especially to those who have friends or relatives in the war.

William Hart and J. W. Lysons have charge of distribution.

Goldstein Makes a Purchase

Exclusive Features Buys Outright the Selig Production, "Heart of Texas Ryan"

J. M. GOLDSTEIN, president, Exclusive Features, Inc., which company has purchased outright the negative of Willilam N. Selig's big production, "The Heart of Texas Ryan," featuring Tom Mix and prominent supporting cast, announces that this feature, which was placed on the State rights' market last week, has elicited many responses from territorial buyers throughout the country. Mr. Goldstein said in his announcement that not since he has figured as an operator in the open market has he sold a feature that has been in such demand.

"The Heart of Texas Ryan" is a revival of one of Tom Mix's best Western dramas. At the time of the first showing of this feature, it was pronounced one of the best dramas of the Western and stunt variety ever shown on the screen. President Goldstein of Exclusive Features, has obtained the exclusive rights to this picture by arrangement with Mr. Selig, the producer. An extensive advertising and publicity campaign has been launched in the trade papers and Mr. Goldstein promises every co-operation with the territorial buyers.

One of the big features of this production is the scene showing a "hold-up" in which there are more than three hundred principals and "extras." Among the popular stars supporting Mr. Mix are Bessie Eyton, George Fawcett and Frank Campeau.

Pioneer Series Coming Soon

Release Date of "Facts and Follies" Shortly Announced; Finishing Up Six

THE film editorial staff of the Pioneer Film Corporation are busily engaged in putting the final touches on the first six releases of the Facts and Follies series. Following the usual practice of the Pioneer these pictures, which are to be released at weekly intervals, over a period of fifty-two weeks, will not be offered to the public until they are perfect in form and finish.

Wray Physioc, the director of the series, has been working in conjunction with the Pioneer Staff, and reported to M. H. Hoffman, chief executive of the Pioneer, that the first six of the series were ready for release.

"Professor Was Right," will be the initial offering, and will be followed by "Running Romeos," "My Kingdom for a Meal," "Camping By Proxy," "Back To Nature," and "In The Sweet Dry and Dry." Each of these subjects are satirical comedies, with a rich vein of humor, headed by Frank Bates and Helen Hart and for the most part composed of girls, recruited from the artists' studios of New York.

The Pioneer is meeting with very encouraging success in the marketing of the series. Herman Rifkin, of the Eastern Feature Film Company of Boston, immedaitely closed for the entire year's output, and will soon begin to exploit them in the New England territory.

George Sherwood, who has been playing leads with Bessie Barriscale and Texas Guinan, has been engaged by the Model Comedy Company to act as leading man.

Neilan Creates Part for Wesley Barry

Following the announcement some weeks ago from Marshall Neilan that he will use little Wesley Barry, the freckle-faced young artist, in "The Eternal Three," adapted from Randall Parrish's book "Bob Hampton of Placer," there has been considerable speculation as to what part the boy would play in that there are no child parts in the story.

In an interview with Mr. Neilan last week it was disclosed that he wonuld create a special character for little Wesley in "The Eternal Three" for the purpose of enhancing the human appeal of the photoplay.

Mr. Neilan said:

"In 'The Eternal Three' we will present Wesley Barry, in various scenes that will fit in with the story perfectly, without detracting in any way from the main theme of the plot. He will appear in a natural trend of the story and only at times when the psychological opportunity presents itself."

Screen Credit Given Director Barker

Realizing the importance of the director and believing that meritorious work should be recognized in every possible way, Samuel Goldwyn has decided to give Reginald Barker additional prominence by terming all of the pictures which he directs, Reginald Barker Productions, except in instances where the picture contains a star. This change goes into effect immediately and will be regarded in the introductory title on the screen, as well as in advertising matter relating to the pictures made by Mr. Barker.

National Film Men Are Given Promotion

In reward for past performance several of the National Film Corporation employees have been advanced by President Parsons. Mark Goldain has been promoted from assistant director to director of Capitol Comedies.

Another similar move was the placing of William Seiter now directing the De Havens, as director for the five reel comedy dramas featuring Billie Rhodes.



Edith Roberts, new Christie star, who will be seen in "He Married His Wife," a sure-fire comedy

BE A 100% EXHIBITOR!

Book proven successes like the first 3 Screen Classics, Inc., Super-Features!

Each is a sure-fire attraction with amazing box-office records and tremendous advertising opportunities for capacity houses & long runs!

METRO PICTURES CORPORATION

Maxwell Karger,
Director General.

JURY IMPERIAL PICTURES, LTD.
Exclusive Distributors throughout Great Britain
Sir WILLIAM JURY.

A Scream on the screen that will send your patrons home chuckling and cheerful!

The First One

BERT LYTELL

in

LOMBARDI LTD.

by

Frederic and Fanny Hatton.

From Oliver Morosco's great stage success.

Scenario by June Mathis
Directed by Jack Conway

Maxwell Karger,
Director General



METRO PICTURES ARE PICTURES THAT PULL

METRO PICTURES CORPORATION

JURY IMPERIAL PICTURES LTD. EXCLUSIVE DISTRIBUTORS

The Third One

VIOLA DANA

in James Cullen and Lewis Allen Browne's

PLEASE GET MARRIED

From the great Morosco sunshiny farce that audiences cannot get enough of.

Scenario by Finis Fox.

Directed by John E. Ince.



METRO

Maxwell Karger
Director General.

METRO PICTURES ARE PICTURES THAT PULL

JURY IMPERIAL PICTURES, *Ltd, Exclusive*

WILLIAM JURY *Chairman*

The Second One

MAY ALLISON

in Avery Hopwood's

FAIR & WARMER

From the big Selwyn play that made the weather famous and broke all records for long runs in New York, London and other big cities.

Scenario by June Mathis and A. P. Younger.

Directed by Henry Otto

Maxwell Karger
Director General.

METRO

METRO PICTURES ARE PICTURES THAT PULL





Major Wallace McCutcheon, in the Pearl White-Pathe serial "The Black Secret"

Jack Johnson Latest Screen Player

Jack Johnson, one-time champion heavyweight, is the newest aspirant to stardom in films. The Royal Films, of Barcelona, Spain, has starred the fighter in a twelve-reel feature, a print of which has been received in the United States by C. B. Price Company, Inc. The title of the picture is "Strength" and the story was written with a view to showing Johnson's talents to the best advantage. The film was made in Spain, and was a great success in that country. It has, in fact, been exhibited in every country with the exception of the United States and Canada.

The C. B. Price Company has not yet decided how it will handle the Jack Johnson picture. It may be released as a special feature or in serial form. Whether it will be handled through a distributing organization or sold on a state rights basis is also undecided.

Blackton's First for Pathe Books Fast

Under the impetus of the earnest efforts of the Pathe sales force, J. Stuart Blackton's initial production for Pathe, "The Moonshine Trail," is booking so rapidly that it very likely will surpass the records attained by some of his most noteworthy cinema contributions.

The red-blooded appeal of "The Moonshine Trail," with its stirring scenes in the heart of the Kentucky moonshine territory, which is here depicted in its more human light, is making the production a most popular issue among exhibitors.

Fire Proof Vaults in New Fox Building

Among the completed features of the $2,500,000 new William Fox building at Tenth avenue, 55th to 56th street, sixteen film storerooms or vaults represent the realization of an architect's ideal system for fire-proofing a film depository.

There are sixteen of these vaults, and every one of them has a separate and distinct outlet for air and a specially constructed channel for emergency purposes to absorb combustion if such a necessity ever should arise.

Initial Runs on War Relief Series

Ninety-one Per Cent. of Best Houses Have Booked Series

NINETY-ONE per cent of a possible one hundred per cent of theatres that are absolutely first run houses in key cities and which are located East of Omaha, Nebraska and Dallas, Texas, have booked the Stage Women's War Relief series of pictures being released by the Universal Film Company.

This is the unusual statement, and what is believed to be a record in picture selling, made by Tarkington Baker, Universal's general manager.

William Howard, special sales representative of Universal returned this week from a three months' tour of the country in which he covered every large city east of Omaha, and from the Great Lakes to the Gulf. The result of his trip is almost astounding in that his record booking was accomplished in such a short length of time. The series of famous productions is now assured a nation-wide showing in the best houses in the country. It is also interesting to note that this series of productions are selling at the highest price ever asked for short subjects.

Regarding the series and its wonderful reception in the United States Mr. Baker said: "When Universal officials accepted the proposition of distributing the famous series of Stage Women's productions we had every cause to believe that the exhibitors of the country would be more than willing to pay a good price for the productions in that they are the most remarkable series ever produced. From my past experience I knew the public would appreciate them—would be anxious to see these stage personages and would appreciate the fact that the exhibitor in their territory booked the series.

"The New York office has just received a number of telegrams from exhibitors who have shown the first of the series and every one received has congratulated us on this series and has stated that the patrons of the theatres were highly pleased and entertained. It must be remembered that a number of the stars of this series have seldom played on the stage outside of New York City. But their names are known all over the country. People come to New York every year from all parts of the country to see them in plays and now it has been possible to introduce to the entire country all of the best known stage stars and even more, the famous playwrights and producers themselves—such as David Belasco, Daniel Frohman and Florenz Ziegfeld. This fact alone makes this series not only interesting but of great value to the exhibitor.

"All of the people who took part in this series gave their services free of charge to the Stage Women's Society. As they have always, the actors and actresses have donated their services to a worthy cause. No other profession existing gave more to the cause of the soldiers than did the actors. They put their souls into this work and the result is that excellent short dramas with all-star casts were produced. I can only say that any exhibitor who fails to take advantage of this series is short-sighted.

"Universal," Mr. Baker said, "considered itself fortunate in being given the task of distributing this series. We have prepared an enormous advertising and exploitation campaign in connection with it. It is a high class series of productions and it is necessary that they be handled in a high class way."

Notable Booking on "Westerners"

Northwest Exhibitors' Circuit Takes the Hampton Film

CONTRACTS were signed this week by James Q. Clemmer, president of the Northwest Exhibitors Circuit, and P. G. Lynch, Seattle manager for the W. W. Hodkinson Corporation, for a complete circuit wide booking of Benjamin B. Hampton's first Great Authors' picture, "The Westerners," the film presentation of Stewart Edward White's famous novel.

This contract covers practically every key city in the entire length and breadth of the Seattle territory and will be inaugurated by a first run at the Clemmer Theatre, Seattle, September 27th, followed by immediate first run in Portland, Tacoma, and Spokane. To cover a booking of this kind, the first big circuit contract ever signed in the Northwest by any of the larger motion picture distributing companies, the Hodkinson organization will lay down four or more prints in the territory for prompt fulfillment of immediate first run dates by the members of the circuit.

Other important first run bookings of "The Westerners" during the past week include a double booking for first run in Cleveland of this big production at Charles H. Miles Grand and Miles theatres, day and date, the first time in the history of either of Mr. Miles' theatres that he has played the same production simultaneously at his two theatres. This Cleveland booking follows the booking of the same production by Mr. Miles' Majestic and Orpheum Theatres, Detroit, for two weeks.

Contracts have also been signed for a day and date first run presentation "The Westerners" at the Columbia and Regent Theatres, Pittsburg. This situation of a big production having simultaneous first runs in two theatres in a city has been markedly one of the indications that big exhibitors in the large cities have realized that powerful productions do not exhaust even a small percentage of the available patronage at advanced prices by a single showing in one theatre for seven days.

"The Westerners" has played day and date first run showings under one ownership, or in theatres having separate ownerships and in the case of "Desert Gold" contracts have been signed in one city for a triple showing in three theatres under one ownership simultaneously.

Longer runs and duplication of runs simultaneously is only a matter of big pictures as "The Westerners," "Desert Gold" and one or two other of the season's new productions are revealing.



Universal now informs us in its big ad that the greatest love story ever told is "The Right to Happiness," which opened at the Park theatre August 30

"Yankee Doodle" Deal

Going further in its success of attaining a record-breaking business, Sol Lesser announces that his New York Exchange has closed bookings for the Poli Circuit of New England for "Yankee Doodle in Berlin" and the Mack Sennett Bathing Girls. Ira H. Simmons, manager of the New York Exchange, closed the deal which includes week runs at the Poli theatres in the following cities: New Haven, Hartford, Waterbury and Bridgeport, Connecticut, and Worcester, Massachusetts.



Harry Fraser, leading man in "Through the Ages," a feature production to be made at New Orleans by Harry Levey during the advertising men's convention, Sept. 21 to 25, for Universal

"Six Feet Four" Taken by Loew Circuit

So favorable an impression has the American Film Company's new six-reel special, "Six Feet Four," made upon the big exhibitors of the East that it has been booked by the Loew circuit of New York City for playing dates covering a period of sixty-three days, starting October 6, at one of the highest prices they have ever paid.

The contract was signed by Mr. F. H. Mitchell, who expressed his pleasure in being able to treat his public to a picture of western life that departs from type and ranks as real screen literature. In the words of the New York Telegraph: "While it has all the ingredients of the usual western feature, it has a great deal more besides. It has by no means conventional twists of plot, and it has at least one punch in every reel."

The New York office of the Company reports that indications are its previous records will be exceeded by more than 100 per cent on "Six Feet Four" bookings.

Universal Work Stopped by Forest Fire Smoke

For the first time in the history of picture making at Universal City, California, the studio and location work was retarded one day late last week when the smoke from forest fires formed a smoke screen and obscured the sun from view. This fact was received in New York in a telegram from Charles Hertzman, Universal City, publicity manager. According to the telegram the forest fires were raging on the nearby mountains.

Another event of unusual interest at Universal City last week were the beginning of the photodrama "The Peddler" on the same day that the story started in The Saturday Evening Post.

Supporting Cast Named for Vitagraph Star

Vitagraph has completed the cast which will support Corinne Griffith in her next feature, "The Tower of Jewels," which was written especially for her by Lucien Hubbard. It will include Webster Campbell, Miss Griffith's new leading man, Henry Stephenson, Maurice Costello, Charles Halton, Estelle Taylor, Edward Elkas and Charles Craig. Tom Terris will direct.

Officials Endorse Fox News

Governors and Senators Follow in Wake of President Wilson on Big News Film

FOLLOWING closely the endorsement of President Wilson, William Fox, president of Fox Film Corporation and editor of Fox News, has received from five United States Senators and two Governors of states letters of endorsement for his superlative screen magazine and news service.

Unqualifiedly these representative Americans wish William Fox success. Governor Charles H. Brough extends to Fox News "the official welcome of the State of Arkansas to the advent of one of the greatest news films in the world." To Hon. W. L. Harding, Governor of Iowa, Fox News "enters the educational field at a moment when it is most needed."

To Hon. Morris Sheppard, United States Senator from Texas, the coming of the Fox News "is in line with the best part and progress of the times, and it is needless to say that I wish you unqualified success."

Senator John B. Kendrick, of Wyoming, says: "The progress of the world depends upon the dissemination of knowledge among all peoples, and no one, I think, will dispute the statement that the motion picture is one of the most wonderful agencies ever devised by men for spreading information." The advent of Fox News appeals to Senator Kendrick as "another step in the progress of the nation."

To Senator Wesley L. Jones, of Washington, "the motion picture newspaper is of greater interest to most motion picture audiences than any other part of the program. I want to congratulate you upon making it part of your service."

The senior Senator from Florida, Hon. Duncan W. Fletcher, says in his letter to William Fox: "You have launched a very ambitious enterprise, one full of possibilities for entertainment and enlightenment, and I wish you every success."

To Senator Gilbert W. Hitchcock, of Nebraska, Fox News, "can perform a most useful function so far as the public is concerned."

Alice Joyce Soon Seen Again

Vitagraph Announces "The Winchester Woman" Is Scheduled for Early Release

VITAGRAPH is soon to release "The Winchester Woman" with Alice Joyce in the title role. This announcement will be welcome to the many admirers of Miss Joyce who have not had an opportunity to see her on the screen since she appeared in "The Spark Divine."

Following "The Winchester Woman," Miss Joyce will be presented in "The Vengeance of Durand," the unusual story by Rex Beach, which will be the first of a series of superfeatures by twelve of America's foremost authors, and then will come "Pride," on which she is now at work. Miss Joyce benefited greatly by her month's rest at Hot Springs, Va., and has now caught up to her schedule.

In "The Winchester Woman," which was written by Charles Stokes Wayne and put into picture form by Arthur Edwin Krows, Miss Joyce has departed from the type of character by which she is best known. She is not "a daughter of luxury." On the contrary, she portrays a good looking young woman of fine breeding and instincts, who has become almost notorious in a small city through the murder of her husband, for which she is tried and acquitted. The story deals with her life in a rural village under an assumed name, and the blackmailing of a disreputable newspaper reporter who knows her past. She tries to live the quiet simple life of the village, adapting herself to her new surroundings—a character at variance with the roles with which she has been associated in the past.

Lucille Stewart Joins Fox

Popular Player Is to Support William Russell in "Eastward Ho" Now Filming

LUCILLE LEE STEWART, well known as a star, has been signed by William Fox to support William Russell in "Eastward Ho," which is now being photographed at the eastern studio of Fox Film Corporation.

Miss Stewart has had a varied and successful career on the screen. Since she was signed by David Wark Griffith for the old Biograph Company at an insignificant salary she has devoted all her attention to the silent drama, and by sheer ability has risen to stardom.

For more than two years she was a star with the Vitagraph company. Her most recent appearance was made in "The Perfect Lover," where she was the leading woman for Eugene O'Brien.

Miss Stewart was born in Brooklyn, N. Y., educated there at the public schools and Erasmus High School and after leaving school appeared for a short time in vaudeville. Mr. Griffith signed her to a contract, but later when he asked her to go to the Pacific coast studio, she refused. Her first appearance on the screen was made at the age of sixteen.

In "Eastward Ho," which Emmett J. Flynn is directing, Miss Stewart is cast as a society girl—a type of role with which she is familiar, and in which she has done the best work of her career.

Charles Giblyn, one of the best known of motion picture directors, whose most recent work was the production of "Upstairs and Down," with Olive Thomas as star, has been selected by Thomas H. Ince to direct Dorothy Dalton in her third Ince picture.

American's Officials on Extensive Tour

Walter Niebuhr, president of the American Cinema Corporation and Holmes C. Walton, sales manager of the concern, left New York this week on an extensive tour of the principal cities of the country. They took with them prints of the first two American Cinema productions.

Mess. Niebuhr and Walton will stop off at Chicago on the first leg of their journey. There they will confer with Watterson R. Rothacker of the Rothacker Film Manufacturing Company, concerning the making of prints for the American Cinema productions.

In addition, they will select locations for billboard advertising in the Windy City. Already the names of the American Cinema Corporation stars are well-known to the frequenters of Broadway, and it is Mr. Niebuhr's plan to extend the scope of outdoor advertising in Chicago and other strategic points throughout the country.

Paramount-Artcrafts Ready Sept. 28

The Paramount-Artcraft releases for September 28th are "The Egg Crate Wallop," a Thomas H. Ince production with Charles Ray as the star, and "Widow by Proxy," a Marguerite Clark subject.

"The Egg Crate Wallop" is destined, according to Famous Players-Lasky, to score the biggest success of all the Charley Ray pictures to date.

Colleen Moore appears as Ray's leading woman and prominent character roles are portrayed by J. P. Lockney, Otto Hoffman, George Williams, Jack Connolly and others.

Nigel Barrie is leading man for Marguerite Clark in her subject.

Constance Binney Tours in Stage Play

Constance Binney, who will make her debut as a motion picture star in the Realart picture "Erstwhile Susan," adapted from the stage play of the same name, has gone on tour in the play in which she made her first appearance as a star on the New York stage, "39 East." "Erstwhile Susan" has been completed and will be one of the first Realart releases.



Here are two Vitagraph stars, Corinne Griffith and Antonio Moreno



A long line waiting patiently outside the California theatre, Los Angeles, to see Nazimova in her latest Metro feature, "The Brat"

Universals Shown in Buckingham Palace

What is perhaps the most unusual recognition ever given a short American subject was the showing in Buckingham palace of three "Cyclone Smith" Universal western photodramas, starring Eddie Polo. The palace attache charged with selecting photodramas for the entertainment of the royal family, selected the three "Cyclone Smith" dramas at the Trans-Atlantic exchange, Universal's London distributing office. It was the first time that a short American photodrama has held the attention of Their Majesties and their guests.

The information that the royal family had seen and enjoyed the Universal photodramas came from two sources Sam Polo, a Universal player and a brother of the famous star, received the information in a letter from Eddie Polo, and Carl Laemmle, Universal's president received a cablegram from the manager of the Trans-Atlantic office, confirming the fact.

Seventh National Film Company Soon at Work

The National Studios are buzzing with activity under the able management of Production Manager Bernstein, six companies now working at top speed and arrangements made for a seventh to start as soon as a new director, who is now in the cast, arrives.

William Parsons, President of the National Film Corporation, has purchased the picture rights to three of the most popular fiction works ever written, namely, "The Kentucky Colonel," by Opie Read, "Hearts and Masks," by Harold McGrath, and "Mary Minds Her Business," from the story which is now appearing in the Ladies' Home Journal. He is now negotiating for the rights to one of the biggest of Broadway successes, which same will be used as a vehicle for Billy Rhodes upon the completion of the one now in the making, "Hearts and Masks."

Sam Wood, assistant director to Cecil B. DeMille, has been rewarded for his long service under the DeMille banner and will assume the duties of a full-fledged director at the Lasky studio within a few weeks.

McRae's Oriental Expedition

Great Mass of Equipment for Serial Production; Cost Will Be $400,000

THE equipment and material which the Universal company is shipping with the Henry McRae oriental expedition to make a serial production is stupendous.

Mr. McRae is directing Marie Walcamp in her current serial, "The Petals of Lao-Tze," which will be filmed in the Far East.

The estimated cost of the trip for the serial is $400,000. Eighteen people instead of nine persons as was previously announced are making the expedition which left Universal City on September 13. The company will remain in the orient for six months, and "The Petals of Lao-Tze" will contain the historical settings of many different lands.

The weight of the chemicals shipped with the expedition totaled over three tons, 1800 pounds of sulphite of soda, 200 pounds of hydroquinone, 2,000 pounds of hypo and numerous other necessary chemicals for a complete film laboratory are included in the baggage.

The electrical equipment weighs over 10,000 pounds and is a miniature motion picture plant in itself. All the light effects that can be obtained in the most modern studio will be available for the McRae expedition in the orient. Spot-lights, flood-lights, arc lights, and electrical matches, in fact every imaginable sort of electrical contrivance, make up the $15,000 equipment.

Five thousand pounds of fireworks and flares are part of the baggage required for the filming of the night scenic effects.

Four moving picture cameras and 175,000 feet of film were shipped from Universal City for the expedition.

All the baggage is securely packed in tin-lined cases, and he McRae company carries more than a hundred such receptacles.

Fox Staff Gets Able Writers

Scenario Department Plans Surprises for Season; Well Known Authors Join

NEW Plans, just completed, and already in part effective by Fox Film Corporation for broadening the scope of their scenario department, promise to make this important branch of William Fox's production activities absolutely the leader in its field, according to an announcement just made.

Many entirely novel and unique ideas will be inaugurated in the preparation of the coming productions, and it is freely asserted that the staff now under the direction of Hamilton Thompson, Fox scenario editor, will furnish Fox stars with stories of a character and quality hitherto unsurpassed and rarely equalled.

Eminent authors have already contributed to the Fox program. Zane Grey's story "The Last of the Duanes" is William Farnum's latest starring vehicle. Louis N. Tracy gave to that Fox star, "Wings of the Morning." William Macleod Raine's well known story, "Eastward Ho" is now in process of making with William Russell as the featured artist. Edgar Franklin furnished the story for the photoplay, "The Web of Chance" which Peggy Hyland has found well suited to her talents. The scenario of "If I Were King" was done by E. Lloyd Sheldon, and William Farnum now is at work on this deluxe production. Frank L. Packard is responsible for "From Now On" starring the athletic George Walsh. Forrest Halsey has just sold to William Fox an original story, "Flame of the Flesh."

Julia Burnham, a writer on the staff of Fox Film Corporation wrote the original story "Lure of Ambition," which Theda Bara recently completed.

Firm Stops Slapstick Comics

Bull's-Eye Will No Longer Produce the Rough and Tumble Brand of Merriment

NO more slap-stick comedies from Bulls-Eye.

On instructions from Milton L. Cohen, Bulls-Eye president, Nat Spitzer, west coast studio manager, has wiped the Bulls-Eye comedy slate clean of everybody and everything connected with the old-type of comedy. According to Mr. Cohen, his firm will hereafter produce and release only "situation" comedies. The change in the Bulls-Eye policy affects many of the personnel of this concern who have been in its employ since the firm was organized.

In a statement Studio Manager Spitzer said: "New studio; new comedies. We think there's nothing too good for the movie fans in the comedy line. For the past five years I have either been distributing or producing 'slap-stick' comedies. Year after year the public's interest in that sort of production has been on the wane, until today there are but a few of the so-called successful producers of rough-neck comedies, the most of whom are subsidized by dramatic producers, who release the comedies along with their regular features, usually at a loss. The public does not care for too apparent foolishness on the screen."

The change in the Bulls-Eye plans will not affect the other releases of that firm, stated Mr. Spitzer, which are: The Gale Henry comedies, the Sunset-Burrud Legends of the Wilderness, the Weakly Indigestion and the new Holly Comedies, production of the latter having already started.

O'Brien at Work on Third for Selznick

Eugene O'Brien, who has been ill at his home in New York for several weeks, has recovered and it is announced at the Selznick studio this week that he has started work on his third Selznick attraction, "The Broken Melody," by Ouida Bergere. This production will follow Mr. O'Brien's first two Selznick pictures, "The Perfect Lover" and "Sealed Hearts."

An important fact in the production of "The Broken Melody" is the announcement by President Myron Selznick that he has engaged William P. S. Earle to be Mr. O'Brien's director. Mr. Earle arrived at the Fort Lee studios from the coast late last week. Lucy Cotton will be leading lady.

Labor Heads Indorse "World Aflame"

Unique tribute to a motion picture was paid last week in Salt Lake City, when all the delegates to the annual convention of the Utah Federation of Labor marched in a body to the Empress theatre to review Frank Keenan's "World Aflame." The audience also included the Mayor, Chief of Police, members of the Rotary Club of Salt Lake, and a number of members of the state legislature.

Subsequently, the labor convention passed resolutions "subscribing to the sentiments expressed in the picture, and heartily indorsing the photoplay."

"The Miracle Man" at Moss' Broadway

How a patriarch credited with remarkable healing powers turned out to be a healer of diseased hearts as well, is the striking theme of "The Miracle Man," which moved from the Rivoli to Moss' Broadway theatre, September 21. Thomas Meighan and Betty Compson are the featured players in this unusual photoplay production, which was directed by George Loane Tucker.

"The Miracle Man," whose original run at the George H. Cohan theatre was under the direction of B. S. Moss, and which has just completed a two week engagement at the Rivoli, returns to the B. S. Moss management at the Broadway theatre.



Bessie Barriscale, featured in the Robertson-Cole production "Her Purchase Price"

"Title More Valued than Story"

Hampton Believes It Has More Box Office Power

"IF I were to define box office more emphasis on the title of drawing power, I would put the play than I would on the story."

So said Jesse D. Hampton, former pioneer book and tobacco exploitation expert, discussing the advertising possibilities of "A Woman of Pleasure," a Pathe Special, starring Blanche Sweet.

"That may sound like a revolutionary statement, but successful book sellers, and manufacturers of other trade marked products, whose names are household bywords, agree with it in toto. It is more a question of getting attention, because like names of books, picture titles either attract or repel by their appeal.

"This statement does not underestimate the star, author, or director, because I am taking for granted that the production is completed and the picture is ready for the exhibitor to exploit. This then is the time when the title becomes alive and active and plays its part in making the picture a box-office attraction.

"If the title has money making possibilities—and every title should be conceived by the wide-awake producer with that idea foremost in mind—then the exhibitor has something around which he can build his appeal. If the title is a winner, all advertising should focus around that title.

"In all fairness to himself, the exhibitor should never tell the story to his patrons in any of his advertising, or run an advance synopsis in his program. To arouse the interest and keep that interest at high pitch, is the exhibitor angle for bringing patrons into his house. Anticipating is always better than realization.

"Take some of the biggest box-office bets, and see if the name, the title, didn't play a bigger part in the first flush of success than the story.

"Of course, these successes had a good story to back up their title, or else they would never have lasted, or have been permanent successes. But the title is the lure, your snappy show window, your interest-arouser, the magnet at the box office!

"The biggest book sales that we ever had in history were of stories with titles that attracted, with names that just flooded the mails with orders. The same thing happened in a nation-wide campaign for a smoking tobacco, you may have on your desk this minute, or a cigarette you may be smoking. After the title did its work, the book, the tobacco did its bit in keeping the patrons sold.

"In 'A Woman of Pleasure,' the same double-actioned combination is in evidence. The title is one that exhibitors can exploit to the fullest, and the story guarantees the title. 'A Woman of Pleasure' written by James Willard, first made its success as a melodrama, running for three seasons at the Adelphi theatre, London. Besides the title, the story is a clean wholesome heart drama that mingles tears and smiles in a measure that has box office value stamped all over it."



Bert Lytell is worried as to how he is to drape Thea Talbot in this scene, but many will envy his part in "Lombardi, Ltd.," Screen Classics production

Four World Features Scheduled

An Eye to the "Different" Apparent in the Variety

WORLD PICTURES announced to exhibitors the release of four stellar photoplays on the program for October. These four screen productions, "The Oakdale Affair" directed by Oscar Apfel with Evelyn Greeley as the star; "Woman of Lies," starring June Elvidge; "The Black Circle," with Creighton Hale playing the lead, and "The Arizona Cat Claw," starring Edythe Sterling, visibly show an effort on the part of World Pictures to produce pictures of a "different" sort with a vigilant eye to their box office value.

"The Oakdale Affair," starring Evelyn Greeley, is scheduled for October 6. It is an original story from the pen of Edgar Rice Burroughs, well known as the author of the "Tarzan" stories and has a complication so thrilling as to readily stand comparison with the best Conan Doyle's Sherlock Holmes' tales. One of the novelties in the picture is the employment of a trained bear. Among those supporting Miss Greeley are Corrine Uzell, Charles Mackay, Reginald Denny, Maude Turner Gordon, Ben Johnson, Eric Dalton, Albert Hart and a couple score more. Oscar Apfel handled the direction.

On October 13, "Women of Lies" follows with June Elvidge in the star role. Forrest Halsey, a prominent magazine contributor, wrote the story and J. Clarkson Miller composed the continuity. Gilbert Hamilton directed the picture. Earl Metcalfe, who has acted with distinction in previous World Pictures will play the leading role opposite Miss Elvidge. A notable supporting company includes Charles Mackay, Gaston Glass, Lillian West, J. Laffey, Mrs. Fannie Cogan, J. Arthur Young, Marion Barney and others.

October 20 marks the release of "The Black Circle" with the favorite, Creighton Hale in the star role. Raymond C. Hill wrote the original story and Giles R. Warren adapted it for screen production. Mr. Hale will have Virginia Valli playing opposite him and the remainder of the cast includes Jack Drumier, Walter Horton, Clarette Clare, Edwin Denison, John Davidson, Eva Gordon and others of like repute.

On October 27, a truly novel picture, "The Arizona Cat Claw" with Edith Sterling as the star, is scheduled for release. This is a western melodrama of an altogether new type and gives Miss Sterling, who is an equestrienne of unlimited talent, an opportunity to display her unusual horsemanship. Leon T. Osborne is presenting Miss Sterling. William Bertram directed the picture and Charles Mortimer Peck created the original story. Among those supporting Miss Sterling are Gordon Sackville, Pauline Becker, Steve Clementi, William Quinin and Leo Maloney.



Lou Tellegen attempting with but a modicum of success to "hypnotize" Geraldine Farrar in a moment between scenes at the Goldwyn studios

St. Louis Exhibitor Takes Fox Output

Joseph Erber, progressive manager of East St. Louis's largest and most up-to-date theatre, has contracted with the Chicago exchange of Fox Film Corporation to handle all first run pictures of this largest motion picture concern in the world. According to F. White of the Chicago Fox office, Mr. Erber will show the films on the same dates as they play the Fox theatres in St. Louis. Four days of capacity business, from 11 A. M. to 11 P. M. with "Checkers," the Fox special feature, as the attraction, introduced Erber to the Fox program.

Real Press Book for "Lightning Bryce"

The Arrow Film Corporation is having prepared an unusual press book on its new serial "Lightning Bryce." It is said that this press book will contain nothing but material that can be utilized by exhibitors in exploiting the serial.

The publicity department of the Arrow Film Corporation is also preparing a fifteen-page colored insert for the trade papers. It is intended to advertise "Lightning Bryce" in a bigger way than any other serial has ever been advertised. A special advertising campaign has been arranged by Arrow for each of the state right buyers who have bought the serial. Special service will be given each of these exchanges, a number of novelties have been prepared and an unusual line of paper is being made by the Otis Lithographic Company.

A good part of the United States territory has been sold by Arrow as well as practically all of the foreign rights.

Strikes Galore, Still Prices Go Up

A strike of street car men on suburban lines, a strike of trolley employees in the city, a strike of telephone operators, a policemen's strike and more rain in the last month than usually falls in a whole season—that's the hard luck which Walter R. Scates, a Realart branch manager, cites as having flaunted itself this summer in the faces of Boston exhibitors. But, Mr. Scates hastens to add, it has not dampened the spirits of the exhibitors or long affected their profits.

Even now, the Realart man points out, with Boston confronted by the prospect of a strike of all union labor in sympathy with the discharged police force, there is no indication of worrying on the part of the theatre men. Indeed, they have recently advanced admission prices very generally throughout the New England territory, and none of them, so far as Mr. Scates has been able to learn, has had occasion to regret the action.

Myron Selznick announces that he has purchased an original story from Ouida Bergere, entitled "The Melody of Youth," which will be used as a vehicle for Eugene O'Brien.



Kay Laurel, former Ziegfeld Follies favorite, featured in special productions by the J. M. Sheer Company

Real Life-Drawing Is Made by Hy Mayer

With the advent of a new and novel motion picture of fashions milady can now not only see the latest creations but learn about the materials from which they are made as well.

Hy Mayer, whose drawings have amused and interested you for these many years, has lately produced a motion picture called "Dame Fashion Decrees" which seems bound to tickle the vanity of womankind. In it he has managed to introduce the very latest fashions of Paris and New York in such an interesting way as to make it a film that the ladies are sure to rave over.

First Mr. Mayer draws on the screen a picture of a model clothed in some new and ultra fashionable garment, then the model is brought to life and the actual coat, suit or gown shown just as it would look when worn at the opera, the afternoon tea or during milady's auto ride.

Jack and Harry Cohn have made distribution arrangements through the leading independent exchanges.

"Volcano" Books Well

Proof that a Broadway first-run is not essential to the success of a production is advanced in the big list of Hodkinson contract bookings on Augustus Thomas' timely Artco production, "The Volcano," starring Leah Baird, which has been played or is scheduled for early presentation in hundreds of the nation's most popular theatres. Particularly is this true of the New York territory, where the Hodkinson manager, Marx Nathan, succeeded in getting early play dates on "The Volcano" at Jack Springer's Symphony and 77th Street Theatres, A. J. Wolf's Adelphi and David Picker's Bronx enterprises, the Ellsmere, the Victory and the Spooner.

Goldwyn Branch Shifts

The organization of Goldwyn's twenty-two exchanges that they may be in every way equipped to handle Goldwyn's rapidly growing business, has been perfected to a point where few more changes in the management are contemplated. R. D. Burdge, who went to the Pittsburgh branch the first of September, has been appointed permanent manager and Ben Fish, who has been in Pittsburgh, has gone to Denver temporarily.

Much Expected of Farnum's Film

Berst Tells of Bigness and of the Cast in Support

EXHIBITORS with their ears to the ground in anticipation of forthcoming productions of the "bigger and better" species will find a matter of more than usual importance in the increasing number of reports from reliable sources that have been reaching the east concerning the forthcoming production in which Dustin Farnum will star and which is said to be making rapid progress at the Louis J. Gasnier, Astra Studios, at Glendale, Calif.

Indications are not wanting that that popular star's next feature is to set a new standard of magnificence and massiveness of production for Mr. Farnum and that the story which it picturizes calls for settings, costuming and cast entirely out of the ordinary. Information is now to hand from Los Angeles from J. A. Berst, who recently made the Western trip to give his personal attention to the work on the production now being directed by Colin Campbell and supervised by Louis J. Gasnier. Mr. Berst enjoys a wide reputation for carefulness of action and conservativeness of statement and consequently value attaches to his present pronouncement on the forthcoming Farnum production, temporarily titled "The Honor of His Family."

"I am more than gratified," Mr. Berst states, "by the condition and progress of the new Farnum offering I have found upon my arrival, and from what has already been accomplished as well as from the skillful and expert provision made for the scenes still remaining to be filmed I feel not the slightest hesitation in assuring the members of United Picture Theatres and exhibitors in general that Dustin Farnum's production to follow 'A Man's Fight' will prove from very viewpoint, whether of story, settings, directions, or cast, ample repayment in artistic and box office value for the long thought out plans and large expenditures devoted to the forthcoming offering by the officials of United and its advisory board, for the result, it is certain, will be a photodrama of extraordinary magnitude and appeal and a new standard of excellence for the Farnum productions.

"It is a fortunate coincidence that our recent arrangement with Mr. Gasnier to make the United western productions at the Glendale studios we have at hand the ruggedly magnificent island of Catalina, which lends itself so opportunely to the filming of many of the exterior scenes called for in the story selected. We will be able within a few days to abandon the present working title of "The Honor of His Family" and announce the permanent title, which will at once connect the forthcoming production with the name of one of the most famous European authors, and when that announcement is made the peculiar suitability of Catalina to our story will become apparent."

The cast, now first announced and which will support Dustin Farnum in the feature, comprises Winnifred Kingston, in the leading feminine role; Andrew Robson, Ogden Crane, J. Palvez, Sidney Payne, Fanny Midgley, Evett Mitchel, Tote Du Grow, Pearl Levier, Madame Mastine, Charles Clary and Wedgwood Nowell.

Educational's Expansion Policy

Hammons Outlines the Production Plans Now Arranged

CLOSE on the heels of the announcement of the enlarged Educational Films Corporation of America, by merger with two other motion picture concerns, with capital increased to $2,500,000, comes a statement from Vice-President E. W. Hammons outlining the production plans which have been so far arranged. With the intention being to extend the supremacy of the Educational organization in the production and distribution of short subjects on a world-wide basis, new production has been planned to conform with the exhaustive study of market conditions which Mr. Hammons has conducted during the past twelve months.

There has been an undoubted shortage of single-reel material, and the arrangements which Mr. Hammons has completed will provide a continuous source of new film to meet this demand. Five cameramen, each with complete equipment, have been established in European cities, and are to be permanent additions to the Educational staff. These men are to devote their entire time to the production of short-subject negative, of scenic, travel and educational value, which will be edited and titled in New York, and distributed through the Educational organization. This new group of five men, in combination with the official Red Cross cameramen, and the Educational cameramen at work in the United States, constitutes the largest number of staff photographers now engaged in exclusive short-subject production for any single organization.

Mr. Hammons bears emphasis on the fact that while increased capital makes it possible to increase the volume of production, it is the unusual value of five years' experience in the making of single-reels that holds up the Educational standard of quality. He points to the Bruce subjects as an example, and states that the experience gained in the making of eighty scenic films during the past five years is of greater consequence in determining the quality of the new Bruce Scenics for 1920 than any amount of money available for production. In Europe, single-reel production has practically been at a standstill since 1914. In hundreds of European theatres, the Bruce Scenics and other "Educational" subjects are sold regularly on contract, and European audiences thoroughly enjoy scenic films of "Educational" quality. But European producers will find no short and easy road to the duplication of this quality, and can only attain it through hard-earned experience.

The policy of scenic film producers, who announce that from five to thirty thousand feet of negative is "shot" for the making of a single-reel, Mr. Hammons characterizes as "amateurish" and extravagant waste. "It is never necessary to secure such an amount of negative if the cameraman knows his business and what he goes after. We prefer to spend a liberal portion of the cost of this excess footage in the employment of unusually good men, who command good salaries, are thoroughly competent and can deliver results. Literally, the woods are full of the type of men who simply grind out so much film for a day's work, and we try to avoid that sort by a very wide margin. Our men in the field return negative that is 85 per cent usable—not only satisfactory, but of sufficient quality to command the very highest prices in the scenic and educational field."



Betty Blythe, in the Goldwyn production, "The Silver Hoard"

Shifting Population at Universal City

Universal City, California, one of the film capitals of the world, probably has the most changeable population of any city on earth. Normally its inhabitants number about 1500. This includes the executive staff of the movie town, the technical department, which includes artists, architects, carpenters, electricians, and the many other mechanics and artisans employed in planning and building the "sets," the laboratory department, with its hundreds of film experts and sundry other attaches.

But each of three directors may require "mobs" on the same day. The call for the "extras" goes forth, and the next day several thousand new faces appear at Universal City.



Selznick Pictures offer Eugene O'Brien in "The Perfect Lover," distributed by Select

Kay Laurel's Cast

J. M. Shear, Shear and company, producing a series of special features starring Kay Laurel, who was last seen on the screen as leading woman for Wally Reid in "The Valley of the Giants," and who was the featured member of the cast seen in Rex Beach's, "The Brand," announces the supporting members of the cast in Miss Laurel's first Shear production. Robert Elliott, E. Fernandez, R. H. Fitzsimmons, Olive West, Tom Burroughs, Miss Saville, James Hill and Fred Dalton are seen in the principal supporting roles. Jack O'Brien, who has directed such well known stars as Mary Pickford, Virginia Pearson and others, is personally directing Miss Laurel in her first picture for Shear and company. Larry Williams, formerly of Famous Players-Lasky, is cameraman.

Ben Grimm Goes to Select from Wid's

Ben H. Grimm, best known in film circles through his connections with motion picture trade publications, has been added to the publicity staff of Select. Mr. Grimm has had both editorial and advertising experience on daily newspapers. Grimm transfers his services to Select from the staff of *Wid's Daily*, of which he was associate editor. Before the war he was on the staff of the *Moving Picture World*. After serving in the air services, United States Army for a year and a half, he returned to the *World* and a short time later went to *Wid's*.

Selznick's National Ad Company

Contracts closed this week by Lewis J. Selznick place the Selznick Pictures Corporation in the front rank of national advertisers. The culminating move in the campaign to keep Selznick Pictures constantly before the theatre-going public of the United States was the placing of a large order for space in the three Curtis Publishing Co. publications, *The Saturday Evening Post, Ladies' Home Journal* and *Country Gentleman*. This brings the total appropriation for the campaign for the coming year up to one of the largest amounts ever expended in a similar length of time by any company.

Comedian to Resume Work

Word Received from Coast Indicates Harold Lloyd Recovers from Injuries

THE first definite information reaching the Pathe office regarding the condition of Harold Lloyd, the noted comedian, since President Roach of the Rolin Film Company wired east that he was not seriously injured, was contained in a telegram received last week by the Home Office from Manager Carmichael of the Los Angeles Pathe Exchange.

According to Mr. Carmichael, Lloyd has now sufficiently recovered to warrant the statement that he will be able to resume work on his new $100,000 series of two reel comedies, within the next four weeks.

Mr. Carmichael's telegram, dated September 16, stated:

"Saw Lloyd today. He looks fine. His face not injured in any way. Eye doing nicely. Will not be affected. Worst feature loss of part of thumb and index finger which can be easily camouflaged. He expects to be able to work in a few weeks. Personally feel his future will not be affected in any way."

For several days it was feared that Lloyd would be out of the running, so far as screen work was concerned. It was thought that one eye would be lost, but the fears were unfounded, because there will not be a mark on his face.

Lloyd could delay his return to the screen until after the new year, if it were necessary, for he is now four months ahead of his schedule. The benefits of working ahead of schedule is manifested in the case of Lloyd, for he would have been placed in a dire predicament if he were not ahead of his work when he was laid low by an accident.

Pathe has already listed for release four of his new $100,000 offerings, which include "Bumping Into Broadway," "Captain Kidd's Kids," "From Hand to Mouth" originally known as "When Do We East" and "His Royal Slyness."

"The Brat" Breaking Records

Two Crandall Houses Report High Mark Exceeded; Take Entire Year's Output

"THE BRAT," the latest Nazimova production to be released by Metro, broke house records for attendance recently when it was shown in the Metropolitan and Knickerbocker, two of the seven big Crandall theatres in Washington, D. C. The showing at the Metropolitan, Washington's largest and finest motion picture theatre, commenced on Sunday, September 14, and the attendance was unprecedented.

An extensive publicity campaign had preceded the showing, and only part of the crowds that sought admission to the theatre would be accommodated. The day following, "The Brat" was shown at the Knickerbocker, and the results were quite as remarkable as at the Metropolitan. Special musical programs were provided in honor of the occasion, and box-office records in both of these theatres were completely demolished, while the box-offices continued to turn 'em away.

News of the gratifying results of "The Brat's" presentation was communicated by Harry M. Crandall, proprietor of the Crandall theatres in Washington, to George W. Fuller, manager of the Metro Exchange in the National capital. Mr. Fuller, in turn, forwarded the message to the home office in New York. The result of the showing demonstrated anew the great drawing power of the Nazimova productions, and indorsed the soundness of Mr. Crandall's judgment in recently booking the entire Metro output for 1919-20 for his chain of seven Washington theatres.

Carewe Head of Organization

Lines Up with Pathe; Soon Leaves for France; "Right to Lie" First Picture

EDWIN CAREWE, for many years one of the foremost directors of motion pictures, has formed his own producing unit, and will distribute through Pathe, according to an announcement from the Pathe offices this week. In his five years as director for Metro, Mr. Carewe recorded some of the best known screen achievements of the period, and his association with Pathe is expected to result in further triumphs for him.

The certificate of incorporation of the Edwin Carewe Productions, Inc., names Mr. Carewe as president and Harry Cahane, of New York, as treasurer. Mr. Cahane has become prominent in motion picture production affairs recently through his association with the Albert Capellani Productions, Inc.

Mr. Carewe plans to produce no more than four big special features yearly. He is going to Europe shortly to produce Paul Potter's famous stage play, "The Girl of the Moulin Rouge," which very likely will be third of his series of independent releases through Pathe. Dolores Casinelli will be the star, and Mr. Carewe proposes to take an entire technical staff on his trip.

Already through Adolphe Osso, who is now abroad looking after the foreign division of the Cahane interests, Mr. Carewe has made all plans for his European trip. Upon his arrival in France, Mr. Carewe will be guest of the French Society of Authors and Composers.

"The Right to Lie," Jane Murfin's most successful work since "Lilac Time," the play in which Jane Cowl made a hit several seasons ago, will be Mr. Carewe's first production for Pathe. Dolores Cassinelli, the noted "Cameo Girl" beauty, is star of the special production, which Pathe will release in seven reels as one of its biggest specials of the year.

Mr. Carewe's studio staff, including Assistant Director Wallace W. Fox, Cameraman Frank Zucker, Assistant Cameraman George Hommel and Technical Director Jack Shultz, will accompany Mr. Carewe on his trip abroad.



Harry Levey, Universal's Industrial Dept. Chief, supervising a picture campaign for the state

Campaign to Exploit "The Vigilantes"

The Arrow Film Corporation will shortly start an advertising campaign to exploit the seven-reel feature, "The Vigilantes." This picture was made by the D. W. Griffiths associates, and has already been released. "The Vigilantes" is to the West what "The Birth of a Nation" was to the South. It is said to be a massive production, with wonderful scenery and direction and excellent photography. Arrow is state righting this picture, and a good part of the country has already been sold and in some territories the picture has had successful runs.

Bessie Barriscale a Doctor in Her Latest

Bessie Barriscale in her latest photo-play, "Kitty Kelly, M.D.," a Robertson-Cole production released through Exhibitors Mutual, is seen in the role of a woman doctor in a small mining town in the West and the situation developed when the whole male population of the town suddenly decides to become ill creates a real screen comedy. Epidemic after epidemic hits the male element until all the women in town are wondering what can the matter be. "Kitty Kelly, M.D.," is the reason of course.

Robertson-Coles on Five St. Louis Screens

Robertson-Cole productions distributed by Exhibitors Mutual completely held St. Louis, Mo., on a recent Sunday when five of their features were playing in the theatres there and all of them were heavily advertised. The showing occurred without any special drive or effort although a glance at the amusement pages of the St. Louis papers of that day would lead one to believe that it was the result of a big Robertson-Cole campaign.



Edith Johnson, prominent in the supporting cast of "Smashing Barriers" Vitagraph serial

Players Re-engaged by B. A. Rolfe

Four of the players who appeared in "The Amazing Lovers," the first B. A. Rolfe production to be presented through A. H. Fischer Features, Inc., have been re-engaged to play important parts in "The Red Virgin," which the Fischer firm is now casting for immediate production. They are Sally Crute, Marc McDermott, E. J. Ratcliffe and John L. Shine.

The engagement of this quartet indicates the calibre of the cast that will enact the newest Rolfe production. With additions to be made the cast will be in the nature of an all-star assemblage.

An Exceptional Feature with Pearl White

As proof that a serial can thrill, mystify and grip the interest of the public without once resorting to physical "stunts" and what has justly become known as serial trickery, Pathe pointed to its release on November 9th, "The Black Secret," based on the novel, "In Secret" by Robert W. Chambers, and starring Pearl White.

"The Black Secret" is a modern story of love, romance and adventure and mystery, and is entirely free from such serial "kokum" as master crooks, supernatural beings, mysterious bands of conspirators and "the papers."

Fineman Goes West

B. P. Fineman, president of the Attractions Distributing Corporation, which releases the Katherine MacDonald productions through the First National Exhibitors' Circuit, and the Burlingham Travel Pictures through the Famous Players-Lasky Corporation, left last Tuesday for Los Angeles, accompanied by Henry Herzbrun, secretary, counsel for the Attractions Distributing Corporation.

Rothacker Scenics Sold for Scandinavia

The Rothacker Film Manufacturing Company is in receipt of a cablegram from its foreign agent, David P. Howells, at Stockholm, Sweden, that he has disposed of the Scandanavian rights to the Rothacker scenics "Outdoors."

Big Battle Scene in Neilan Film

Historical Moments Relived in "The Eternal Three"

AN elaborately staged screen spectacle of Custer's Last Fight, known historically as the famous Sioux Massacre of 1876, will be one of the big moments in "The Eternal Three," Marshall Neilan's adaptation of "Bob Hampton of Placer," the story by Randall Parrish, which will be Mr. Neilan's initial release through First National Exhibitors' Circuit.

Custer's Last Fight is one of the best descriptive parts in Mr. Parrish's story. The heroic battle offers Mr. Neilan a great opportunity for visualizing, as an adjunct to his dramatic narrative, one of the most important events in the westward march of civilization.

"It is my ambition to stage a screen version of this famous battle that will be a genuine accomplishment in motion pictures," said Mr. Neilan. "Although it is only one of many features in 'The Eternal Three,' every modern facility in motion picture production will be employed in this effort, including the taking of views from an aeroplane.

"As stated by the author of the book himself, however daring the pen, it cannot but falter when attempting to picture the events of three hours of victorious defeat. The wonderful description of this battle, by Mr. Parrish in 'Bob Hampton of Placer,' proved one of the most popular topics of discussion in speaking of the merits of the book. If the motion picture is truly more effective than the printed word, and every facility of staging motion pictures can bring it about, this visualization of the last gallant stand of the Old Seventh should prove the most fitting description ever accorded that great dramatic event in American history."

The story of Bob Hampton is conceded to be the best work of Randall Parrish, whose many popular books have placed him among the foremost writers of western stories. Among his other works are "When Wilderness Was King," "My Lady of the North," "My Lady of the South." "Sword of the Old Frontier," etc. Laid in Montana and Wyoming at the time of the Sioux uprising in 1876, the action of the plot culminates in the dramatic description of the Custer Massacre, where Bob Hampton, after fifteen years of exile, receives his great opportunity of "fighting with the Old Seventh" and straightens out a tangle of many years' duration which brings happiness to various persons whose future he has shadowed.

Thousands of people will be used in these big scenes which will be staged in the locale of the story. In the cast will be such well known artists as Marjorie Daw, Lewis Stone, Mahalon Hamilton and Wesley Barry, Mr. Neilan's little freckle-faced actor. Other players are now being cast for the various characters of the story.

Mr. Neilan has just returned to his studio in Hollywood, after spending a month in New York.

Big Expedition on Way to Wilds

Famous-Lasky Working with Museum of Natural History

TELEGRAMS recived by W. O. Hurst, production manager of the Educational Department of Famous Players-Lasky Corporation, announce that the expedition, including Cornelius Vanderbilt, Jr., which the Educational Department sent into British Columbia to film rare animals for the Paramount-Magazine, has arrived at Banff, Alberta, and is ready to start on the second leg of its journey into an unexplored part of the Canadian Rockies. In sending the expedition Mr. Hurst is working in co-operation with the American Museum of Natural History, which is trying to obtain motion pictures of several rare animals of which it has no specimens in its collection.

From now on, for the next month, the party will be beyond the reach of civilization except by courier. They are going through a part of the Canadian Rockies which has never felt the foot of a white man, and will have to depend on the instinct of their guides rather than on definite data regarding topography and direction. It is in this section, which is in the heart of the big game territory of the Canadian Rockies, that the party expects to find the rare animals for which the American Museum of Natural History is seeking. The party is expected to be gone six weeks, it is said.

Despite the enormous cost of the expedition, which will entail the employment of numerous native guides and assistants, beside a big pack train, Mr. Hurst planned the expedition because of the unusual entertainment and educational value which lies in pictures of rare animals and in unexplored parts of the earth. It is estimated that the expedition will cost $50,000.

"The Paramount-Magazine," said Mr. Hurst, in outlining his plans, "has long been looked upon as the standard in the magazine type of motion pictures, and in sending this party into the unexplored wilds of the Canadian Rockies we are merely pursuing our policy of obtaining the very best photographic material possible. We have staff camera men stationed all over the world, shooting interesting scenes for the magazine, and the pictures we hope to procure on this expedition will be along the lines we have laid down in making the magazine—to obtain unusual, interesting and entertaining subjects wherever they may be found."

George H. Sherwood, acting director of the American Museum of Natural History, is enthusiastic over the rich scientific data which the party plans to obtain.

The expedition is headed by L. W. Hutchins, who has established a reputation for the successful conduct of parties into the obscure places of the earth. It was Mr. Hutchins who headed the famous Lorenz expedition in its search for the buried treasures of the Incas, in the mountains of Peru. He is an experienced motion picture man and has made a number of pictures for scientific and governmental bodies, and on this expedition will act as director in the motion picture work.

Young Cornelius Vanderbilt, Jr., is going with the expedition as a reporter for the New York *Herald*, this being one of his first assignments.



Fox Film Corporation declares William Farnum has another great character part in "The Last of the Duanes"

Pathe to Release "Twin Pawns"

THE list of features scheduled for fall release by Pathe, has been augumented by the addition of "Twin Pawns," a drama in five reels, starring Mae Murray.

"Twin Pawns" was produced by the Acme Pictures Corporation and directed by Leonce Perret, the noted French director—the same combination responsible for "The Thirteenth Chair," a production now breaking all records for Pathe distribution.

The latest Pathe attraction, adapted by Mr. Perret from "The Women in White," Wilkie Collins' famous novel, is thoroughly Americanized and modernized, and contains numbers of costly big scenes and elaborate interior sets.

The advertising accessories arranged for "Twin Pawns" are the most elaborate any exhibitor could desire on a screen production. The campaign book is recommended by Pathe as a model and is assuredly one of the most attractive ever issued on any Pathe picture. The frontispiece is the work of a master artist, showing Miss Murray, as the sister of wealth, with a beautiful Russian wolfhound at her side looking into a mirror.

Commensurate with the largeness of this production, Director Perret surrounded Miss Murray with the finest type of supporting cast in which Warner Oland, the "prince of screen villains" has a prominent part. J. W. Johnston, cast in many popular features, and Henry G. Sell, favorably known by his fine leading work in serials, are others who have leading roles.

Miss Murray, who at times has been referred to as "the maid of many moods" exhibits all of them in the production of "Twin Pawns." The attractive young star plays a dual role, delineating twin sisters whose respective environments are totally diversified. Throughout the drama the roles call for characterizations which run almost the entire gamut of the human emotions.

Mr. Perret's direction is a noteworthy feature of "Twin Pawns." Since coming to America he has directed many spectacular productions, such as "The Unknown Love," "Lafayette, We Come" and "The Thirteenth Chair," the latter being the crowning achievement of his career in the United States.

Locations and settings in "Twin Pawns" are effective in their versimilitude to the scenes demanded by the story. Costly draperies and furnishings are said to be used with a lavish hand in the wealthy steel magnate's home. On the other hand, the soridness of slum dwellings is accentuated in the poverty-stricken flat in the first part of the story.

Acme Production Dated for Program of Sept. 28

Dillon to Direct Bert Lytell's Next

Jack Dillon, who has had a varied career on the stage, before the camera and as a director, has been chosen by Director General Maxwell Karger to direct Bert Lytell's next Screen Classics, Inc., production, "The Right of Way," by Sir Gilbert Parker. "The Right of Way" follows Bert Lytell's characterization of Tito Lombardi, the man modiste in "Lombardi, Ltd.," by the Hattons.

Ovey Comedy Is Ready

The first release of a new brand of Gayety Comedies, featuring George Ovey, has been completed. The first comedy of the new brand is entitled "Dropped Into Scandal" and was written and directed by Craig Hutchinson, who is in charge of production for all comedies made by the new corporation.

George Ovey is supported by Lillian Biron and a feature cast.

In the new Ford Educational Weekly, "Animal Antics," which is distributed through Goldwyn, the cameraman pays a visit to one of our largest zoos to catch the wild animals at play.



Bessie Love is always cheerful, never more so than in Vitagraph's "Over the Garden Wall"

Where Stage and Screen Part

Holubar Points Out That in Scenic Requirements They Are Widely Separated

"ALTHOUGH the stage and the screen may be closely allied in some of their phases, such as relate to plot and dramatic action, they are as far removed as the poles in the matter of scenic requirements. The stage attempts to create an illusion, while the screen faithfully mirrors nature.

This statement was made by Allen Holubar of Universal who is one of the directors in the motion picture world who have achieved the highest success.

"Since Edward Gordon Craig introduced the new impressionistic art to the theatre there have been many theories—some sensible and others pure buncombe—advanced and tried out in connection with stage settings and lighting effects. Some have proved practical for the theatre and others were quickly discarded. Some of the innovations appealed to the theatrical producers because of their economy of construction and transportation, while they pleased an audience because of their absolute simplicity—a relief from the elaborate productions to which the managers of the realistic school had accustomed them.

However, none of these innovations apply to the motion picture production, for, as I have before pointed out, the screen and the stage differ fundamentally so far as the settings are concerned. Stage settings for the spoken drama must convince only the human eye, which may be easily deceived. A certain combination of lights on certain plain backgrounds may create an illusion that will satisfy in the theatre. Canvas and paint may be made to give the effect of reality. But the stage setting for the motion picture must be made for the camera lens, which is a thousand times more keen than the human eye. Nothing but Nature, pure and unalloyed can be employed for the motion picture. Anything else would be so palpably unreal as to excite laughter instead of admiration.

Rippling lights will never suggest Niagara Falls on the screen, nor a deep shadow a forest. If we must have a cataract on the screen, it must be the real article or an actual reproduction. No half-way measures will deceive the eye of the camera.

First Picture of Formosa Ever Made

The September 28th release of the Paramount-Burton Holmes Travel Pictures, titled "Taihoku, the Metropolis of Formosa," is said to have the distinction of being the first motion picture of Formosa ever issued. The views were taken by Herdord T. Cowling, Mr. Holmes' chief cinematographer, who returned early this year from a long trip to out-of-the-way corners of the Orient.

Pathe Offers "Gay Old Dog" October 2

Pathe Exchange has fixed upon Nov. 2 as the date of release of "A Gay Old Dog," a feature for which great popularity is confidently expected, offering, as it does, four names with undisputed drawing ability.

John Cumberland, Hobart Henley, Mrs. Sidney Drew, and Edna Ferber, the writer, are those whose names are counted on to make this production go over big.

Corinne Griffith's feature, following "The Climbers" by Clyde Fitch, which is now nearing completion, will be "The Tower of Jewels," written especially for the Vitagraph star by Lucien Hubbard.

Two latest Prizma pictures in nature's colors are "Eden of the Pacific" and "The Hell of the Yukon."



Tony Gaudio, cameraman who has joined Louis Mayer to photograph Anita Stewart's pictures

About New Pictures

Darrell Foss is the first actor engaged by Maxwell Karger, Director General, for May Allison's support in "The Walk-Offs," to be picturized by Screen Classics.

Constance Talmadge's second First National picture, which like "A Temperamental Wife," is an Emerson-Loos production, has been definitely titled "A Virtuous Vamp" instead of "The Bachelor," as it was originally called.

V. P. Whittaker, general representative of Select Pictures Corporation, is making a tour of some of the western exchanges in the interests of the sales department.

Mary Miles Minter, director William D. Taylor and the entire company which supports the star in her initial Realart picture, "Anne of Green Gables," returned to New York City last week. They have been away for almost two months, making exterior scenes.

William Seiter, who for the past eight months has directed Mr. and Mrs. Carter De Haven in their many comedy successes, has been selected by William Parsons, president of the National Film Corporation, to direct Billie Rhodes in her forthcoming production, "Hearts and Masks," from the novel by that name by Harold McGrath.

Ann Little and Jack Hoxie, co-starring in "Lightning Bryce" at the National Studios, are shooting the final scenes of the eighth episode, under the direction of Paul Hurst.

World Pictures will have ready for distribution this coming week a new Prizma natural color picture, entitled "The Last of the Seminoles."

Alice Joyce is making rapid progress on "Pride," the story by William B. Courtney, in which she again assumes the "daughter of luxury" type of character.

"In Honor's Web" offers Harry T. Morey the last opportunity he will have to portray the successful business man and society gentleman for some time to come. In his next feature, "The Darkest Hour," he has a dual role of a society man and a lumberjack.

Tom Moore, president of Moore's Theatres Corporation of Washington, D. C., has fund in "Evangeline," the William Fox big special production of Henry Wadsworth Longfellow's immortal poem, one of the greatest presentations of the year.

"Bird Cliff Dwellers," a study of bird life, has the lead-off position in the Goldwyn Bray Pictograph to be released through the twenty-two Goldwyn exchanges, October 2. Other subjects in what promises to be an exceptional issue, are "Nicea-da-Banan" and "The Origin of the Shimmy, or Getting a Story."

"A Misfit Earl," Louis Bennison's latest Betzwood-Goldwyn photoplay, is now finished, and prints have been shipped to the twenty-two Goldwyn distributing branches throughout the country for release October 1.

Harrison Ford, Famous Players-Lasky leading man, has been selected to play the lead opposite Marguerite Clark in her next production, which will be made in New York.

Colin Campbell is to direct the new Dustin Farnum screen drama for United Picture Theatres, according to an announcement by J. A. Berst.



Mary Roberts Rinehart, whose works are picturized by Goldwyn, just before she embarked on her first air trip

Billie Rhodes Knew Her Right Field

Three marked Billie Rhodes successes in a row would seem to indicate that the little ingenue star knew just what she was doing the day she walked into the sanctum of William Parsons, president of the National Film Corporation of America, after completing work on her last Christie comedy, and announced to the producer of "Tarzan," with whom she had signed to appear in comedies, that henceforth big feature productions were to be her specialty.

"Billie Rhodes is successful because she's so different," remarked Louis William Chaudet, who has directed the dainty star ever since her transition from the two-reel comedies to the big production field.

Work on Harold MacGrath's "Hearts and Masks," Billie Rhodes' second production for W. W. Hodkinson distribution, is progressing rapidly at the National Film Corporation's Studios at Hollywood, California.

Strike No Hindrance to Universal Activities

Despite the fact that many of the West Coast studios are or have been held up from production because of the studio workers' strike Universal at the beginning of this week had by actual count eighteen separate companies working at Universal City. Eleven of these companies were working on super-productions and feature photoplays. The remainder were actively engaged in producing short subjects and serial dramas.

Perhaps the greatest activity centered around the newest Priscilla Dean vehicle "The Beautiful Beggar" which was formerly called "The Virgin of Stamboul," from the story by H. Van Loan. The story which has an Oriental atmosphere will require many massive and elaborate sets and within the past few weeks the studio carpenters have practically completed the sets. Tod Browning is directing Miss Dean.

R. William Neill, who has just finished the actual work of directing "The Bandbox," the first of the Louis Joseph Vance series of pictures being produced by Deitrich-Beck, Inc., and released by the W. W. Hodkinson Corporation, is now devoting his time to the final cutting and finishing touches.

New York is the Film Center

Realart Officials Finding This True Decide Not to Open Foreign Branches

AN investigation conducted by Arthur S. Kane, president of Realart Pictures Corporation, has convinced him that New York has been so thoroughly established as the center of the world market for photoplays that it will be unnecessary for Realart to open foreign branches this year. The foreign business of Realart will be handled exclusively through the general offices.

As John S. Woody, Realart's general manager, states the case: "New York now is virtually only 100 miles from any part of the film world. It has long been regarded as the center of picture activities on the American continents, and as a consequence of the war its sphere of influence has been vastly broadened. For many months the United States have had little or no competition in picture production. Buyers have turned to this market because it was the only one available, and there has developed here as a result a strong buying organization which competing nations, even after they have resumed production, will have much difficulty in uprooting.

"Practically every foreign dealer in motion pictures is now represented in New York. Branch offices, personal agents and general agents are employed. In several instances we have been approached regarding Realart productions by banks which desired to buy for foreign accounts."

Business arrangements can be conducted here, it is pointed out, with the same speed as through representatives in the foreign field. The financial side of the transaction can be carried through in its entirety in New York. And many details can be settled much more promptly right here in the home offices than would be possible in doing business through a foreign branch of the producing organization.

When a picture is ready to be shown to foreign buyers, it is pointed out in the Realart statement, the producer can reach practically every foreign field in half an hour. All that is necessary is for him to use the telephone.

Further than saving time, money and trouble, Realart officials argue, its plan with regard to foreign sales will react to the benefit of the purchaser. Naturally there will be eliminated the large expense of maintaining many offices in all parts of the world.

Samuel Goldwyn Returning

Spent Two Months at Coast Studios on Plans for Production Enlargement

AFTER a stay of nearly two months at the Culver City Studio, Samuel Goldwyn left California last week bound for New York. The head of the Goldwyn Producing and Distributing Corporation may make a few stops for conferences on the way East, but they will not be of long duration, and unless his plans are suddenly changed he will be found in his New York office before the close of this week.

Mr. Goldwyn went to Culver City soon after the Shubert-Woods-Selwyn deal had been consummated, and the capitalization of the corporation increased from three million to twenty million dollars. He was at the production headquarters to supervise the enlargement of the plans of the company, to confer with Rex Beach, Rupert Hughes and Mary Roberts Rinehart in the presentation of Eminent Authors' Pictures and to supervise the starting of the other elaborate photoplays scheduled to follow the fall series, the subjects in which have been completed.

During Mr. Goldwyn's stay on the coast, the studio space was enlarged so that now there are nine fully equipped stages kept in constant use. Jack Pickford arrived to start work on his first Goldwyn Picture, "The Little Shepherd of Kingdom," new directors were added to the working force, and the repertory company, that is proving of great value in the maintenance of superior casts for all of the productions, was enlarged.

Adventure Scenics Passed

Well-Known Men in Northwest in the Corporation; First Four Approved

JESSE G. SILL and H. H. Brownell are two important figures that have supplied the dynamics to the production of "Adventure Scenics" the unique out-of-door pictures recently contracted by Robertson-Cole. The personnel of the "Adventure Scenics" corporation also includes John Rantz, one of the most progressive exhibitors of the Pacific Northwest and owner of the picture palace at Brementon, Washington.

Thirty-one-reel pictures have been arranged for by Robertson-Cole of these registered and trade-marked "Adventure Scenics." The reviewing committee states that for thrill and transcendent beauty, it would be hard to surpass them.

All are graphically titled, so that the essential features, which could not be elucidated by mere display of scene alone—by the law of suggestion, are clarified and happily anticipated by the audience.

Mr. Rantz, who has also won his spurs as a scenario writer, is now at the University of California, busily engaged at working on the preparation of the scenarios. The novelty of "Adventure Scenics" is indicated in the interrelation of a compelling story and pertinent to these visions of hitherto unknown regions. These specially prepared scenarios epitomises the verities by showing man in harmony with Nature.

The reviewing committee of Robertson-Cole are emphatic in their approval of the first four of the releases which include "I and the Mountain," a picturization of the grandeur and enchantment of the Oregon ranges; a graphic illustration of the thrilling shooting of the rapids of the Salmon River, in the State of Idaho, and entitled "The Forbidden River" and "Just Over Yonder," revealing the romance of the Oregon trails; and "The Last Resort," a glowing panorama of the clouded heights and the serene spaces in a National Reserve of this zone.



Vitagraph has purchased the book "Pegeen" for a Bessie Love production

Sales Made by Hodkinson Export Dept.

Foreign sales made during the past week by the Hodkinson Export Department include that of "A White Man's Chance," J. Warren Kerrigan's first in his series of ten Robert Brunton productions, for Brazil to J. De Aragon, representing one of Rio de Janeiro's big capitalists and Brazilian agent for a score of European banking houses.

The Hodkinson organization also announces the sale of Mr. Kerrigan's newest Robert Brunton production, "The Joyous Liar," to Mr. De Aragon. The Gaumont Company of London, which recently obtained "A White Man's Chance" for Great Britain and Ireland, has also purchased the rights to "The Joyous Liar" for the United Kingdom. The negotiations were made through F. G. Bradford, Gaumont manager for America.

Prints of "A White Man's Chance" have already been received at the London Gaumont office.

Improvements Made in Bull's-Eye Studios

An enclosed stage measuring 2,400 square feet, fully equipped with powerful lights and effects mechanisms, is one of the features of the new Bulls-Eye comedies studios on Santa Monica Boulevard, Hollywood. Besides being one of the largest "dark" stages in Hollywood the new Bulls-Eye acquisition contains an elaborate series of cooling vents, making the stage the most comfortable working platform in filmland, according to Milton L. Cohen, president of Bulls-Eye.

Chicago Acclaims a Universal Picture

Reports from Chicago indicate that Universal's production, "The Right to Happiness," opened to a complete success at the Olympic theatre there on Saturday night, September 13. Without one exception the larger Chicago daily papers praised this production as few pictures are spoken of.

A number of the prominent women and men of the city were present and Mr. Laemmle after the performance was congratulated by many of them.

According to many of the photoplay critcis this presentation was the best Chicago has ever witnessed. The Chicago press comments are listed in part as follows.

Lloyd Lewis of Chicago Herald Examiner says, "The acting of Dorothy Phillips in the dual roles of both daughters is superb. In fact her work as the spitfire leader of the reds is by far the best emotional acting she has ever done on the screen. The picture as a picture is forceful and appealing and it will prosper."

MacLinee, critic of the Chicago Daily Tribune, said about Dorothy Phillips—"This time you will admit she does good work, thoughtful work, and in several instances almost inspired work."

Genevieve Harris of the Chicago Evening Post said—"Here is positive proof that D. P. is a great actress and that Allen Holubar is a great director. Here we have an original story up to the minute, based on a vital theme, and presented in such a way that you can't help enjoying its story. The picture is going to be very popular I predict because it appeals to the emotions without insulting the intelligence. It has an unusually dramatic and stirring denouement. Director Hol has handled this story most artistically. Very interesting and well staged are the scenes which begin the story. The work of Dorothy Phillips will delight her admirers and be a revelation to those who haven't considered her especially talented. If you enjoy good pictures you can't afford to miss this."

Select in New Haven; New Branch Heads

In order to relieve the congestion in the New York and New England territories, Select Pictures Corporation announces that October 6 it will open a new exchange in New Haven. Morris Safier, who until the present time has been a salesman attached to Select's Boston branch, has been appointed manager of the New Haven office.

The New Haven branch will be located at 19 Port Sea street, opposite the new Union Station.

General Manager Sam E. Morris, of Select, this week announces that new branch managers have been appointed for two other Select exchanges, G. C. Reid is now manager of the Select branch at Kansas City, succeeding A. H. McLaughlin, resigned, and Ben Rogers, formerly manager of the Fox exchange in Washington, beginning next week will be manager of Select's Boston branch. Mr. Rogers succeeds D. J. Selznick, who sails for Melbourne.

F. P. Signs DeHaven Team

Series of Sixteen Comedies Planned for Them; Augments the Large Comedy Program

STARTING probably in November, the Famous Players-Lasky Corporation will release a series of comedies starring Mr. and Mrs. Carter De Haven. Announcement of the signing of the contract with the De Havens was made during the week by Jesse L. Lasky, First Vice-President in Charge of Production. There will be sixteen comedies in the series, each two reels in length, and they will be known as Paramount-Artcraft Comedies.

The De Havens for some time have been recognized as one of the cleverest comedy teams on the screen. Before going into pictures both enjoyed great popularity in vaudeville and musical comedy, Mrs. De Haven in her independent appearance being known by her own name, Flora Parker. It was at the outset of his career that Mr. De Haven organized the Carter De Haven Vaudeville and Farce Comedy Company and a short time later the De Haven Trio. Following an engagement with Weber and Fields, Mr. De Haven was featured in "The Girl in the Taxi."

Mrs. De Haven, meawhile, was featured as the queen in "The Queen of the Moulin Rouge."

The addition of the Paramount-De Haven Comedies makes a total of seven comedy series to be distributed by Famous Players-Lasky Corporation during the coming year. These include the Mack Sennett, "Fatty" Arbuckle, Ernest Truex, Al St. John and De Haven comedies, of two reels each, and the Briggs and "So This Is America" series of single reelers. Moreover with the Paramount-Post Nature Pictures, Burton Holmes Travel Pictures, Paramount Magazine and Burlingham Scenics, all of single reel length, the Famous Players-Lasky Corporation is enabled to offer to exhibitors the choice of no less than four series of short subjects, a sufficient number, it is pointed out, to supply the entire needs of houses of all classes in this line of productions.

"Turn of Road" is Drawing

King Vidor's Production for Robertson-Cole Reported as in Wide Demand

EXPRESSIONS of approval as indicated in the desire of a multitude of exhibitors to repeat "The Turn in the Road" for return bookings, is evidenced by the multitude of letters, daily received by Robertson-Cole and Exhibitors Mutual through whom the picture is released.

"The Turn in the Road," one of a series of successes of that youthful writer and producer, King W. Vidor carries an especial appeal, not only to the regular patron of the screen, but also to that varient in amusements, the lovers of a story redolent of the soil. While there are intense moments of big drama in "The Turn in the Road" and a succession of strongly, contrasting situations, its emotional quality and perspective of the homely and human currents of the average life are the factors that are the indication of this, plays wonderful attraction worth. All these simple and delightful touches to this story are so deftly projected that there is no line of demarkation between the tears and laughter so fast they follow. These are brief hints to the wide range of the salient points of this play.

That there is an insistent demand for the screen play which reflects the quest of the soul for solution of the vexing problems that beset it, especially if the setting and background make for beauty, reality and hint of hope and promise, is evidenced in the record of this subject.

Cosmopolitan Advances Art

Acquisition of Noted Artists for Poster Work a Distinct Achievement

ONE of the most important of recent announcements comes from Cosmopolitan Productions, Inc., which for some time has been negotiating with famous artists, colorists and painters to obtain their signatures in order that they execute all of the art work of Cosmopolitan Productions.

The names of Howard Chandler Christy and Penrhyn Stanlaws, artists of international repute, head Cosmopolitan's list.

Mr. Christy has already executed for Cosmopolitan Productions an exquisite art accompaniment for their first feature, covering everything from posters, 4-sheets and panels to a vividly beautiful painting of Marion Davies, star of the production illustrated.

Mr. Stanlaws, too, has completed already a de luxe art accompaniment to another Cosmopolitan Production, the name and stars of which have not yet been disclosed.

George Kerr Baker and Henry B. Eddy, celebrated colorists, are mentioned among the artists of renown who have placed their signatures to long-time contracts with Cosmopolitan Productions. Mr. Eddy is an honor graduate of Harvard University. In the Fine Arts course there he specialized in Aesthetics, and more particularly in the theory and practice of color.

It is the idea of Cosmopolitan officials to use in important theatres paintings by famous artists of the star of the feature, and to photograph these master pieces of art so that exhibitors in small and large cities may use them in their lobby displays, an aid to exhibitors which has never before been attempted.

The art work alone on the initial Cosmopolitan Production, which bore Mr. Christy's signature, ran into several thousand dollars for a single painting, the benefit of which is reaped by exhibitors and showmen throughout the country.

The signing of these artists is a distinct step forward in the exploitation of feature productions, and one which has already attracted the most enthusiastic attention.

Two House Organs for Kansas City Doric

Adolph M. Eisner, manager of the Doric Theatre at Kansas City for the Curtis interests, announces the publication and installation of two widely different "organs."

The first is a "house organ" of twenty pages, handsomely illustrated and with a highly calandered cream cover in two colors. In addition to many newsy items about the stars and coming attractions, Mr. Eisner has secured some commercial advertising which helps the cost of each of the weekly editions.

But the second "organ" is solely for musical purposes and is now being installed at the Doric at a big expense. It is heralded as an exceptional musical instrument in tonal qualities.

Manager Eisner declares that the season opened big with Douglas Fairbanks in "His Majesty, the American."

Cody on Second of Trio of Society Satires

Having completed "The Beloved Cheater," the first Lew Cody production specially made by Louis J. Gasnier studios, preparations are being made for the second of the three society satires dealing with the romantic phases of sex relationship.

The first Cody special was written by Louis J. Gasnier, the producer, in collaboration with his star. The second Cody picture, one proposed story for which has been discarded as not being of the "new idea" standard set by the premier production, also will be a Cody-Gasnier plot, according to present indications.

Joseph A. Debray will be chief cameraman, with Denver Thompson in charge of lightings and William Howard, head of the property department.

Third Perret Feature Through Pathe

Leonce Perret, the French director, has contributed his third big success to the list of Pathe features in "The Twin Pawns," a five-reel melodrama starring Mae Murray in a most becoming characterization. Mr. Perret's features have appeared twice before on the Pathe schedule, "The Thirteenth Chair" and "The Unknown Love" being the predecessors to "The Twin Pawns."

This production will introduce Mae Murray to Pathe patrons, and, judging from the interest being manifested in "The Twin Pawns," as indicated by the heavy bookings on the picture, the introduction will be most successful. The play is an adaptation of Wilkie Collins' celebrated novel, "The Woman in White."

Unique Drive on W. H. Feature Picture

One of the most unique exploitation campaigns ever devised for any motion picture is now being launched by W. H. Productions Co. on their six reel production, "Everybody's Business," now being sold on the State Right market.

Upon reviewing the picture, one of the officials of the American Legion communicates as follows:

"I want to thank you for the opportunity afforded me recently to review 'Everybody's Business.' Above all I believe it will do much to accomplish one special purpose, namely to enlighten the public on the methods pursued by the Bolshevists in their efforts to create lawlessness, disorder and unrest among the working classes. I sincerely hope that you can arrange to have it produced in every motion picture house in the United States, and you may count upon us for our hearty co-operation in every way possible."

There is not a home in the country which does not hold a veteran of the war—a member of the American Legion. Through this gigantic and powerful organization which will be composed of approximately four million men every home in the United States will hear and learn and want to see this production, because it is everybody's business to be enlightened on the insidious powers at work on the very roots of society, and it is everybody's business to recognize as poison the foul tricks employed to undermine their homes and their happiness.

Not only the American Legion is standing firmly back of this photoplay, but every patriotic national civic organization, every school, college and community center is pledging its help. These organizations are arousing a great interest in "Everybody's Business."

In addition, H. C. Witwer's novelization of the story which will appear in serial form in the newspapers will also give nation-wide publicity to the production.

Author Likes Adaptation of His Story

"One of the most delicately performed operations of transplanting I have ever known," is the way Pelham Grenville Wodehouse describes the Albert Capellani picturization of his novel "A Damsel in Distress," soon to be released by Pathe.

Rather against his inclinations, Mr. Wodehouse attended a private screening of the comedy at the Pathe office. "You see," he explained afterwards, "while I had confidence in Mr. Capellani as a producer—I must have had, else I should never have consented to allowing the story to be adapted for the films—I was just a trifle perturbed as to what might happen in the process, not only of picturizing the tale, but in replacing the locale into America. Now, I am delighted to say that I think Mr. Capellani has done splendidly. He has caught the spirit of every character and preserved carefully in the transformation from England to America.



The Fern Theatre at New Orleans is described as typical of the most comfortable suburban theatres. It is said to be very cool during the summer months and also capable of being heated during the winter

Woman Makes Notable Trip

Eleanor O'Keefe of Chester Beecroft Firm Back from Central Powers Trip

ELEANOR O'KEEFE, who is scheduled to arrive from Copenhagen this week, has achieved a feat of travel altogether unique. Miss O'Keefe, who has been recognized as one of the most brilliant minds in the films world, went abroad early in July in the interests of the firm of Chester Beecroft of 501 Fifth avenue, New York, in which she is a partner. She left ostensibly to visit the Scandinavian Film Agency at Copenhagen, but advices just received by Mr. Beecroft show that she has been successful in carrying out a carefully laid plan to go through Norway and Sweden and then from the Danish Capital to Hamburg, Berlin, Vienna and Warsaw.

It is doubtful if this extraordinary journey through Germany, Austria and Poland has been accomplished by any commercial traveler, male or female, since the Central Powers declared war. It is more important to us to note however, that Miss O'Keefe is unquestionably the first representative of the motion picture industry to make it, and her return, with the story of her adventures and the invaluable information she has acquired, is being awaited with the keenest eagerness by her associates.

"It has always been our policy," Mr. Beecroft told a representative of the NEWS yesterday, "to conduct our business on first-hand knowledge of conditions which prevail in the countries in which we operate. In the summer of 1917 I visited England, France, Scandinavia, Finland and Russia in order to study the special difficulties under which the film market of Europe was being operated while the war was at its height. Immediately upon my return I started, in conjunction with the Scandinavian Film Agency, to lay the pipes for a general distribution of American films. With the greatest care we selected a line of representative subjects that we knew were especially keyed to our market. When I returned to Europe last winter, we had acquired the European rights to six big special pictures, about twelve special productions of more than average merit, a serial, four series of comedies, a series of Scenics and a selected series of ten of our greatest stars, such as Hayakawa, Barriscale, Warner, Barrymore, etc., and to this list we have been constantly adding until we now have the greatest variety and the most formidable array of high-class American film ever selected for European distribution, much of which is now available to buyers for the various open territories.

"Our personal studies and strong connections are making it possible for us to place this film to the utmost advantage in the Allied and Neutral countries, but we believe that we have scored a remarkable feat with regard to the Central Powers.

"Our next campaign, which we will be ready to launch soon after Miss O'Keefe arrives, will be the extension of our territory to include world rights on big productions, and possibly the organization of a producing plant of our own."

Confers in Chicago

William L. Sherrill, President of The Frohman Amusement Corporation returned to New York on Monday, September 22d, stopping off in Chicago where he met Mr. Goldburg, General Manager of the Corporation. A conference was held at the Congress Hotel at which time the enlarged policy of The Frohman Amusement Corporation was determined, and it is expected that Mr. Sherrill will shortly announce a program of releases that will be the most pretentious ever attempted by an independent motion picture producing organization, but sufficient information was gathered to publish the fact that the contract with Texas Guinan was renewed for a second series of thirteen two reel productions to be made upon a still larger scale than the first thirteen, that the Mack Swain Comedies will be continued and a regular staff of writers engaged to write original stories to fit the unusual and peculiar abilities of that comedian.

There is a serial now being produced at the studios of The Frohman Amusement Corporation, and in addition to this it is gleaned that no less than five super-features will be produced and released during the year 1920.

Prior to his leaving for Chicago Mr. Goldburg closed contract with Lee L. Goldburg, General Manager of the First National Exhibitors Circuit of Louisville, Kentucky, for the Texas Guinan two reel Western and Mack Swain single reel comedies for the State of Kentucky. This contract closes out every state rights territory in the United States excepting the West Coast.

Buys Robt. W. Chambers Tales

Isaac Wolper has secured the exclusive modtion picture rights to all the available novels and stories by Robert W. Chambers. There are forty-four books now, and the contract secures him the picture rights to Robert W. Chalmbers' future literary output; also "Slayers of Souls" now running in Heart's Magazine. Isaac Wolper says:

"I am very happy to have consummated this deal which I consider the biggest contract in these days of famous authors' pictures. I am now organizing the Robert W. Chambers Production Corporation with Mr. Chambers taking active part in the corporation and it is my intention to make no more than five productions per year. I will adhere to my policy of making the biggest and finest feature productions that brains and money can create and I want them to be productions which exhibitors will insist on playing for long runs.

"I will also adhere to my policy of giving the director who will be in charge of these productions absolutely free hand in all matters pertaining to the making of each production, from the continuity to the finished product on the screen. I will place no cost limit on any Robert W. Chambers picture. This will also be a matter in full control of the director.

"Furthermore, I will place no time limit whatever for the completion of each picture, because a director cannot do justice to the production and himself unless he can forget the time element altogether. The reasons my policies are successful are that I have always given a director unlimited financial support and his own organization. I have as yet made no final choice of a director but I am of course negotiating. It is obvious that a director with such tremendous responsibilities placed upon him must be an exceptionally big man.

"There is a rumor that a certain producer has advertised that he controls the picture rights to the Robert W. Chambers' stories. I am quoting on the authority of Mr. Chambers when I say that this producer has only the screen rights to four short stories of Mr. Chambers.

Ricord Gradwell Out of World Film

It was announced this week that Ricard Gradwell has resigned as president of World Film, but remains a member of the Board of Directors. Milton C. Work is to succeed him, it is stated.

Briton Busch, in addition to his duties as treasurer, will assume the position of general manager.

Professional Section at Your Service on Page 2829

Famous-Lasky Enters Canada

Distributing System Extended and Six Branch Offices Are Planned

THE Famous Players-Lasky Corporation will immediately extend its distributing organization to Canada, it was announced last week, and the formation of a company for this purpose has already been completed, the concern to be known as Famous-Lasky Films, Ltd.

Six branch offices will be established covering all districts of Canada and these exchanges will operate along the same lines as employed in Famous Players-Lasky offices in the United States. The personnel to be placed in charge of the Canadian activities of the company, together with other details concerning the new organization were given out last Friday evening by E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation, as follows:

"The formation of the Famous-Lasky Films, Ltd., makes it possible for us to distribute throughout the Canadian territory, the product of the Famous Players-Lasky Corporation in a manner similar to that employed by us in this country, giving the same high calibre of service and establishing the same amount of good will among exhibitors there as we enjoy in the United States.

"With the organization of our own exchanges, operated along the standardized lines now in use here and under the direct supervision of the home office distributing executives in New York, we will be in a position to assure this service to the exhibitors of Canada.

"Six branch offices will be established in Canada. They will be located at Toronto, Montreal, St. John, Calgary, Winnipeg and Vancouver. Selection of offices will take place immediately in these cities and they will be in full operation as soon as it is possible to equip them.

"The same releasing schedule and plans in operation in this country will apply to the Canadian field and exhibitors will be in a position to start right in with our selective booking productions as well as previous subjects. Activities involving the preparation of films and accessories to be used by the new branch offices are already underway and by the time the exchanges are arranged for, the material will be ready so that no time will be lost in starting actual bookings.

"It is with great enthusiasm that we welcome this opportunity of serving Canadian exhibitors in the presentation of Paramount-Artcraft pictures.

"In charge of the Canadian organization will be George W. Weeks, who leaves his post as manager of the Famous Players-Lasky exchange at St. Louis, Mo., to become general manager for Canada. William A. Bach of the home office will be second in command. R. E. MacIntyre, special representative, will install the systems and standardize the work of the offices. M. Milliken will be in charge of the Calgary branch."

"With Money No Object—"

Exhibitor's Touching Confidence Is Shock to Certain Producing Company

THE man at the desk fell back into his chair dazed. Two pieces of paper slipped from his limp fingers and fluttered to the floor. "Save them," he gasped. "Save them!" Then he lapsed into unconsciousness.

Just when he recovered is not apparent, or important. But he did recover, despite the shock he had received, and it is as a result of the recovery that this amazing story, unparalleled in the annals of motion picture journalism, has come to light.

The man sent the two mystic scraps of paper by registered special delivery mail to New York—and then, strange to say, the scene in his own office was practically re-enacted. The second recipient denies he fainted, but there is reliable authority for the statement that he wasn't "quite right" for the rest of the day.

The third man into whose hands these mystic papers fell is the author of this story, and the manner in which he is writing it probably gives the best evidence of the effect the papers have had upon him.

The story has its beginning in Orange, Texas, but the first chapter as herein noted is based upon an incident in the office of Diaz Callahan at Dallas. Mr. Callahan is an energetic, enthusiastic booster for a certain brand (name deleted by modest producer) of motion pictures which just now are being introduced to the exhibitors of America under a trade mark consisting of a tube of art paint and an artist's palet.

The man in New York who recuperated on a golf course in Connecticut is Arthur S. Kane, president of the aforementioned producing organization which has a trade mark consisting of a tube of art paint superimposed by an artist's palet bearing the words R..... P.....

One of the two scraps of magic paper was a check for $25—and the other was a letter, explaining the check. The check was made payable to the concern using the tube-palet—Realart Pictures trade mark, was drawn at Orange, on the Orange State Bank, and bore in the corner the inscription: "a/c Brady, Minter, Liberty Theater, Orange, Tex." This inscription was taken in Realart circles to indicate an emphatic desire on the part of the exhibitor to insure for his theatre first call on the pictures of the stars named.

But the knockout was in the letter.

"Gentlemen, enclosed you will find check for $25, for which I am asking you to hold contracts open until I can see you Sunday—and then if we fail to trade, you may use the $25 if you care to for any inconvenience I might have caused you.

"Thanking you and hoping to see you Sunday, I am, Respectfully, J. A. Stewart, Liberty Theatre."

Metro Gets Heavy Bookings

The countrywide response by theatre circuits and individuals exhibitors to Metro Pictures Corporation's policy, recently inaugurated, of "fewer and better" pictures has come in the expected but none the less gratifying form of more extensive and longer bookings, according to Metro officials.

Telegrams daily from Metro exchanges and from exhibitors themselves reveal the fact that not only is the first Nazimova picture, "The Brat," being booked, but also the initial trio of Screen Classics, Inc., specials, "Please Get Married," starring Viola Dana; "Lombardi, Ltd.," with Bert Lytell in the stellar role; and May Allison's first under the new policy, "Fair and Warmer." In addition, motion picture managers and owners are coming into the branch offices to contract for the entire Metro output for the coming year.

Among the latest of progressive concerns to book the entire product of the Nazimova Productions and Screen Classics, Inc., studios released through Metro, are the Turner and Dantin Circuit, in California, which has picture theatres in Sacramento, Stockton, San Francisco, San Jose, and Berkeley; the Family Theatre, Jackson, Mich.; the Regent Theatre, Muskegon, Mich.; and the American Theatre, Oakland, California.

Fischer Organization Is Very Active

As may be judged from the manner in which it is acquiring screen material, A. H. Fischer Features, Inc., will have a busy production season. The firm now owns a number of stories by Robert W. Chambers for picture purposes, and having just arranged for a supply of original scripts by Charles A. Logue, well known scenario writer and one of the founders of the corporation, an active schedule will be needed to absorb the material secured.

Though only one company is now operated consideration is being given to plans for the formation of another company. If these plans materialize, as they doubtless will, one company will probably be engaged in converting the Chambers stories into film form while the other will be devoted to filming the Logue 'scripts.

The Fischer organization is well prepared for such expansion. The former Thanhouser studios in New Rochelle, N. Y., renamed the A. H. Fischer Studios and Laboratory after being purchased by Mr. Fischer, afford ample space and equipment for an additional company with the two improved stages. As a matter of fact the facilities are adequate to accommodate the needs of three or four companies.

The firm is concentrating its efforts on the production of special features, which are being put on in accordance with the principles of showmanship under the personal direction of B. A. Rolfe, who is sponsor for the company's output. These principles call for the production of pictures of exceptional drawing power and artistic merit. As being the basis of such pictures, the Chambers and the Logue stories were acquired.

BIG FOUR DENIES RUMOR OF GOLDWYN RELEASE

LAST week rumors had it that the product of United Artists Corporation—the "Big Four"—would be handled through the Goldwyn Distributing Organization.

When this report was called to the attention of the United Artists Corporation Home Office, it was stated that absolutely nothing was known of such a move.

Nevertheless, at the instance of several of the more conservative trade papers, who had heard the story and who naturally wanted absolute verification before publication, the Home Office wired to Hiram Abrams, who is at the Coast, to ascertain if any semblance of truth lay back of the report.

Mr. Abrams has wired back an unqualified and absolute denial.

The Reader Has His Say

(*Continued from page 2766*)

name in print that he just cannot refrain from "telling us all about things?"

We have not been at any time and are not now prejudiced against this gentleman or the product of the producing concern he represents and would buy from him as readily as any other individual or organization any time we are convinced that he has something we need and will sell it at a price that is fair and equitable.

We merely reserve the privilege of crediting ourselves with knowing what we need, when we need it and how much it is worth to us.

I again proclaim and maintain that the Northwest has at least one duly constituted, properly organized, progressive and prosperous independent exchange.

J. T. Sheffield.
Greater Features, Seattle.

Luna Amusement Co. Spreading Interests

The Luna Amusement Company, Herbert H. Johnson general manager, is fast becoming an exhibitor power in Indiana, according to report. It operates the Luna theatre, Lafayette, Ind., and has now purchased the Lyric theatre, Fort Wayne, Ind. Mr. Johnson will be in personal charge of the house.

The company is to increase its capital to $500,000 and is negotiating for the purchase of several large theatres in the State.

Theatre Helps Salvation Army Drive

A unique stunt was put over by the Strand Theatre, Aberdeen, S. D., when doughnuts, made from the recipe used by the wife of the captain of the local Salvation Army at Verdun, were dispensed to patrons of the theatre, to add to the home service fund for the Army being raised in South Dakota. Over two hundred and fifty dollars was raised in this manner.

C. W. Gates is manager of the Strand and in charge of Salvation Army relief work for his block.

"Lombardi" Shown In West

Premier of Metro Release Featuring Bert Lytell at California Theatre

"LOMBARDI, LTD.," Bert Lytell's first Screen Classics, Inc., special production released by Metro under its "fewer and better" pictures policy, had its pre-release showing at the New California Theater in Los Angeles, during the week beginning September 22. It is the second Metro special to be accorded this distinction, as "The Brat," starring Nazimova, recently had a pre-release run of a week at the New California, where the picture established a new attendance record for the house, despite the fact that while it was the attraction there, the city was in the throes of a transportation strike that paralyzed all its transit lines.

"Lombardi, Ltd.," is also the second of the four Metro productions which Fred H. Miller, president, and Harry Leonhardt, productions director, booked "sight unseen" for the highly discriminating audiences that patronize the California. Besides "The Brat," the other two are "Fair and Warmer," the Avery Hopwood farce starring May Allison, and "Please Get Married," the Morosco stage success by James Cullen and Lewis Allen Browne, starring Viola Dana. Other succeeding Screen Classics, Inc., productions are to show at the California as they are released by Metro.

Thirteen weeks of arduous, unremitting labor was required to complete the production of "Lombardi, Ltd." Of the 70,000 feet of film photographed in the entire period a little less than 6,000 feet were finally selected by Director General Karger for the completed picture. Five persons were present in the dark projection room at the big studios in Hollywood when the final work was first shown.

The five present were: Bert Lytell, the star; Maxwell Karger, Director General; June Mathis, adapter of the stage play by Francis and Fanny Hatton and scenario writer; Col. Jasper Brady, film editor, and George A. McGuire, chief cutter. After the final work had been approved, only the lettering of the subtitles remained, and then the completed negative and a positive print were shipped to the home office in New York City immediately.

Eminent Authors Films Ready

Release of "Cup of Fury" and "The Silver Horde" to Be Made Next Month

EMINENT AUTHORS PICTURES, INC., announce that the first two productions by Rupert Hughes and Rex Beach have been completed at the Goldwyn studios. They are "The Cup of Fury," by Rupert Hughes, and "The Silver Horde," by Rex Beach, produced under the direction of T. Hayes Hunter and Frank Lloyd.

Heralded by a great advance publicity campaign, the Eminent Authors have made remarkably rapid progress in production. With three new directors and additional stages at the gigantic Culver City studios, the Goldwyn forces have surpassed expectations. New actors of distinction have been secured for leading roles, and five of the Eminent Authors have travelled from New York to the coast to cooperate. Mary Roberts Rinehart and Basil King are now at work in the studios. Gertrude Atherton is returning to California for her second production. Rex Beach and Rupert Hughes were there when "The Silver Horde" and "The Cup of Fury" were in process.

Betty Blythe, Myrtle Stedman, Curtis Cooksey, Hector Sarno and Robert McKim are all members of the company Frank Lloyd has directed for the Rex Beach picture. Forest fires were encountered in the state of Washington, but some of the greatest fighting scenes ever shown were shot at Lummi Island and at Seattle. The silver horde of salmon add their fascination.

In "The Cup of Fury" are Helene Chadwick, Rockliffe Fellowes, Florence Deshon, Herbert Standing, Sydney Ainsworth as the leading members in a cast personally selected by Rupert Hughes.

Following the completion of the two Eminent Authors productions now ready for titling and editing, come Basil King's "The Street Called Straight," Gertrude Atherton's "Perch of the Devil," Leroy Scott's "Partners of the Night," and Mary Roberts Rinehart's "Dangerous Days." The first production by Gouverneur Morris will be announced later, when he goes to the Goldwyn studios for the winter. The second productions by Rex Beach and Rupert Hughes are said to have been decided upon, but no announcement will be made until the return of Samuel Goldwyn from the coast.

Herrington Makes Few Predictions

The exhibitors of Pennsylvania are in good financial position and organized strongly according to word received from F. J. Herrington, secretary of the Exhibitors' Booking Association of Virginia and West Virginia. He adds:

"I hope to see the day in the near future when we will hold a convention of, for and by the exhibitors without any interference from the producer or distributor, and when that time comes it will be the exhibitor that will set the scale of prices that they will pay for service. At that time we will be in a position to call the distributors into conference to take up for consideration a scale of prices as adopted at an Exhibitors' Convention, and not as it is today, the producer and distributor set a price and tell the exhibitor that if he does not accept the terms they will give it to his opposition, or they will open up a theatre in his town and if possible put him out of business."



Herman Robbins, General Sales Manager Fox Film Corporation

Community Picture Bureau Shifts Quarters

Southwest headquarters of the Community Motion Picture Bureau were shifted, on September 1, from San Antonio to Dallas, Texas. This is an organization that supplies films of an educational nature to churches, schools and colleges, and does not enter into competition with the exhibitor. W. E. Paschall, who recently left the service of the A. E. F., and who was a lieutenant, is director. The office in Dallas will handle the states of Texas, Oklahoma, Arkansas, Louisiana, Arizona and New Mexico.

Star, Buffalo House, to Run Photoplays

The Star theatre, for almost a half century Buffalo's principal theatre, has been purchased by Buffalo and Rochester theatrical interests, prominent among whom are J. H. Michael, manager of the Victoria and Regent theatres and A. A. Fennyvessy, owner of several big houses in the flower city. The sum involved is said to be in excess of $350,000. The policy of the house for the first six weeks will be feature photoplays to be followed by a regular policy of popular vaudeville and pictures. It is reported that one of the large producing companies is negotiating for an interest in the house.

United Picture Corp. Stock on the Curb

Unusual interest was manifested in the introduction on the curb of the United Picture Production Corporation stock, which is the production factor for the United Picture Theatres of America. This is the first film stock to be brought out since the introduction on the curb some time ago of Famous Players-Lasky.

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"Cherub Devine"
By Sewell Ford

Character of Story: Comedy drama.

Theme: Reputation.

Characters: "Cherub" Devine, rich young Wall Street operator; Countess Vecchi, who came with the house; Mr. Hewington, her father; Nick Walloway, stock broker and society man; Francois Cunetto, blackmailer; Eppings, the butler; Timmins, the head groom; Rimmer, Wall Street pirate; private detectives, neighbors and others.

The Plot: "Cherub" Devine, who has fought his way to fortune at an early age has been endowed with the nick-name of "Cherub" by his associates because of his unfailing good nature and with a riotous reputation by the Sunday press which delights to relate imaginary exploits upon his part and dress up the real ones beyond recognition. Cherub is approached by a real estate agent who offers to sell him a forty-room house, estate and all appurtenances on Long Island. As he has been wondering what to do over week ends, he accepts the offer off-hand and much to the astonishment of the agent, hands him a check for fifteen thousand to bind the bargain. The first night he goes to the new place he finds everything in order but the house seems lonely. In the library he thinks he sees a skirt swish out of the door and finds a handkerchief on the floor—a woman's handkerchief with the initial "V" upon it. Next day he encounters a handsome young woman in the garden. The butler, under pressure, explains that Mr. Hewington, the former owner, is still in the house because of the illness of his sister and that his daughter, the Countess Vecchi is with him. The Countess has had a brief matrimonial experience with a Count whom her father selected and who choked her two hours after the ceremony because she refused him gambling money. The Count is supposed to be dead. The Countess drops in on Devine at dinner and explains matters with some condescension and further explains that owing to Devine's reputation as a spendthrift and general gay dog, her father feels that she should have nothing to do with him; besides he does not seem to them to be quite a gentleman. Devine is at first amused and then picqued. Hewington is an impractical visionary who never earned a cent in his life and who does not yet realize what it means to be without money though his house has been sold over his head. Devine invites Nick Walloway, ambitious to become Devine's broker, to come to Sunday night supper and bring a visiting Bishop whom Cherub has met abroad as well as other aristocratic neighbors; this to show Hewington that he has some respectable friends. It has no effect. The Countess endeavors to slip out in the night with the intention of running away from the place, but Cherub insists on going along and carrying her suit case. They get soaked with rain and finally return. Countess Vecchi accuses Cherub of being a gambler and he stays away from Wall Street for three days while Rimmer raids his railway interests. The Countess learns he is doing this to please her and insists that he go in to "smash" his enemies. He does so. Some stock which he handed him to sell turns out to be the very stock needed to win the fight for Cherub. Cherub learns that Nick loves her and generously gives Nick his chance, sending him back with a check for the stock and an offer to sell back the estate for less than he paid for it. The Countess insists upon seeing Cherub. He returns and confesses his love but she, while touched, tells him it can never be. As he is leaving he encounters a man who claims to be Count Vecchi bent on blackmail and locks him in the ice-house. Further complications ensue but it develops that the real Count is dead and this man is an imposter. The Countess and her father have been paying him blackmail under the impression that he was the real Count. Released, the Countess decides that the Cherub is enough of a gentleman to love.

Locale: Long Island estate and Wall Street.

Picture High Lights: Good comedy situations numerous; love scenes good; entertainment in big house; fight in Wall Street; capture of Count; escape of Count.

* * *

"Tracing the Shadow"
By Carolyn Wells

Character of Story: Detective; murder.

Theme: Mystery.

Characters: Amos Gately, financial magnate, who is shot in first chapter; Tom Brice, lawyer; Norah McCormack, Brice's stenographer; Jenny Boyd, Gately's stenographer; Olive Raynor, Gately's ward; Amory Manning, hero; George Rodman; Chief of Police Martin; Foxy Jim Hudson; Pennington Wise, expert detective; Zizi, his assistant; Mrs. Vail, Miss Raynor's companion; Sadie Kent, telegraph operator; Mr. Talcott, Mr. Mason, Minny.

Plot: Tom Brice sees two moving shadows behind the ground glass of an office door, hears a pistol shot, a woman's scream, and upon entering the office to investigate, finds it entirely empty. Later a private elevator is discovered leading to a secret door behind a map in Gately's office, and his body is found in it on the ground floor. It develops that Gately was engaged in forwarding code messages, intercepted by Sadie Kent, to the German Government, Amory Manning, a special agent in the secret service, was detailed to hunt down a certain branch of the spy system in New York, went to Gately's office for positive evidence against him, found him guilty of the blackest treason, and in order to prevent his escape, shot him, intending only to wound him, just as he rushed into the secret elevator. The elevator automatically descended and while Manning was hunting for its entrance on the first floor, which was through another building, Brice and Chief Martin had discovered the body. While on his way to report to the Federal Bureau in a blinding snowstorm, Manning stepped into an open manhole and awoke to find himself in Bellevue Hospital with his memory entirely gone. As he had been wearing a makeup which absolutely disguised him while working on the case, and which was washed off during the time when he was floated out to the Hudson River, no one recognized him, and not until his memory returns, is the mystery solved. He has been in love with Miss Raynor from the first and she then accepts him.

Locals: New York, practically all interiors.

Picture High Lights: Unusual twists to the story.

* * *

"The Twenty-six Clues"
By Isabel Ostrander

Character of Story: Detective story.

Theme: Methods of detection of crime.

Characters: Timothy McCarty, ex-roundsman; Wade Terhune, scientific detective; Calvin Norwood, collector of relics of crimes; Evelyn Jarvis, the murdered woman; Victor Marchal, blind secretary to Norwood; Oliver Jarvis, Evelyn's husband; Joan, Norwood's niece; Eric Vivaseur, her fiance; Inspector Druet, Kate Stricker, stewardess.

The Plot: This story is concerned with the differing methods of Wade Terhune, scientific detective, and McCarty, ex-roundsman, and contrary to the general rule in novels, the scientific detective gets the worst of the contest. The story opens with the visit of the detectives to Calvin Norwood, who shows them the museum in which he has collected many relics of crime. The body of Evelyn Jarvis is discovered on a table in this museum, evidently choked to death only a few hours before. The problem arises as to how the body came to be in Norwood's museum instead of her own house next door. Terhune starts out to fasten the crime on the blind secretary, Victor Marshall, who commits suicide. McCarty, however, by a long series of straightforward investigations learns that the murder was committed by Eric Vivaseur, who under another name had married Evelyn Jarvis many years before and who was supposed to be dead. The girl, deserted in the South, had followed him to his yacht in northern waters and shot him. He had fallen from the yacht but, being only slightly wounded, swam ashore. Happening upon a drowned man, he transferred to the body of the unidentified man, his own papers and rings and was thus reported murdered. Evelyn made her escape and years later married Jarvis. Some months previous to the murder with which the story begins she had received a Christmas cake with the word "Noel" upon it—this being a hint of what was to follow, her husband's name having been "Leon." Other threats followed pasted on paper in macaroni paste—letters such as are used in soups, and from this the story takes its title of "Twenty-Six Clues"—these clues being the twenty-six letters of the alphabet.

Locale: New York and on board yacht in river.

Picture High Lights: Dramatic scene at the discovery of the murder; good opportunity for emotional work in earlier part of story.

* * *

"The Groper"
By Henry G. Aikman

Character of Story: A man's struggle for success.

Theme: Ideals.

Characters: Lee Hillquit, in search of his fortune; Vera Wakefield, his fiancee; Milo Higginson, his rival; Mrs. Tom Curran, rich, impressionable, a widow; Howard Doman, Advertising Manager of Curran's store; Dr. Ellwood James, a gay dog; Dolores McGovern, a shop girl; Fred Badger, a little brother to the rich; Eleanor Badger, a little sister to the rich; Will Eaton, a genius from Boston.

The Plot: Lee Hillquit, "the groper," goes to Detroit from a country town to make his fortune; after some months of fruitless effort to sell real estate he makes the acquaintance, at church, of Mrs. Tom Curran, a widow, heavily interested in Curran's big department store and deeply interested in young men. She secures Lee a position as window dresser in the store. Vera Wakefield, the girl he left behind him grows tired of waiting for Lee to make his fortune and marries Milo

(*Continued on next page*)

SERVICE FOR DIRECTORS AND SCENARIO EDITORS

(*Continued from preceding page*)

Higginson, son of the local banker and a drunkard. Lee, who began his friendship with Mrs. Curran in the highest conception of platonic friendship finds that she has a stronger interest in him. As she is older than he, he does not care for this but realizes that his success depends on her favor. She advances him rapidly until Fred Badger, who cut him when he first met him in Detroit, takes him up and into society. Dr. Ellwood James, another college mate, shows Lee the night side of life and Lee, to forget the real reason of his success, plunges into dissipation. A mild flirtation with a shop girl, Dolores McGovern, is followed by a general pursuit of ephemeral friendships among women of James' acquaintance. Lee inherits some money on the death of his mother and invests it on the advice of Mrs. Curran, realizing enormously on his investments and becoming a millionaire almost over night. By this time he has advanced to the head of the advertising department through the influence of Mrs. Curran and friendship of Howard Doman. Lee resigns his position and becomes a capitalist. Vera appears in Detroit having left her husband because of brutality. She has a small job in a theatre. Lee makes up his mind to break with the widow and does so. Fred Badger induces him to invest in a motor car business with Eaton of Boston, who has designed a new car. The business becomes heavily involved and Eleanor Badger, in whom Lee has become interested, drops him. Lee loses his money but is offered a good position by Doman, now general manager of the Curran store. He finds Vera with a baby and helps her to get a divorce from Milo. Lee and Vera determine to pick up the threads of their lives and work out their destinies together.

Locale: Detroit.

Picture High Lights: Scene in which Fred becomes aware of widow's interest; meeting of Lee and Vera; night scenes in cafes; Lee's discovery that he is rich; Milo Higginson's attack on his wife; Lee's return to Vera.

"Jenny Be Good"

By Wilbur Finley Fauley

Character of Story: Society story.

Theme: High and low life.

Characters: Jenny Riano (Mary Pickford type) lead; Nancy Beadle, her grandmother; Royal Renshaw (male lead) handsome youth; Aaron Shuttles, traction magnate, his step-father; Sophia Shuttles, Royal's mother; Carrie Cruikshank, Sophia's sister; Jolanda Van Mater, society girl; Mrs. Van Mater, her mother, old family; Anne Silverman, strike leader; Gene Jiggs, musician; Clementina, his wife; Polly Primrose, social pirate; Mrs. Rossiter Jones, the real thing in society.

The Plot: Jenny is an orphan living with her aged grandmother in the little village of Tranquility in New England. Upon her mother's side of the family she is descended from Puritan stock, upon her father's from the Portugese fisher folk. The paternal strain has endowed her with a love for music and natural genius for the violin. Aaron Shuttles establishes a summer resort at Tranquility. Jenny meets and loves Royal Renshaw, Shuttle's step-son, and they are secretly married. Mrs. Shuttles, social climber, has planned to marry her son to Jolanda van Mater and has purchased Mrs. van Mater's consent with a heavy loan of money. Discovering the marriage of Jenny and Royal, she ships her son to Europe and has the marriage annuled on the ground that the two are under age. Jenny's grandmother dies and Jenny goes to the city where she falls in with Anne Silverman, a leader of striking garment workers. For a time she works as a strike leader but decides that if she is to succeed she must lift herself above the struggling mass. She goes to live with Gene Jiggs and his wife, formerly a musician but now crippled with rheumatism and keeping a doll's hospital. She plays evenings at small theatres and gains a reputation as a violinist. Jolanda van Mater has meanwhile become a drug fiend through the influence of Polly Primrose, social pirate, who keeps a tea shop that is really a gambling den. Jolanda's reputation suffers. Royal, who has returned from Europe and accepted his step-father's offer of the assistant managership of the traction lines, marries Jolanda to protect her from gossip after having been told by Jenny that she does not wish to harm his career. Jenny continues to succeed, aided by Mrs. Rossiter Jones who makes her a protege. Royal and Jolanda lead a cat and dog life. Royal unearths irregularities in his step-father's conduct of the traction lines and to revenge himself for the high-handed way he has been treated, exposes his step-father and Aaron Shuttles is ruined and goes to prison. In the smash Royal loses his own money. Jolanda is arrested in a raid on Polly's tea room. Royal starts with her for a sanitarium. She struggles to jump from the car and the car is wrecked. Jolanda is killed and Royal injured. Jenny nurses him and loses her hold on the public by canceling engagements. Royal recuperating, Jenny runs away to the old village. Royal follows and they face the new life together.

Locale: New England village and New York exteriors and interiors.

Picture High Lights: Too numerous to detail.

* * *

"The Other Side of the Wall"

By Henry Justin Smith

Character of Story: The war at home.

Theme: Regeneration of a slacker.

Characters: Lance Happerth, a hot house product; Pauline, his wife; Barton Fanning, banker, her father; Tom Fanning, her brother; Mrs. Fanning, her mother; Aunt Pringle, Pauline's aunt; Alfred Harrold, an imaginary rival.

The Plot: Lance Happerth, a rather effeminate young man with a clever pen is a special writer for a newspaper and lives with his wife, the daughter of a suburban banker, in a fashionable suburb of a middle Western metropolis, evidently Chicago. Lance, like most of the other young men of his acquaintance, spends more than he makes, takes life lightly and sneers at the idea that the United States could be drawn into the war. He openly asserts that wars are made by capitalists and that only fools can be duped by the bait of patriotism. Barton Fanning, threatened with ruin, attempts to save some of his fortune for himself by presenting his daughter with $40,000, which he expects to be able to get back from her at any time. This moves the draft board to call on Lance who had claimed exemption because of a dependent wife. Lance, perforce, goes into the army, hating the army and all that it represents. He is particularly aggrieved at having to salute Tom Fanning, his brother-in-law, who has, for years, been the black sheep of the family, but who is now a lieutenant. Barton Fanning comes to grief and failure suddenly and finds that Pauline has been spending the money he gave her. Aunt Pringle, with the aid of a clever lawyer, hangs onto a small fortune she had borrowed from the bank and gives shelter to the broken Fanning family. Lance and Pauline are estranged, first because he blames her for his being drafted, and second because an anonymous letter states that she is in love with Harrold. Fanning is indicted. Meanwhile Lance has been molded into a soldier and one by one has dropped his prejudices, coming to regard the war as do his comrades and developing a decision and manliness not known to him before. He returns home on furlough and at the risk of his own life saves Barton Fanning who attempts suicide by jumping in the river. Upon his recovery he is eager to get to the front but the doctors reject him and he is consoled by his reconciliation with Pauline, whom he finds to have been innocent, and the offer of his old job on the newspaper.

Locale: Chicago. Military camp.

Picture High Lights: Lance's departure for war; his unexpected return; the run on the bank; the rescue.

Actual "shooting" of the initial scenes for May Allison's next starring vehicle, "The Walk Offs," to follow her Ccreen Classics, Inc., special "Fair and Warmer," will begin within ten days.

Myron Selznick announces that he has purchased the motion picture rights to the well known novel, "His Wife's Money," by May Tully.

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Scenes from "The Heart of a Gypsy," Hallmark production, featuring Stuart Holmes and Ellen Cassidy. A Charles Miller production, released in September

"Lost Battalion" Is Selling Fast

"THE Lost Battalion" which just completed a successful two weeks' run at the Geo. M. Cohan theatre on Broadway, is rapidly being sold on the State Rights market by W. H. Productions Co. This history-making production which crowded the theatre at every performance has stood the test of the public approval and has been proclaimed a success by its popular applause.

"The Lost Battalion" re-creates for posterity the magnificent defense of the heart of the Argonne with its weary and heartsick days and nights of thirst and starvation. It is a production that will live forever in memory.

There are some wonderfully appealing characters in "The Lost Battalion," men who were never behind the footlights of a modern stage, but who looked at death smilingly as they crawled through the mazes of the most impenetrable jungle in France, with bullets nipping the grass all around them. Each man is a chapter in himself, each has his own particular romance, and the romance follows him and lives with him in the darkest recesses of the Argonne.

There have been many re-creations of historic events, episodes of our national life enacted by thespians, but here is a drama in which every bit is played by the brothers, sweethearts, husbands and buddies of every American audience—the men who were called upon to play the original roles in the defense of their own lives.

The military phases of the production were supervised by Captain W. J. Cullen who commanded a company in the Argonne forest and under whose direction the same company, or those who have returned from the Argonne Water Hole, have again played for posterity the parts they had to play under the grilling fire of the Germans.

One thrilling incident that has been emphasized in "The Lost Battalion" by Captain Cullen, is the bombardment of the Water Hole by the Germans who in an attempt to drive the Americans to surrender through thrist, kept up a continuous bombardment of machine gun fire on the water hole at night. In spite of their efforts and Hunnish deviltry, many of the boys of the Lost Battalion bellied through the underbrush to the water edge and there filled their water bottles, returning to their line of defense, if not shot, as so many others who made the attempt to relieve the sufferings of their comrades. The picture fairly thrills with similar incidents.

Lieutenant Augustus Kaiser, a graduate of Heidelberg and a naturalized American before the war, served in the Argonne with the Lost Battalion, and when not actually directing his men, spent the tedious hours drawing pictures of the men under fire. Many of the ideas that he penciled in the Argonne have been used by him in drawing title decorations, an added and artistic feature of this production.

Conspicuously well directed and originally cast, "The Lost Battalion" does not imprint the disagreeable aspects of the late world conflict and its effects upon the consciousness of its audiences. It is rather the romance which is drawn out than the tragic hours spent in the bullet plowed recesses of the Argonne forest.

W. H. Reports a Heavy Demand for Big Production

Joins Norma Talmadge Company's Staff

Grant Carpenter has been engaged by Jos. M. Schenck, to join the staff of the Norma Talmadge Film Co., as scenario reader and organizer of the scenario department, for Mr. Schenck's film activities. Mr. Carpenter moves into his new offices at 140 West 42d St., this week. In addition to reading and selecting stories, he will have a share in adaptations, titles, etc.

Appointed to Manage Realart Branch

Melville E. Maxwell, long associated with the selling of photoplays through his connection with the sales organizations of several of the larger distributing companies, has been appointed manager of the Omaha branch of Realart Pictures Corporation by Arthur S. Kane, president of the company.

Closing Stunts in "The Fatal Fortune"

During the past week there has been much activity around the S. L. K. studio at Grantwood, New Jersey, where the new Helen Holmes Serial "The Fatal Fortune" is being made.

As the serial nears completion the electrifying climaxes become more numerous, and some really sensational stunts have been promised for the grand finale.

The later episodes of the serial which is under the master direction of Donald Mackenzie, calls for many aeroplane stunts and the local papers have published stories that Helen Holmes will attempt to leap from one aeroplane to another in midair while both planes are traveling at a terrific speed.

Record for "Upstairs"

To Goldwyn goes the honor of being the first producing and distributing company to introduce a two weeks' run at a picture theatre in New Orleans. Never in the history of the Louisiana city had a photoplay been shown for more than a one week's engagement until Mabel Normand, in "Upstairs," established a new record by remaining at the Trianon theatre, one of the finest houses in New Orleans, for a second week.



Eddie White, "animater" for Daniels studios, and who will also do several cartoons for Interstate Cartoon corporation

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Professional Section

On the Sunny West Coast

IT isn't every father who has the opportunity of having charge of the film destinies of a son of the early age of four and one-half years, but this is what Reeves Eason is doing at Universal City in his direction of "The Cowboy and the Kid." Director Eason is using his boy, Breezy Reeves, in the picture. The youngster was featured in "Nine-tenths of the Law." Eason's next picture, "The Man-Hunter" will feature Arthur Accord and Mildred Moore.

* * *

Jacard finally has decided upon a title for the special aviation feature he recently completed at Universal City, in which Lieut. Locklear performed many thrilling stunts in mid-air. The photoplay which in addition to Lieut. Locklear, has Alan Forrest and Francillia Billington in the leading roles, is to be called, "Cassidy of the Airlanes."

* * *

Alfred E. Green, who recently concluded an engagement with the Fox Company to direct Monte M. Katterjohn pictures, has just completed his production of "Love, Honor and Obey" from a story by Mr. Katterjohn. The picture features House Peters and other members of the cast are Vincent Serano, Edward M. Kimball, Mary Alden, Ruth St. Clair, Sam Sothern and Mildred Reardon.

* * *

Conspicuous in the Los Angeles premier of "The Eyes of Youth," the Clara Kimball Young picture, which is to be released early in October, will be a new song specially composed by Irvin Berlin, the famous music writer, for that production. The composer's offering which is said to be a sure hit, takes its name from the title of Miss Young's production.

* * *

Bessie Barriscale, who upon completion of her present contract for a series of productions, is preparing for a trip abroad, is receiving lessons in Italian from Eugeen Gaudio, her chief cameraman. Miss Barriscale says that she intends to spend a season in Italy and wishes to be able to ask for her spaghetti and raviolis without the aid of an interpreter. Miss Barriscale's next production will be "Beckoning Roads," the story by Jean Judson which has been purchased specially for her. She is completing her work on "Kittie Kelley, M. D."

* * *

As the result of his success of the last eight months in the direction of Mr. and Mrs. Carter De Haven in Capital Comedies, William Seiter has been selected to direct Billie Rhodes in her current vehicle, "Hearts and Masks" from the novel of that name by Harold MacGrath. Mr. Seiter made a record for himself with the De Haven comedies, among them being "After the Ball," "Close to Nature," "Their Day of Rest" and "Boys Will Be Boys."

* * *

Bringing with him a wealth of experience as a fiction, vaudeville and scenario writer, Everett C. Maxwell has been engaged on contract to do a series of comedies for "Smiling" Billy Parsons with the National Film Corporation.

* * *

Having been selected specially for the part because of his unique ability for roles of its character and because of his specially fine physique, Thomas Santschi has the leading role opposite Cathrine Curtis in that new star's initial production, and has accompanied the company on its trip to Spokane, Washington, where they will be engaged for about two months filming exterior scenes. Santschi has a role, it is said, not unlike the one in which he became famous in "The Spoilers."

* * *

Director Frank Lloyd has returned from Puget Sound, Washington, where he made many picturesque scenes for his forth-coming production of the Rex Beach story, "The Silver Horde," which will be one of Goldwyn's Eminent Authors' films. Director Lloyd stated that work in many of his scenes was impeded by large forest fires in that vicinity, but that on the other hand he obtained many unusual "shots" of these for use in some future picture.

* * *

Lois Wilson, Bryant Washburn's leading woman, is recovering from an operation for appendicitis, at the Good Samaritan hospital in Los Angeles. She had only began work in Washburn's forth-coming Paramount picture, "It Pays to Advertise," when she became ill and an immediate operation was necessary.

* * *

Ida May Parks is rapidly assuming a prominent place in the ranks of the few woman directors of which Lois Weber is a striking example. Miss Parks has been engaged to direct Lew Cody's third feature which has Jack Moker as leading male support. She was responsible for several Universal's most notable films.

* * *

For her forth-coming production of "Pollyanna," Mary Pickford has engaged Louise Du Pre, the ingenue whose screen work has earned for her the name of "the cinema cameo."

* * *

Jean Acker has been loaned specially by the Metro studios for work at William Desmond's principal support in that star's production of "The Blue Bandanna," at the Jesse D. Hampton studio. Miss Acker was said to be specially fitted for the part and appears with such widely known character actors, as Russell Simpson and Frank Lanning in the supporting cast.



A scene from the A. H. Wood's stage success "Roads of Destiny" to be produced by Goldwyn with Pauline Frederick in the leading role

BURTON KING

Vice-President and Director General Wistaria Productions, Inc.

Now Producing "The Lurking Peril" Serial in 15 Episodes. Director of "The Lost Battalion," a W. H. Production Special, also "A Scream in the Night," a Selznick Special

HUGH THOMPSON

Now Appearing as Leading Man

With Vivian Martin in a Gaumont Production

Management EDWARD SMALL

Here and There with Players



Alice Joyce in "The Winchester Woman," a Vitagraph offering

Marion Davies has come into another delectable possession—a $19,500 fur cape, which her screen fans will see for the first time in her next feature, on which she will soon commence work at the Biograph studio.

* * *

Norma Talmadge's marmoset "Jocko," who was purchased for a scene in "The Call of Nature," and subsequently endeared himself to everyone at the Talmadge studio, who survived a rough sea voyage, a bloody encounter with Dinky Talmadge, Norma's Pekinese, two interview's with Klieg lights, and enough peanuts and cherries to feed a whole menagerie of marmosets, has succumbed to an unromantic cough. An atmosphere of gloom and sadness pervades the whole studio while stars and property boys lament their little mascot.

* * *

Percy Marmont, leading man for Alice Joyce in "The Winchester Woman" and "Pride," is also playing lead for Corinne Griffith in "The Climbers," directed by Tom Terriss. Several scenes for this picture were laid on the water and were taken near Bayshore, L. I., from a raft about half a mile from shore. Director and players went out to the raft in a small gasoline launch, and one afternoon Director Terriss drowsed off during the trip and permitted a lighted cigarette to fall on his coat, which started to smoulder. Since Mr. Terriss was sitting on the gasoline tank, Mr. Marmont thought it best to run no chances, lifted his director and eased him over the side of the boat, thus extinguishing the fire. Mr. Terriss isn't going to eat any more big shore dinners in the middle of the day—at least, not when Percy is in his cast.

* * *

Rubye DeRemer, who will be featured as leading woman in the American Cinema production starring E. K. Lincoln, left New York last Tuesday to be gone ten days or more on location in the Adirondacks. Miss DeRemer's latest part was the title role in Gaumont's "His Temporary Wife."

* * *

There was a very big scene under Emile Chautard's supervision at the Paragon studio the other day, but we couldn't discover any particulars because Mr. Chautard was in the projection room and we couldn't wait for him. It's a safe guess that it had to do with another mystery story, however.

* * *

Eddie Carewe, who has been directing Metro features until quite recently, is now substituting for Albert Capellani in a Pathe production starring Dolores Cassinelli. Mr. Capellani, it seems, was in great haste to return to France, and so Mr. Carewe agreed to take his place until he, too, goes abroad in a few month time. The whole company went to South Norwalk, Conn., for exteriors, this past week end.

* * *

Raoul A. Walsh is directing his brother George at the Fox Eclair studio in Fort Lee. There is to be a large scene including a thousand extras the latter part of this week. All the supers in N. Y. will probably be engaged.

* * *

William Farnum is working on a most effective set in his production of "If I Were King." The whole studio is banked with trees and shrubbery and marble statues and blazing torches, until it vividly recalls stories of Nero's reign. Fritz Leiber and Walter Law are among the cast, and J. Gordon Edwards is directing.

* * *

Ernest Truex is working on one of his monthly comedies for Paramount at the Universal Studio, under the direction of John J. Harvey. The story is "Too Good to be True," by Julia Mills.

* * *

Wesley Ruggles, recently with Vitagraph, is directing Owen Moore in his Selznick production, "Piccadilly Jim." There is a new comedian in the cast, Reginald Sheffield, who should certainly add to the merriment of the picture, and his work impressed us as being unusually finished.

* * *

June Elvidge is working on "The Poisoned Pen," a mystery melodrama, which affords her wide scope for her emotional ability. Mr. August is "wielding the megaphone" theoretically, speaking normally, in reality.

* * *



R. R. Nehls (in white), general manager of American Film Co., and A. L. Thompson



A scene from the Universal production, "Loot"

Earle Metcalf received a fan letter the other day inquiring for the quickest way to get into the movies. Earle had visions of a speed cop defying car, an overwhelming rush past the door man, and a pose between stars and camera so instantaneous that the latter would go on registering before the interference was possible. Mr. Duprez has illustrated this mental picture with some uproariously funny photographs, ending the episode very practically by showing the ambitious one being propelled from the studio by a dozen pairs of feet.

* * *

Robert Milasch, of the J. Stuart Blackton forces, wishes it understood that his name is Robert and not Richard, as he became christened in some unaccountable manner in the studio. They even went so far as to call him Dick, but he doesn't intend to answer to anything but Bob. He played in "The Moonshine Trail" and "Dawn."

* * *

It is said that the Mack Sennett Bathing irls appearing in conjunction with the presentation of "Yankee Doodle in Berlin" are remarkably versatile. Before taking up their present duties, their forces included a dentist, a school teacher, a secretary and a pianist and goodness knows what else.

* * *

Betty Blythe has completed her work in "The Silver Horde" and has made no announcement as yet regarding her next film connection. Meanwhile, in collaboration with her brother-in-law, she is making plans for a house to be erected in Beverly Hills.

MABEL McQUADE

Ingenue lead with VIRGINIA PEARSON *in* "IMPOSSIBLE CATHERINE"

PHONE: NEWTOWN 2550 RELEASED THROUGH PATHE

LILLIAN HALL

INGENUE LEADS HOTEL BRISTOL, NEW YORK

Interviewing a Helpless Hero

"SORRY I can't shake hands with you," said Wilfred Lytell, about facing very quickly so that we might see his arms tightly tied behind his back, "and I must say that it's mighty awkward to try to talk this way, but I guess there's no help for it. We won't be through before midnight, as it is."

We followed the juvenile lead in "The Isle of Jewels," to an advantageous position for watching all subsequent action, and looked on with approval. The set was the interior of a lone cabin on some desert isle, and the lovely heroine was already seated in horrified helplessness, likewise bound and gagged, and wondering what was going to happen next. Worn fish nets hung on the walls, and various chests, that might have contained almost anything, lined the walls.

"You see," Mr. Lytell, (yes, he's Bert's brother, and looks exactly like him) explained, "we're chasing some valuable jewels, and we know they're here, but we're having quite some difficulty getting at them. In a few moments I shall be tied to that wall and tortured by having a real, live scorpion hung just over my head by a piece of wet rope. As the water seeps into the rope, it will lengthen gradually and the scorpion will creep nearer and nearer to my face until it finally reaches me."

"Horrors!" we shivered, "and where is the scorpion, if you please?"

"Over in that box. There's three of them, and they've been an awful bother. We had to send out west for them, and all but three died on the way here. They were delayed somewhere, and we're afraid now that the survivors will perish also before we finish with them."

"And how do you like picture work," we asked, "didn't we see you last winter in 'Business Before Pleasure'?"

"Yes, you did, and before that I was in 'Captain Kidd, Jr.' and H. B. Harris' production of 'The Country Boy.' I like both stage and screen work and I think it's fine training to alternate as I've been doing. Pictures have a great fact in their favor, though, namely, when we don't work too late at night, I can go down to my little place on Long Island."



Wilfred Lytell, leading man

Then he went on to assure us that actors are quite human, after all, and long for a real home just as ardently as everybody else does. He looked like quite a human person, albeit a very young one. We thought he ought to be out rooting for some baseball team, and, in spare moments, cramming for entrance exams to some university. We don't believe he enjoyed being interviewed one little bit.

"I don't know what to say," he exclaimed, "I'll tell you, I'll leave it to you, and you make up whatever you want to."

"Well, at least tell us how to pronounce your name," we demanded, "and then we won't bother you any more, for we can see that you have quite enough to fill one person's attention in getting through with this scene. But we would like to know about the name, because the telephone operator didn't even recognize you from our pronounciation."

"It's Ly—to rhyme with cry—tell," he told us, with the accent the same on both syllables, "but I get called everything. 'Ly-tell' accent strongly on 'tell.' 'Ly-tle' accent on 'Ly,' etc. but I don't mind so long as I know they mean me."

So when we see Mr. Lytell's jolly smile and vigorous energy called into play in Arthur Beck's first serial, we'll be glad that we have the best authority for the way we pronounce his name.

—*Marguerite Jones.*

Burton King, Who Unearths the Thrills

"A THRILL every minute is what the film fan demands of serials nowadays," says Burton King, vice-president and director-general of Wistaria Productions, Inc.

"The photoplay serial is the result of suggestion and suggestion plays an important part in its making. The success of the magazine serial story, with each installment ending in suspense, gave birth to the idea that a photoplay could follow the same construction in a series of related episodes.

"Everyone knows how quickly the serial idea caught on. Within a short time the supply was lagging far behind the demand and it wasn't long before the photoplay audience, fed up on serial thrills, demanded that each episode provide more thrills than are found in the average six-reel feature."

Mr. King is now engaged in supervising the direction of "The Lurking Peril," a fifteen-episode Wistaria serial, in which Anne Luther and George Larkin are co-starred. Seven of the episodes have been completed with such success that the South America and Orient rights have already been sold.

"Although Lloyd Lonergan and George Larkin collaborated in writing the story frame work of 'The Lurking Peril,' the scenario has practically written itself as we have gone along.

"In serial making, the staging of one stunt will suggest another. We film a scene and then we go into consultation and Mr. Lonergan and Mr. Larkin devise the links that will bind another thrill to the main thread of the story. This, I have found by long experience, is far and away the best method in serial making.

"For instance, our original story called for the hero to engage in a fight at the mouth of an old well. The fight ends with the combatants falling into the well, where the hero strangles his opponent and climbs to safety by bracing himself against the stone walls.

"In working out this stunt we got the idea for a lighthouse stunt, with Miss Luther having a fight in the tower, then diving into the sea and swimming to safety. It was a sort of reverse action suggestion.

"In the earlier days of serial making, either of these two stunts would have provided the one necessary thrill for an episode. In 'The Lurking Peril' we used both of them and three others in one eposide.

ALAN FORREST

Leading Man
Mary Miles Minter Features
For Three Years

EUGENE STRONG

Management EDWARD SMALL, 1493 Broadway, N. Y. City

HERBERT E. HANCOCK

DIRECTOR-IN-CHIEF
FOX NEWS

Where to Find the Screen Celebrities : : : : :

"THE big little man in pictures" is the profession's nickname for Edward Small, of Edward Small, Inc., whose office at 1493 Broadway, is probably frequented by more film celebrities than any other one place in New York. Certainly, it is one of the busiest centers of activity that can be found even in our busy metropolis, and Mr. Small himself has his time so completely filled that he actually doesn't bother to tell you about it. He is the sort of person who does an enormous amount of work without being greatly impressed by his own energy, and would much rather enjoy himself in a few moments of leisure than worry about emphasizing a self-evident fact.

After tactfully excusing himself to three leads and two popular ingenues, cutting short a telephone conversation that threatened to extend over one minute, and instructing his secretary that, under no circumstances, was he to be disturbed for the next fifteen minutes, he sat down one afternoon recently to tell us a few beliefs that he holds about the Motion Picture Industry.

"Possibilities in the picture field are still unlimited," he declared, "and I believe that everyone who holds any sort of job in the industry need have no fear for the future, as there is a splendid career ahead of him. But I know from experience that human nature demands a continual change, particularly when it is seeking entertainment, and the need for new faces on the stage and screen will always be insistent. With that idea in mind I have taken under contract about fifteen girls and men, some of whom I am certain will be heard from in the not far distant future. Of course I shall further their interests in every possible way, because I am sure they will make enviable names for themselves in a few years. The lives of picture stars must necessarily be shorter even than those of stage favorites, for, where legitimate actors are seen at most once a year, the film players are producing from six to ten or twelve pictures a year. That means that no matter how great the popularity, the public will inevitably tire of the star's mannerisms and personalities and demand others to take their places. I am making it my business to fill that demand, partially, at least, and it is extremely interesting work.

"Of course, I am also casting daily for big productions and pictures of every sort. The change of attitude on the part of the producers since I first started this line of work is more encouraging than anything else. They are more than willing now to have my advice and help in casting, and frequently I select an entire company, even deciding the amounts of their salaries. I think it is safe to assert that I know everyone ever seen on the stage or screen, as well as the person's artistic and commercial value. I know who is working and who isn't, and when a call comes for a certain type, I ask specific questions about the part required and try to visualize it carefully so that I can suggest the right person at once and waste no time trying out unsuitable players."

Mr. Small is tremendously enthusiastic about motion pictures, although he does not go so far to say that the screen will ever replace stock companies and road shows in small towns.

"Each is a distinct form of amusement," he said, "and neither will ever interfere with the other. Ten-twenty-thirty picture shows are catering to audiences who seldom or never went to legitimate performances, because they couldn't afford it. People who enjoy musical comedy and the warmth and light and personal magnetism that never can be gotten over by any picture, no matter how good, will continue to patronize musical comedies so long as they can pay the price of admission. While families who used to stay at home and gossip, for the want of funds to buy theatre tickets, now fill the smaller picture houses. So will serious drama and good pictures always have their own clientele."

Needless to say, Mr. Small has been associated at one time or another with every known form of amusement, from circus to sideshows. He has acted himself, although as he says, he discovered his limitations early enough to develop his talents along more profitable lines. He has the successful showman's instinct and intuitive judgment concerning plays and players, and he is emphatically making good in his chosen line of "Salesman to the Motion Picture World." He not only casts the players, but he will furnish the story or scenario or play, if you ask him to, as he has established a literary department in connection with his booking office.

As a parting comment on the film industry, he asserted laughingly: "Why, if you want to follow the growth of the picture business, you have only to watch the MOTION PICTURE NEWS. It's a veritable thermometer of the industry's progression. Several years ago, it was about so thick," he measured an eighth inch between his fingers) "while nowadays—well, last week's issue was like this, wasn't it?" (the fingers widened to about two inches) "and it's indispensable information, too."

Will Rogers, Goldwyn cowboy star, asserts that although he has been a benedict for fourteen years, he still is one of the most bashful men who ever had to be photographed in a final close-up. Mrs. Rogers tells that Will rode around her home nine times before he summed up courage to enter with a proposal, and then might not have done so if his horse had not stumbled and thrown him precipitously into a porch rocking chair, beside her.

* * *

Antonio Moreno is looking for a Spanish photoplay suitable for a feature production. If anyone has a story in which bull fights, chile con carne, hot tamales or senoritas figure prominently, Tony might be interested in the film rights. At present he is a secret service man in Vitagraph's "The Invisible Hand," being produced in and around Hollywood.

Jack Cunningham

Associated With

George Loane Tucker

PRODUCTIONS

Hollywood, California

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EARL MONTGOMERY

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VITAGRAPH

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BIG V COMEDIES



JOSEPH ROCK

GEORGE LARKIN

Co-Star in

"THE LURKING PERIL"

Produced by Wistaria Prod., Inc.

Management

EDWARD SMALL

EXHIBITOR PERFECTS ONE-MAN BAKERY

C. R. JONES, expert machinist and former exhibitor, who operated a number of theatres and disposed of them to big interests, has perfected a one-man automatic bakery, and with complete outfits and accessories necessary to their operation, has now opened a sales department to dispose of these complete Bakeries, under the name of New Era Systems. The New Era oven bakes 120 loaves of delicious, well-baked bread every 35 minutes. Under Mr. Jones' direction, 24 hours' instruction is all that is necessary for any individual to bake bread—the same kind Mr. Jones bakes.

J. Anthony Roach, Fox scenario writer, has just completed a novel and original story for Albert Ray and Elinore Fair, which is soon to be produced under the name of "A Flash-in-the-Pan Man."

* * *

George E. Periolat, who for several years has had prominent character parts in practically every production made at the American studio in Santa Barbara, has shaken the dust of that city from his feet and has arrived in Los Angeles for an engagement in a forth-coming Famous Players-Lasky production. Upon completion of this he will be engaged, it is said, in support of Mary Miles Minter when that Realart star arrives in California for a new picture.

A Virginia Pearson Release

Pathe Schedules "Impossible Catherine"; Excellent Cast Supports Star

IN offering "Impossible Catherine" for release, Pathe believes that this Virginia Pearson attraction is one that surpasses in theme, variety, interest and lavishness of settings, any previous feature in which the star appeared.

Unique in story, as the title suggests, the vehicle is said to give Miss Pearson ample chance to demonstrate her prowess in the outdoor sports as well as in the more or less ardent indoor sport of supporting women's rights and using vace woman s methods in handling men.

Director James O'Brien whose efforts in "The Bishop's Emeralds" brought forth so much favorable comment, swings from surprise to surprise in his direction and utilizes the many-sided interests and talents of the star—going from the charming society miss, to the militant public-spirited woman to the athletic girl and daring aviatrix.

The presence of William Davidson, the male lead opposite Miss Pearson, is not only a sign of the strength of the supporting cast of "Impossible Catherine," but brings this actor back to the screen with war laurels in aviation still crowning his brow. This is the first picture in which he appeared since his return from service.

Besides William Davidson, the cast includes Sheldon Lewis—the serial star—and Edward Roseman, Johnnie Walker and others, making Miss Pearson's support well-known to exhibitors and fans.

The story is an original theme by Frank Beresford and takes the society Miss with advanced ideas on men and affairs and places her in many dramatic, humorons and strenuous situations.

Pathe recommends "Impossible Catherine" as something new, novel and different.

It is announced the Tempest-Cody series was given its first release on September 1 October 6 had previously been set as the date.

After a lapse of nearly eighteen months which he spent in the U. S. army, Jimmie Harrison again comes on the screen featured in a Christy Comedy with Ethel Lynne, the title being "Reno—All Change."

First Logue Story Is "The Red Virgin"

"The Red Virgin" has been selected as the title for the first of a series of stories written by Charles A. Logue which B. A. Rolfe will present in picture form through A. H. Fischer Features, Inc. Preparations for the picturization of the story have practically been completed and actual "shooting" is to be started immediately.

In beginning the production of "The Red Virgin," the Fischer organization effects its new production plan, announced last week, of alternating a series of original stories by Mr. Logue with the series of Robert W. Chambers stories, on which the company has concentrated its efforts since its formation.

ROGER LYTTON



ALFRED E. GREEN

DIRECTOR

with

HOUSE PETERS

Garson Studios - Los Angeles

THIS IS THE ONE

NOEL MASON SMITH

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No matter what the line of human endeavors, service is an important asset. Many of our clients have found the Republic service and the intelligent co-operation of our experts a prime factor in the progress and success of their productions. Specialized departments render expert service and attend to all developing and printing intrusted to them with thoroughness.

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If you can use Powers' Film for any purpose, the large quantities we offer will be attractive to you.

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J. CIBRARIO

729 Seventh Avenue :: New York

Equipment Service

Intimate Items About People You Know

There is an unusually good story on "Money in the Movies" in the current *Everybody's Magazine*. Herbert Corey, the author, has corraled figures from somewhere to explain the scope of the industry. Whether or not these figures with their multiplicity of ciphers are exact or can stand the closest scrutiny it is difficult to state. At least they are convincing.

Foreign sales of Automatic Ticket Selling Machines are to be handled by the Trans-Regional Trading Company, with offices at 47 West Forty-second Street. Jesse L. Bernstein is in charge.

E. F. Dibelius, formerly engineer-in-charge with the New York Edison Company, is handling Mazda Projection lamps in the New York district.

J. Esten Bolling, of the Carrier Engineering Company, has completed his vacation and returned to his desk.

We have just received a postcard from the Prizma expedition to Africa, stating that the members were looking forward to the crossing of the Equator within a few days.

The wind that swirls around and about those engaged in motion picture producing, projecting and exhibiting is always full of rumors. There's one going the rounds now that a prominent projection manufacturer will shortly surprise the little world interested in such devices, with a brand new machine, employing many dewdads and gadgets hitherto seen only in dreams.

Perhaps this wonderful new machine will be an answer to the wail of one of our readers published a few weeks ago in this section, and asking why someone didn't put out a real projection machine Who knows?

One of the reporters on a Brooklyn paper referred to the projection rooms in the new Brooklyn Strand as "a suite of two rooms with kitchenette." The appellation is well given. All the place lacks is a phonograph and a well upholstered davenport.

The Fidelity Electric Co., of Lancaster, Pa., reports that they are having excellent success in their sales of small constant speed motors for use on projection machines. Most of the motors sold for this purpose are of the 1-10 h. p. capacity and have an arrangement for speed control that allows a variation of 50%.

Last Week We Met—C. F. Bateholts



THEATRE patrons have many times become disgusted at the attempts of manufacturers to inflict advertising films on them under the guise of "Educationals."

But there is one man, C. F. Bateholts, who has been quietly producing films which under less capable hands would surely be labelled advertising, but instead under his guidance have qualified with the best "Educationals."

Mr. Bateholts, who is with the General Electric Co., saw the possibilities of explaining the electric industry by motion pictures if rightly handled. But instead of going out into the field to find out how other companions were carrying out similar schemes he centered his investigation on his own particular conditions. In this way he avoided the pitfalls of others.

Progress was slow, intentionally so. As each picture was made, its faults were found and plans laid to avoid similar ones in the next film. Each release has thus been better than the preceding one and consequently more successful when exhibited.

So far, Mr. Bateholts has personally superintended every detail in the production of each film from the camera through the laboratory and cutting room. But his department has grown so rapidly that it will be soon necessary to unshoulder many of the less important details.

He has shown extraordinary skill in selecting subjects of greatest value to exhibitors. Instead of planning his subjects with his employer mainly in mind, he works to the whims and tastes of the public. And therein lies his success in "getting across" his educational films.

The latest picture produced under his direction was titled "The Queen of the Waves" and traced the development of water travel from the log canoe to the latest electrically driven dreadnaught, the "New Mexico." Mr. Bateholts' pictorial method of showing the mechanical operation of a huge dreadnaught is a marvel of simplicity and explains a difficult subject for the most elementary of minds.

It is safe to say that the success he has attained so far will be eclipsed when his future films are exhibited. His policy of "constant improvement" coupled with the continual study of the requirements of his field insures progress in the art.

If anyone can make a success of Educational films Bateholts is the man.

News and Gossip in the Equipment World

Copple of the Master Machine Tool Co. has returned from a short vacation and is fully primed to take up the task of filling orders for the new Master machine.

G. W. Perkins, of the Perkins Electric Co., of Montreal, was seen in the elevator of the Godfre Building the latter part of last week.

Dr. H. P. Gage of the Corning Glass Works, and one of the authors of the book, "Optic Projection," was a welcome visitor at the office last Friday. Dr. Gage was in New York to attend an important test on the "Conaphore" auto headlight, the principle of which he discovered and developed.

Another expert also walked across our doormat during the week. This time it was H. C. Streychmans, of the Palisades Laboratory. Streychmans has built up an organization on the other side of the Hudson that is making a name for itself in the quality of work being turned out. He not only knows laboratory procedure, but he is thoroughly acquainted with the whole film game from marketing to exhibiting.

M. H. Behrends is a New York visitor from Chicago. Mr. Behrends is connected with the Movie Supply Co. in the Windy City and has come to Broadway to get a line on some new "lines." He is a brother of E. R. Behrends of the Motion Picture Supply Co., the man who has lately brought out the new Interchangeable Box Office Sign.

C. M. Rellihen, representing the Franco-American Chemical Corporation of Chicago, dropped in for a few minutes to show us his latest line of laboratory chemicals. Rellihen is a small one as height goes, but his size has nothing whatsoever and absolutely to do with his selling ability.

A SMALL INVESTMENT— LARGE RETURNS—



(Patents Pending)

Price of Machine Complete $12.50

including 10 Sticks of Compound

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

—and—

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

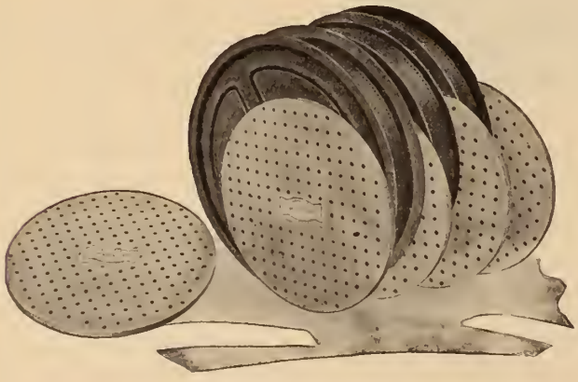
The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.

Wax always in position. Requires no adjusting.

New Life Compound is composed of ingredients guaranteed to give perfect results. Will not spread onto picture or flake off in projecting machine.

Price per Box of 10 Sticks.....$1.00
In lots of 10 Boxes, 75c per Box





Patents Pending

Werner's New Life for Films Compound in perforated metal containers, for use in film storage cabinets or carrying cases, keeps films soft and pliable. Will freshen brittle and dried out films.

Prolongs the life of films.

Five-inch size, with flanges for inside of film box. Price, $0.75 each.

Ten-inch size, for placing between reels. Price, $1.00 each.

Guaranteed to be effective for 12 months.



Werner Film Protector Manufacturing Co., Inc.

205 Rialto Theatre Bldg. St. Louis, Missouri

Equipment Operating Projection Questions Answered

An Advocate of Licensing Tells of Outrages in Small Town Theatres

He Cites One Case Where the "Operator" Made Rain by the Yard

MUCH of the criticism shot at the "small towner" has been unfair. In some city theatres careless handling of films causes as much damage as in several times the number of small town theatres because of the fact that the city house gets newer films. But in the letter printed below, Mr. Kemp describes a truly disgraceful condition existing in a certain Florida theatre, which ought to be brought to the attention of machine manufacturer, fire authorities, town officials and—we were going to say Film Exchanges—but it is doubtful if they would be at all interested.

Technical Editor:

It has been quite a while since I have knocked for admission to your valuable department, but nevertheless I have been a silent reader and feel that have been greatly benefited by the projection department of the NEWS.

My subject to you at this writing is going to be on the greatest evil I think the entire Motion Picture Industry is confronted with—so her goes.

You will admit that at the present time there are more elaborate productions being made than has ever been heretofore. There are greater stars drawing greater salaries than the world has ever known. There are great directors, cameramen. In fact there are artists in every line of a production. Can these great productions be made without the work of these great artists? Would the producing companies spend millions in securing these artists if they knew it was not essential?

Now my idea as to the producing part of the industry is where it should be, so I will say nothing further about it. *But are the distributing companies doing their part? Are the State officials doing their part? Are the managers doing their part?*

Now let us see how all this adds up. Sometime ago I was in ————, Florida, a town of five or six thousand population and I was invited by the manager ? to take a look at his projection room ? ? ? After climbing the ladder—I reached the "palace de luxe." Now I won't say anything about the physical condition of this "garden of dreams" and will let you form your own opinion—but to get back to our subject I discovered the projection machine. Of course, I could tell you how nice and sharp all the teeth of the sprockets were and lots of other things but will only mention this. The operator—yes, operator—not projectionist, had removed his upper magazine (I suppose it was in his way). Of course, thoughtfully, he left the spindle to receive the reel of film. Then he finds that his reel revolves too fast and puts his genious brains to thought and brings out the following. He fastens a hinge upon the wall directly in front of the reel. He then takes a piece of timber 1 x 1 and fasten one end of the hinge upon the wall and the other end rests upon the film, also a weight was attached to the piece of timber to give him his desired "tension."

Of course should he reel off Mary Pickford in "Daddy Long Legs" or a Charley Chaplin special his audience is "delighted to receive a beautiful shower of "rain." However, after he has put the finishing touches to the production, which the producer so thoughtlessly left out, he then ships it to the following town on the circuit and their audiences receive the benefit of this "genius" and so on until this production has completed it's circuit.

I was in another town and a manager told me that he was having trouble with his "operator." If I hadn't known he was the manager of the local theatre I would not have known whether it was his telephone or jitney bus operator he was speaking of. Taking it for granted that he wanted a man to take charge of his projection, I asked him what salary he would pay and he told me that he would pay eighteen dollars for a first class man. He was paying his present man fifteen but that he would be willing to pay that much for a good man.

But to get back to our subject again. When a film salesman books a production to a theatre he does not find out whether his production will be run through a projection machine or a sausage mill—he doesn't care. Neither does he find out whether there is a kid in the projection room or a first class projectionist. It's all the same to him as he gets as much out of the picture one way as the other. In large cities the manager of a theatre is compelled to employ competent projectionists. In smaller towns the manager can put a*nything* they want to in charge of the projection. You would think it was mighty queer if you were in a large city and was going to make a trip on the railway and that when you left this city you were riding behind an experienced engineer, but when you get to a smaller town upon the same railway and they take this experienced engineer off and put in his place a kid or a bonehead you would want to get off the train, wouldn't you? Of course, you would. Well, the people are doing the same thing in every state and I feel that a human life is just as valuable in a small town as it is in a large city (if property isn't). Not only that but these boobs tear up the films and then ship them to a first class theatre to use after them, making the fire risk much more than it would be if they were in good condition.

This is one of the most serious troubles that is confronting the industry today and until the time comes when the film exchanges and state officials can be made to see it—we are powerless to check it. I firmly believe that every man in a projeection room should be licensed by the state, whether he be in New York City or a town of a thousand inhabitants and any theatre that cannot afford to hire a first class projectionist does not deserve to stay in the business.

Mr. Editor if you are in a position to get this movement started you will be doing the most noble work that the industry has ever known.

With very best wishes, I remain,

Very truly,

E. G. KEMP,
Chief Projectionist.

Questions N'Everything

A. G. S. of Dresden, Tenn., asks a set of questions:

1. Please give me the latest dope to coat a slide so that it can be written on with a stylus or nail.

2. Why, if so, does the amperage effect the distance of lamp house from aperture plate.

3. Will the Mazda be O. K. for a 75 ft. throw, with 110 volt, 60 cycle a. c.? My voltage and amperage vary a great deal. My lamp will have anywhere from say a ½" to a 3" flame. The "juice" is soaked to me up and down all at once. There is no ammeter or voltmeter in town.

4. What ballasts, controls and so forth do the projection machine manufacturers furnish with their machines?

5. Will you give me a wiring diagram for Mazda? I remember that I have seen a lot of IF's about Mazda, but I cannot find the back copies with the information in them.

Reply:—That is the way the editor likes to see the questions come in. There is no chance here to misunderstand the writer. He has put his questions in a perfectly plain manner. They will be answered likewise.

1. The material you refer to is called "Opaque." Send to any theatre supply house and get a bottle of it. The cost is slight. Look in the advertising columns of back numbers of the NEWS and you will see slide outfits advertised.

There are also manufactured what are called "slide pencils." These pencils write as well on glass as a common pencil on paper. They come in different colors which allows of certain effects on the slide.

We do not know of a formulae for "Opaque," but it is doubtful if it would pay you to concoct it yourself when it can be bought so cheap in the market.

2. The amperage does not affiect the distance of lamp house from aperture plate. The focal length of your condensers does that.

3. With conditions as you have them you had better keep away from Mazda. There may soon be some automatic regulators on the market which will take care of a certain voltage variation, but it is doubtful if they would be of any use on your circuits.

Using the present hand regulators you would surely be out of luck. It would be necessary for you to keep one hand on the adjusting handle all the time your lamp was lighted. Until your voltage quicts down you'd better think more of arc controllers and less of Mazda lamps.

4. Projection machine manufacturers furnish nothing outside the projector unless ordered. You buy each and every piece of equipment as a separate item.

5. For your answer to this question please watch this department for the next few weeks. We intend to publish wiring diagrams for Mazda when used with different types of regulators and off different supply circuits.

Over-loaded Switch

I AM having a little trouble here with one of my machines regarding the arc wire leads. I have a semi-portable machine; *i. e.*, a Powers 6A head on a wooden base, with an Edison lamp. It's a good old apparatus when there is nothing wrong with it. It reminds me of a little joke I heard a few days ago, when a negro mother had a son, and he was so dark his mother had to feed him onions so she could find him at night. I don't know what to do to find the trouble I am having.

I have one line coming into the projection room, carrying 110 volts of A. C. current, and that line branching off to feed two transformers, both Fort Waynes. I am getting 60 amps. out of each one, so that when I have two arcs lit simultaneously there is 120 amps. being taken out of the line. The line that feeds to the other regular Powers' equipment does not get hot, but this semi-portable outfit, the switch-box gets so hot that it cannot be touched, and even some of the sealing wax has run out of the botom. I have examined everything, looking for either a short circuit or a

ground, but either of them is not to be found. Kindly let me have your idea of what you think might be the trouble.

Another, when I light these two arcs, the fuse sometimes blow, thus showing there is something wrong, for this should not occur. The main line for these two transformers is fused at 60 amps., but two arcs at 60 amps. each would be taking out 120 amps. Is this fuse strong enough, or should a stronger one be employed? I have a good mind of fusing the lines before the wires reach the machine switch. Do you think this a good stunt? If so, what ampere fuse would you recommend as being best?

In using D. C. for striking two arcs a Ballast Resistor is used. Could not two transformers be connected in multiple, thus giving all the amperage one would want and thus get two arcs by using this Resistor, using the handles on the transformers as sort of a rheostat?

Awaiting to see these questions answered in the Projection Department of the "News,' and thanking you, I beg to remain.

Very truly yours.

(Signed) Jacob Sheets.
Projectionist Lyric Theatre.

Answer:

The switch on your portable machine was not made to carry 60 amperes and you are overheating it by using it to carry that current. Remove it from the machine and get another one of 75 amps. to replace it.

You are wrong in regard to the current taken from the line by two arcs. Although it is true that you are using 120 amperes with two arcs, you are not drawing this current from the line because of the Fort Wayne Compensarcs.

The ratio of transformation of your compensarcs from the supply voltage to arc voltage also affects the current but exactly opposite to the voltage. That is, if the voltage ratio is 2 to 1 the current ratio is 1 to 2. This means that the line current would be but one-half the arc current. Thus you see that because you are using 120 amps, at your arcs you are not drawing this current from the line.

Since you say that "the fuse sometimes blows" you are evidently working too close to the capacity of your fuse. Replace the 60 amp. fuses by some 75 amp. capacity and you will have no further trouble.

It might not be a bad idea to fuse the separate machine circuits. Trouble which developed in one machine would then be unlikely to blow your main line fuses, in this way putting both machines out of commission. But if you do fuse machine circuits, place your fuse block between the compensarc and the main line, not between compensarc and machine. A 40-amp. fuse ought to be sufficient for this purpose.

We have repeated many times in these columns the fact that transformers cannot be used in multiple to run two arcs. But why bother with the multiple connections if you have the two transformers? Use them as you are using them now—one compensarc to each arc—and you will get best results.

Griffin Tells of Experience in Russia

THE greater part of the work of the "lab" consisted of title making. When films were received from America the English titles were removed, the words translated into Russian, the title photographed, the strip developed and printed, then inserted into its rightful place in the story. There were some commercial films that were copied for distribution amongst the native workmen and there were some "tropicals" taken and arranged for the screen in this little laboratory not many miles away from the Arctic Circle.

As has been mentioned before in the interview, Mr. Griffin made his headquarters at Vladivostok. At that place the "Y" took over an old Customs building for an International Hut. The structure was 250 ft. long, 90 ft. wide and 25 ft. high. Mr. Griffin tells of the shows which were put on in this huge building:

"There was an auditorium at one end of the building and a gymnatium at the other. Sometimes one end was occupied and sometimes the other. We wanted to arrange our Power's machine so that we could put on a show at either end, according to which of the ends was not in use at the time. This was made possible by constructing our booth exactly in the center of the room and arranging our machine so that it could be pointed either way. Port-holes were cut in both sides of the booth which was built of brick and therefore strictly fireproof.

"We had need of a power plant in this place so we gathered the apparatus. Our prime mover was a 25 year old Swedish kerosene engine of the hit-or-miss type which we got from Kamchatka. Our 24 kw. shunt wound generator we got from the Russian Islands. We made a switchboard from the bottom of an old pool table and we got our belts and pulleys from Japan. Strange as it may seem this odd power plant worked like a charm and when I came away there was no up-to-date power plant in New York City that could beat it for smooth operation."

Mr. Griffin left the Nicholas Power Company slightly over 17 months ago. Since that time he has traveled many thousands of miles throughout Siberia, seeing that the soldiers and peasants in out of the way places were entertained by motion pictures. Wherever the freight car with its power plant could be taken a show was given. The usual "paper" was put out just as theatres do it in this country. These displays always drew crowds, many of the members of which had never before seen a moving picture. Mr. Griffin's work was valued by Gen. Graves, Commander of the American Forces in that district as is proved by the official pass which the general gave Mr. Griffin allowing him to travel to any point in the district under his command. The worth of the motion picture bureau as a means of stimulating morale was proved without doubt.

Mr. Griffin arrived in this country a few days ago. The work he commenced in Siberia is still going on. When he left, the "Y" sent over a Mr. Martin and seven other men to do virtually the work that Mr. Griffin had been doing alone, in order that the morale of the fighting forces in that desolate country might be maintained.



Group of Czecho-Slovaks trained by Mr. Griffin to manipulate projectors

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. L. Bragdon.....*Technical Editor*

Wants To Go West

Motion Picture News,
New York City.

Dear Sir:

Am a reader of the Projection Department in the News, and I believe these columns are the best friend the operator has. Would like to ask a little information about a good locality for an operator. It has always been my desire to go West. Would like to know the chances for an operator out there. Have always heard that the chances for a young man were much better out West in other lines but not in the line of projection. "Reel" life has grown within me so I could never quit and would like to take the best chances. Am thanking you for any information in this line. I also wish to thank the News for all the advice and pleasure I have received in reading the Projection Department columns.

Am truly yours,
T. M. Sumner.
Vienna, Ga.

Comment:

Old H. Greeley was advertising manager for the West long before C. Francis Jenkins had assembled his first projector, hence Horace's advice of "Go West Young man," could hardly be applied to the young and ambitious projectionist.

There are chances for the projectionist everywhere, in the North, South, East and West. The opportunities are in exact proportion to the man's ability, initiative, honesty and general intelligence. More and more theatres are employing "chief's of projection." Companies operating a string of theatres must have "chiefs," who do no actual pro-

(*Continued on page* 2840)

The

Perfect Reproduction

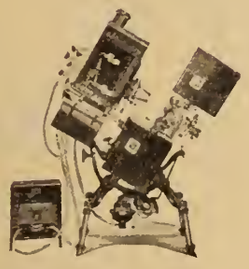
that enables the motion picture devotee to completely immerse himself in what he sees on the screen—to laugh or cry with the photoplay character that draws his sympathy, to transport himself in mind from his commonplace surroundings to some garden spot of Nature and breathe the breath of another life that exhilarates because of its novelty—*the perfect illusion that is the foundation upon which the success of the entire motion picture industry has been reared*

Has Its Greatest Aid

in

POWER'S CAMERAGRAPH

It is "the motion picture projector with a soul" designed and brought to its present state of perfection by men whose early vision convinced them of the real requirements of the mechanism to which must always be entrusted all the art of the most talented screen artists, the most skillful directors, and the most painstaking cameramen.



Nicholas Power Company

Incorporated

90 Gold Street, New York

(Continued from page 2838)

jecting themselves but are responsible for the putting on of satisfactory shows at all the theatres on the circuit.

There are no more opportunities in the West for well equipped projectionists than in the South.

If you want explicit information on Western territory write to the Secretaries of M. P. M. O. Local 150 in Los Angeles and No. 162 in San Francisco. Be kind enough to enclose return stamped and addressed envelopes and we are sure your communication will be respectfully considered.

Carbon Set and Condenser

Technical Editor:

I am running one 30 amp. D. C. single arc machine. Carbons 7/8 cored upper, 1/2 solid lower. Have 70 foot throw and get a picture 9' x 12' from a 5¼ lens.

I have a 6½ condenser towards arc and a 7½ on other side toward slide or film.

I warm up the arc on A. C. and if I arc them apart 1/8" the arc jumps to the top of the condensor mount and cracks the condenser. The arc is about 2" from the condenser now. If I could get a set of condensers that would let my arc back an inch or more I would be O. K. If you know of any make please tell me.

Russell E. Wilson,
138 Broadway,
Bijou Theatre,
New Philadelphia, Ohio.

N. A. M. L. No. 929.

Answer: Try your machine with a 7½" condenser nearest the arc. This should allow you to draw back your lamp far enough to stop condenser trouble.

You are also using the wrong carbon set. For 30 amps. d. c. use a 5/8" cored upper and a 5-16" metal coated solid lower. Better set your carbons right before making any other changes, then if you are not satisfied, get a 7½" condenser and use it in place of your present 6½".

National Anti-Misframe League Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1143)	Harold Dodds	New Castle, Pa.
(1144)	D. C. Burkholder	Oyen, Alberta, Can.
(1145)	S. N. Brooks	Anderson, S. Car.
(1146)	Donald Dinsmore	New Castle, Pa.
(1147)	H. W. Lane	Humble, Texas
(1148)	L. H Morrow	Ladonia, Texas
(1149)	Rudolph Hendrick	Johnson City, Tenn.
(1150)	Joseph J. Neumen	Flushing, L. I.
(1151)	Merl Berryman	Kenmore, Ohio
(1152)	H. D. Shay	Monroe, Mich.
(1153)	W. O. Paul	Danville, Va.
(1154)	Roy Barrett	Newton, Ill.
(1155)	H. G. Judkins	McMinnville, Tenn.
(1156)	Jack Schwartz	Denver, Colo.
(1157)	L. W. Ripley	Charleston, W, Va.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager....

.....

At Last Cooperation from Exchanges

Technical Editor, Motion Picture News:

This is the first time I have attempted such a letter, but I have a wonderful little exhibit which I wish to send to you. After reading it (the exhibit) you will agree with me that it surely *ought to be* a money saver for the exchange.

This little money saver seems to have received its start in the famous mill city of Minneapolis. But I suppose some one in the "Famous Players" thought of this *wonderful* idea.

Oh, those great things that "Famous Players" were going to do for the exhibitor. They said they were making a study of his needs, his wants. etc. It was even reported that they went so far into these studies that the exhibitor could have his operator inspect films for them (the exchanges). He has nothing to do, you know, until 7 P. M. so he might as well do that as anything. What???

Please note the words: "This will not only help you. . . ." Isn't that another nice little tip? Sure it will help the poor projectionist. If he didn't examine the films he might find one reel of the five-reeler left out and an old travelogue sand-

(Continued on page 2842)



ELIMINATE PROJECTION ROOM HAZARDS

Don't wait for a fire which will result in these devices being **required by law**, as they are in many cities. Our devices have been in use for many years and have given best of satisfaction.

Don't do as the man did who locked the barn door after his horse had been stolen. Be **wise**, investigate, and install Fulco Safety devices. Send for more complete information of the

Fulco Enclosed Fire Proof Rewind
Fulco Argo Ideal Film Box
Fulco Safety Waste Can

FULCO is the **Brand.** Sold the world over. Insist on them. It is your guarantee of the *Best.* If your dealer does not supply them, write

E. E. FULTON Co., 3204 Carroll Ave., Chicago
Manufacturers of M. P. Accessories
Note—Send for our new 16 page folder, illustrating and describing our complete line.

EVERY TELEPHONE AND LETTER BOX IS OUR BRANCH OFFICE.



When you need anything in the MOTION PICTURE LINE your order by Phone or Mail will receive our careful attention.



SLIDES MADE TO ORDER.
Get that Catalog now.

ERKER'S
608 OLIVE ST. ST. LOUIS, MO.

MINUSA
Gold Fibre Screens

The crowning triumph of constructive excellence and maximum clear, soft-toned reproduction

The cardinal essential in attaining the full charm of ideal projection

Distributors from Coast to Coast. *Samples and information upon request.*

MINUSA CINE SCREEN CO.
World's Largest Producers of Moving Picture Screens
Bomont and Morgan St. Louis, Mo.

THE UTMOST IN SCREENS

SCREENS BUILT BY BRAINS

Your Ad Should be in the Equipment Section

SPEER

Projector **DIRECTO HOLD ARK** Carbons

and

ALTERNO

Try them and know why others are so satisfied

A guaranteed carbon

Send for samples and descriptive literature

SPEER CARBON COMPANY
ST. MARYS, PA.
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1270 BROADWAY, NEW YORK CITY

NOT AN EXPERIMENT BUT AN ASSURED SUCCESS

Every City Over 5,000 Needs One

NEW ERA AUTOMATIC BAKERY

Experience not necessary

Profits $200.00 to $2,000.00 weekly

Complete Outfits $2,500.00 up

NEW ERA SYSTEM

1023 Forbes Street Pittsburgh, Pa.

EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.



Made by

THE EAGLE ROCK MANUFACTURING CO.

VERONA, NEW JERSEY



The New Premier

Pathe-scope

Flickerless
"Safety Standard"
Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

Can be used by *anyone, any time* and *any where,* without any danger, fire or insurance restrictions.

Labeled by Underwriters, "Enclosing Booth Not Required."

Weighs only 23 lbs. Fits in a small case. Operates from any light socket. The wonderful T4 lamp (just perfected for us) gives from 3 to 4 times the illumination formerly obtainable. Uses less than 100 watts in lighting 12 ft. picture at 75 feet. Motor drive and rewind at variable speed.

We make { Pathéscope Prints from any negative.
Pathéscope Negatives from any positive.

Send for 32-Page Convincing Catalog

The Pathescope Co. of America, Inc.

Dept. N, Suite 1872

Aeolian Hall, 35 West 42nd Street, New York

Agencies and Service Stations in Principal Cities

(*Continued from page 2840*)

wiched in in its place. The projectionist who gets films with one of those notices in among them surely does want to look them over, for if he doesn't. . . . Zip and his screen is white for several minutes. Yes, I think their advice is good. . . .?

It is not a case of shortage of help. It's a shortage of inspectors, due to the salaries paid. Inspectors want money for their services and the exchanges cannot hire help as they used to. Girls can make more money elsewhere.

But the poor exhibitor pays real money for service. He pays more than he used to because rates have advanced and production costs have increased. And what happens. The exhibitor is asked to pay for film inspection besides. Probably if the exchange were to be asked what had made the rentals of film increase it would say that "cost of inspection had increased." Looks and sounds funny doesn't it?

And then looks at the way the notice ends.

"THANKS FOR CO-OPERATION."

In other words, "Thanks, Mr. Exhibitor, for doing our work for us."

What do you make of it?

N. A. M. L. Member No. 182.

Reply:

The shipping case notice which the writer of the above letter enclosed is given below. The type is not the same, but the words have been duplicated exactly. Take alook at it:

PLEASE NOTICE!

Owing to a shortage of help in our Inspection Department THESE FILMS are probably not thoroughly inspected. Please have your operator carefully inspect each reel before screening. This will not only help you but will be a big help to us and will be greatly appreciated. Thanks for co-operation.

Famous Players Lasky Corporation,
Minneapolis, Minnesota.

This in-FAMOUS note will be sent to the Main Office of F. P. L. C. so that the men "way up" may have a chance to see what their Minneapolis branch is doing. Probably nothing will come from it; the men in charge know that it isn't right, but as long as only the projectionist (who to the exchange manager is only a necessary evil) kicks they never bat an eye-lash. If a few influential managers of houses would take up cudgels and go after the exchanges who are pulling off these cheap practices something might be gained.

A good many projectionists make it a practice of calling the conditions of films to the attention of the manager. Then if anything goes wrong up in the projection room, part of the blame at least will go to the film instead of having all of it find a resting place on the shoulders of the projectionists.

Suppose an exchange manager should buy a suit of clothes and the clothier should say to him.

"Now, old man, I'm not sure that this suit is finished. Perhaps one leg of the trousers is missing, or there may be no buttons on the vest. But don't let that worry you. Just fix it up yourself like a good little man. Our tailors would like to dot it for you but they really haven't the time. Do it yourself or better still make your wife sew on the buttons or attach another pedal extremity. You'll be helping us out *so much*. And—THANKS FOR THE CO-OPERATION."

CO-OPERATION!

Exchanges don't know what the word means.

And furthermore they won't learn until some one in the producing companies inform themselves as to conditions in the exchanges and do considerable human housecleaning.

CO-OPERATION? Nothing to it.

Picture is Dull

H. D. Robertson, of the Princess theatre, Fayetteville, Tenn., asks for help:

"I am having a little trouble with my Simplex machine. I can not seem to get a clear picture. Am pulling 60 amp. at the arc. I know that my shutter is set true, lenses are clean and will focus but still the picture has a dull look. I am using 6½ and 7½ condensers in lamp house.

"Throwing a 60-foot picture, size something about 9 x 11 or maybe a little larger.

"My Powers machine sets next to Simplex, and it throws a good clear picture. I have reset shutter, tried focusing a dozen times and cleaned lens so often I don't think it could be caused from them.

"Please let me hear from you at once."

Reply: Your trouble is undoubtedly in the lens system. If you have not examined your condensers do so and see that all surfaces are clean and free from smoke or dirt. Examine the M. P. lens to be certain that the elements are in their proper relation.

Since you say that the focus is all right, you probably have the correct objective for your conditions. The difference then is in the illumination on the screen.

Perhaps someone else has had similar trouble and can give us the exact remedy.

Rusty Lamp House

A. F. No. 1111 wants to know "how machine manufacturers put lamp houses in good condition when they are returned to the factory after having been in a fire, flood, etc."

This is what one manufacturer does: First he takes a piece of very fine emery cloth and goes over the rusted parts until the surfaces have been made comparatively smooth. Then with cotton waste soaked in a mixture of oil and graphite he goes over the metal until the rusted spots have disappeared. The results are uniformly satisfactory.

GOERZ LENSES

ARE STILL UNSURPASSED

Our latest catalogue is yours for the asking. A postal will do.

C. P. Goerz American Optical Company 317J East 34th Street New York City

PROJECT-A-LITE

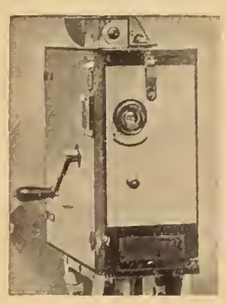
Transformers and adapters are made on honor and sold on their merits. One transformer and two adapters will change your carbon arc lamp house into a Mazda Projector.

Many are in use and all are giving satisfaction.

Manufactured and Guaranteed by

Rutledge & Company

35 S. Dearborn St. CHICAGO



MOTION PICTURE CAMERAS

NEW AND USED

200 ft. capacity U. S. Compact M. P. Camera. The Ideal camera for News Weeklies. Complete with Tessar F:3.5 lens. Slightly used..... $82.50

The latest Universal with Internal Shutter dissolve. Complete as listed at $512.00 for immediate delivery $467.00

400 ft. De Franne Studio or Field Camera. All movements. Complete with Tessar F:3.5 lens..... $165.00

Everything for Motion Picture Making. Any camera shipped C. O. D. for examination.

FREE Bass Motion Picture Catalog. Expert advice. Eastman negative film $37.50 per 1000 ft.

BASS CAMERA COMPANY

Motion Picture Division

111 N. Dearborn Street, Chicago, Ill.

AGENCIES WANTED

for Bioscope Machines and Accessories, Carbons, Slides, Electric Generating Sets, etc.

E. H. DuCASSE

Merchant and Manufacturers' Agent

One of India's Leading Film Importers

BANK REFERENCES EXCHANGED

19, CHOWRINGHEE, CALCUTTA

Camera Laboratory — Picture Making — Studio Technique

The Excelsior Photo Lamp

THE Excelsior Photo Lamp is a new white flame studio light recently developed at the studio of the Adolf Philipp Film Corporation, New York City. It has been used there to the exclusion of all other makes of arcs for some time with excellent photographic results, and now that the finer details have been worked out to the satisfaction of the manufacturers the lamp will soon be placed on the market. It is probable therefore that users of studio lights will be interested in a general description of this new addition to the white flame arc family.

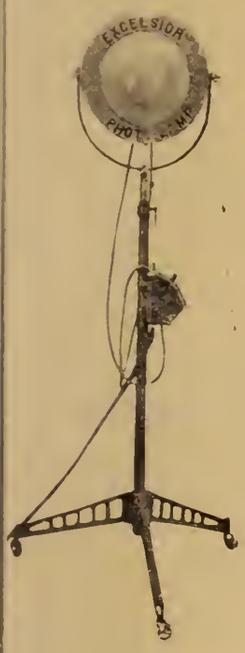


Fig. 1



Fig. 2

Fig. 1 gives a good idea of the construction of the lamp. By means of its sliding pedestal post it may be raised to a height of 10 ft. It weighs complete only 50 lbs. and can therefore be easily shifted around.

The arc itself is of the double trim, series type, with motor driven automatic feed. Either alternating or direct current at 110 volts can be used. The lamp is made in capacities of 25, 40, 65 and 100 amperes. Using special white flame copper-clad carbons, 6 in. in length, the lamp operates for three to four hours on one trimming. Specially designed and easily removed carbon holders allow the carbons to be burned down to 1 in. stubs.



Fig. 3



Fig. 4

Ventilation is secured by a high speed exhaust fan built into the case. Air is taken in around the globe and exhausted at one side of the lamp. The hand can be held on the opaque globe after several hours running thus demonstrating the adequateness of the air circulation. This same feature also safeguards the life of the globe as is proved by the twenty Excelsiors now used at the Philipps Studio, among which not a globe has been broken by heat since their installation.

The adaptibility of the lamp is remarkable. The Excelsior Lamp can be used as overhead lighting as well as stand lamp and effect lighting as it can be placed in any conceivable position, therefore it makes the Excelsior Lamp adaptable for all photographic purposes. The lamps are so balanced as to make them unnecessary to secure them in each new position.

An additional feature is the ease with which the lamp may be taken off the pedestal and carried to any location Photographically, the light rays have proved exceedingly satisfactory. Some of the best cinematographers have worked with the Excelsior Lamp, and have pronounced it superior to all others. The properties of the light rays are such, that cameramen and directors are able to work in the light without protective glasses. From an examination of the lamp, it would seem to be all that a studio lamp should be, minus many of the disadvantages of those now in use. It is portable, detachable, uses a minimum of current to produce a high illumination, and should withstand the hard usage encountered in studio application. It is well designed and constructed, and will no doubt be installed in studios all over the country, as soon as its merits are recognized.

Camera Speeds and Shutte Openings

CHAS. GEIS of Chicago asks the following questions: In reference to motion picture photography I wish to ask a question on that subject. Can you supply me with a scale showing the various openings a cinema camera can be set at; also the same opening in degrees and shutter speed at two turns per second and 1 to 1?

Answer: The standard speed is sixteen exposures per second. The shutter makes one complete revolution for each exposure. On this basis the shutter makes a complete turn-around in 1/16 seconds. If the shutter is opened to 180 degrees then the exposure must be one half of the total time required for a complete revolution of the shutter or 1/32 second.

To make the explanation simpler suppose we close our shutter to 90 degrees. With this arrangement light will be admitted to the film during one-quarter revolution of the shutter. The exposure then will be ¼ of 1/16 sec. or 1/64 seconds. In other words the exposure is directly proportional to the degrees opening. This makes the computations easy.

Therefore at standard speed (two turns per second) the table is as follows:

Degrees opening	Speed
180	1/32
170	1/34
160	1/36
150	1/38
140	1/41
130	1/43
120	1/48
110	1/52
100	1/58
90	1/64
80	1/72
70	1/82
60	1/96
50	1/115
40	1/144
30	1/192
20	1/288
10	1/576

The same figures *multiplied* by 2 will give the speeds at different shutter openings when turning at the rate of one turn per second. The table would then read:

180	1/16	90	1/32
170	1/17	80	1/36
160	1/18	70	1/41
150	1/19	60	1/48
140	1/20	50	1/58
130	1/22	40	1/72
120	1/24	30	1/96
110	1/26	20	1/144
100	1/29	10	1/288

Westinghouse War Memorial Scholarships Awarded

THE awards of the four annual War Memorial Scholarships of five hundred dollars each, established by the Westinghouse Electric & Manufacturing Company, have just been announced. These awards were made by competitive examinations and the following men were successful:

Herbert S. Pahren, Cincinnati, Ohio, employed as order clerk in the Cincinnati Office of the Westinghouse Company, and a graduate of the Hughes High School, who has selected for his scholarship a Technical Engineering Course at the University of Wisconsin.

Arthur Marthens of East Pittsburgh, Pa., began work as a messenger boy before completing his studies in the Turtle Creek Schools. Mr. Marthens, while working in the Cost Department prepared himself in the Casino Technical Night School to enter college. He has chosen a course in Electrical Engineering at the Carnegie Institute of Technology.

Paul O. Langguth, a graduate of the Wilkins-

burg High School and employed as draftsman in the Engineering Department at East Pittsburgh, has selected as his award an Electrical Engineering Course at the University of Pittsburgh.

Andrew P. Lesniak, a graduate of the Union High School, Turtle Creek, Pa., and employed in the Production Department at East Pittsburgh, has selected a course in Mechanical Engineering at the University of Pittsburgh.

Two classes of scholarship are provided:

(a) For sons of employes of the company or its subsidiaries who have been employed for five years or longer.

(b) For employes of the Company and its subsidiaries who have been continuously employed for at least two years and who shall not, on September 1, have exceeded the age of 23. Not more than two class B scholarships will be awarded in any year.

Each scholarship carries with it an annual payment of five hundred dollars for a period not to exceed four years, the payment to be applied toward an engineering education in any technical school or college selected by the successful candidate with the approval of the scholarship committee.

These scholarships have been established as a memorial to those employes of the Company and its subsidiaries who entered the service of their country during the war. Four awards will be made each year, so that after three years this Company will be maintaining sixteen of these scholarships in the best Technical Schools of the United States.

Adding Color to Motion

By W. V. D. Kelley

A Paper Delivered at the Philadelphia Meeting of the Society of Motion Picture Engineers

NOT long ago I ran across this very interesting statement by Dr. Foote:

"The fact is, we have kept on discovering and forgetting, and then re-discovering, ever since man began to think."

I was not there when man began to think, so naturally I cannot verify this part of Dr. Foote's statement. I can testify, however, to the fact that in the field of natural color photography and color photography as applied to the motion picture, we have kept on discovering and forgetting and then re-discovering.

The records show that as far back as 1785 natural color photography was engaging the attention of men and science. Men discovered at that time; later, men forgot; and then men discovered again.

I have seen samples of work done by the "bleach-out" process which was first suggested in 1813 by A. Vogel.

In 1861 the modern theory of three-color photography came to be recognized, and during the succeeding forty-five years some progress was made, slow and halting to be sure, but nevertheless, progress, in developing processes for recording scenes in color.

In the year 1900, while I was residing in London, England, an American, Mr. Tripp, was demonstrating the McDonough process of color screen prints and later in that same winter I attended a lecture and demonstration of the Sanger-Shepherd process at the Royal Photographic Society.

At that time I was connected with the American Mutoscope and Biograph Company, and, therefore, motion picture photography and the possible application of adding color to motion was intensely interesting to me.

All of the different forms of producing natural color pictures were well known at that time, for we had the Lippman process, which is based on the interference of light waves; the McDonough, which is additive, and the Sanger-Shepherd, which is subtractive.

Mr. F. E. Ives was demonstrating his Kromscope, which is an additive process, while in our Mutoscope parlors we were showing in a penny slot machine six views of subtractive photographs made by Gaumont.

The first motion picture films in natural colors to receive any degree of publicity were those of Smith in 1906, which were fathered by Urban of international fame, although private showings of similar films had been given some time previous to that.

The shortcomings of that process led men to see possibilities of applying the Sanger-Shepherd method to Kinemacolor negatives, and their results were promptly recorded in the British Patent Office. Some of these patents have nearly expired, but none has yet been reduced to a working basis and none has been shown publicly to my knowledge.

So, you see, in speaking on the "subject of "Adding Color to Motion" we have a certain background of discovering and forgeting and rediscovering which will not permit any one at the present time to say that adding color to motion is an entirely new science.

In the British Journal of Photography, December 6, 1912, Mr. H. Quentin, referring to screen plates says: "And thus it is that in screen plate color photography the chief merit consists not in inventing a screen but in producing it commercially." In the making of Prizma pictures in natural colors, the industry with which I have been mainly identified for a number of years, our problem has been largely one of devising means and developing processes that would make motion pictures in natural colors commercially practicable.

Our main problems have been and will be in the improvements in practical working machinery, in standardizing the chemical steps necessary and in perfecting the process by close study and application to a continuous succession of details that will gradually improve the art of making commercial natural color motion picture films.

In a report for the Society of Chemical Industry in 1916, Mr. B. V. Storr, of the Ilford Company, London, said: "A number of patents have been published both for multicolor screens and for various details in the production of positives. In the latter, apart from the mechanical difficulties of registration, the chief problem appears to be to get a method of coloring which will give a uniform tone throughout the length of film."

We had considered for some time that other steps were of more importance in the making of Prizma films, but we found at last that our main stumbling block in making the present product finally proved to be the matter of coloring.

The successful making of small pieces of film by the known methods used in photography for toning or the patented descriptions of coloring methods were found to be impracticable when applied to the commercial handling of films in long lengths, so it became necessary to work out a new method and means for coloring. This we successfully accomplished.

Our problem contained several elements that required the development of new processes in order to accomplish the result of coloring long lengths of film commercially. The film may be 200 ft. long, in which length, as you know, there are 3,200 separate color transparencies, all very much alike with the exception of those parts showing the steps of movement. To make each picture exactly like the next and to duplicate the copies so that they are all alike, was the problem that had not been satisfactorily solved before.

In letterpress printing, if the copies vary, no damage is done, as one seldom sees many prints together for comparison and the poor ones are discarded.

With motion pictures there is not so much chance for discarding individual pictures, for if we did, the film would consist mostly of patches. This problem was overcome and film has been produced in quantity so that each individual image bearing area is substantially complete in colors which may be seen by holding the film in the hand.

The process finally adopted has not been described in print and probably will not be for some time to come.

COLOR RENDITION

I read that, "It is not possible for anyone to explain how or why we see colors, and probably it never will be." We have our theories which stand up well against practice, but are unable absolutely to check back and prove them out. A good portion of the audiences that view natural color pictures see colors at variance with what we term normal vision. Others attempt to judge colors from their own conception of what they should be. For example, the color of the waters of the Pacific Ocean varies from that of the Atlantic Ocean and to one who has not noted this difference by personal visit the color rendering may be judged to be unsatisfactory. Don't be hasty in forming your judgment as to the color correctness of a picture—your neighbor may be seeing it differently from you. I have seen a picture projected in which the color of certain flags appeared as orange to me, while to my associate they were pink. In other words, don't be too fussy. If the general result is pleasing to you, offer the necessary encouragement to the workers in this difficult field, for, after all, absolute correct color rendering is only one item in the many that go to make up a successful and commercial motion picture in colors and is more or less psychological anyway.

THE EXHIBITORS

In the British Journal of Photography of February 1, 1919, on page 8 of the supplement, there is added to an otherwise more or less correct statement the following:

"Altogether, it does not look as though the commercial prospects for additive processes of color cinematography are very encouraging. *We have still to wait for the ideal color film which can be bought all complete by the yard and inserted for projection into the standard cinematograph lantern.*"

On December 28, 1918, Prizma began releasing weekly natural color films which can be "bought all complete by the yard and inserted for projection into the standard cinematograph lantern."

From the exhibitor's standpoint that is the big accomplishment; for all previous natural color films required either high projection speed, so high that such films only have one-third their normal life, or an attachment or a complete new projector. Nearly all of these forms in actual practice required the attention of a special trained operator from the home office, or what is just as troublesome, a course of instruction to the theatre operator, before the films could be left with safety and assurance of successful shows.

At this writing the films have shown in eighty cities of the United States, being distributed and handled as are the customary type of films. They are standing up well and I believe giving good satisfaction.

THE COLOR WORKER

For the information of those that like the "ins and outs" of the process employed will say:

The negatives are made through two sets of complementary colors, or, as we usually say, four colors.

The four color values are dyed in two colors. That is to say, the reds and oranges are dyed a red-orange color while the greens and green-blues are dyed a color complementary to the red-orange colors used.

In many subjects when the film is examined in the hand there is a noticeable difference in alternating images, in which case one will favor the green-blue and the succeeding image will favor green. These blend without pronounced flicker on projecting at the customary projection speed.

The projection is on the additive principle of mixing lights while the coloring is accomplished by the subtractive principle.

Registration of two images on the same area, done continuously in long lengths and consistently accurate is had to 1/10,000 of an inch. This, in spite of the fact that developed negatives shrink to an average of 1-16 of an inch in each foot, sometimes as much as ⅛ of an inch, while there is a corresponding shrinkage laterally. The fresh positive at the time of printing is still of standard width and length and consequently of different length and width as compared with the negative.

The above paragraphs place the matter before you in brief language. Rather than enlarge on each item by tearing to pieces and analyzing each step I have prepared a film that demonstrates most of the steps.

(*Continued on page* 2846)

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13—Every store where screws are sold must carry them in stock, because the line of screws is not complete without screw holes for them.
14—Every shop and factory where screws are used must also have these screw holes to fit the screws.
15—They are endorsed by all dealers in screws and by all users of screws.
16—Screw holes are entirely new and the world supply is yet to be furnished.
17—This is a progressive Old World of ours, and every active person in it must adopt all improved methods, and all new articles that will help him keep in the front line of progress.
18—Be among the first to stock up in screw holes if you are a dealer in screws.
19—Be among the first to install screw holes in your shop or factory, as you begin to save money soon as you use them.
20—In spite of the high cost of brass, screw holes are yet cheap.
21—We are letting the world know that screw holes can now be secured, by means of extensive advertising in all the principal Trade Journals that have the largest circulation among dealers in screws as well as users of screws.
22—Do not let your customer ask you for screw holes before you have them in stock. BE A LIVE WIRE.
23—They make everlasting holes in any material.
24—They mean "Plug-No-More" screw holes.
25—They are the result of Necessity being The Mother of Invention.
26—Anyone who can drive a nail can use screw holes.
27—Send for a sample and convince yourself.
28—Mechanics who see them say, "What do you think of that?"
29—In fact there are NO REASONS why screw holes should NOT be used.

Each of these reasons are enough to sell Screw Holes. There are many other reasons.

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W. H. RABELL
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Mr.....

My dear sir:

I want this message to be personal because if you have seen our advertisements right-along and have not acted upon them there must be something wrong with me---or with you.

Which is it? Have we asked you to send money? No! But we have offered to send you a valuable book, free.

And that book must prove that we save you money and trouble and worry ---or you don't do business with us.

Not much of a "hold-up," is it?

Then why be afraid? There's nothing to lose and a whole lot to gain.

Therefore, don't put it off again; but drop us a postal right-away, and tell us to send you the IMSCO Book.

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Rush by first Express 5000 program folders made up of 500 of each of the following stars:

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To say the least I am very much pleased with the result of these novelty programs, I find that 95% of these go into the homes and consider it about the best advertising that one can buy,

Wishing you a continued success.

Very respectfully youre,

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Our Program Service is as far above the ordinary Program as Heaven is above the earth

Hundreds of theatres, like the above, are constant users of our service. Write today, NOW, for full particulars and prices.

SEND FOR SAMPLES---SEE WHAT OUR SERVICE IS GOING TO MEAN TO YOU IN DOLLARS AND CENTS AND MORE REGULAR PATRONS.

Bradford & Co., BOX 288 St. Joseph, Mich.

(*Continued from page 2844*)

So that you will know what to look for I will add that we are using a projector that permits us to stop and view the films as we would lantern slides. You will therefore see the difference between additive and substractive colors in pictures and not in words, for has not someone said "that a reel of pictures will tell more than 300 pages of printed matter and in a much shorter time." You will see the nature of the colored images when separated into single colors. The results of incorrect coloring. What registration means. The accuracy of the color rendering, for we have the pictures on the curtain and the fabrics that were photographed in our hands. A duplicate of the original negative will be seen, which shows the color values but which of itself is devoid of color.

This paper is mostly a description of a process followed by Prizma, Inc., and as it is the only process now in the hands of our associates, the projectionists, it seemed to me proper to give them these details.

It has been suggested that a paper be prepared covering the elementary principles of color lights and color photography as applied to cinematography to be in the very simplest of language, shorn of technical terms, or when necessary to use such terms that they be accompanied by illustrations. Mr. Max Mayer will collaborate in the preparation of the paper so that it will follow lines which he has contended should be followed by our society, his notion being that they should be for the good of the largest number that it is possible to interest rather than for the mutual edification of our limited membership. If the members concur we will proceed with the work.

Norton, Bird & Whitman Make Extensive Plans for Theatre Development

NORTON, BIRD & WHITMAN of 501 Fifth avenue, New York City, have been retained by certain important interests to design, construct and develop in Newark, N. J., a modern 3500 seat theatre with other features that will make the selected locality the amusement center of Newark. The firm has already acquired the site, and its Consulting Architect, Mr. W. Albert Swasey, is now busy in the preparation of the plans that will make this one of the leading theatres in the metropolitan area. The plot is at the corner of Broad and Rector streets, Newark, at the head of Broad street and Central avenue, the two leading thoroughfares of the city.

This announcement brings to light an important phase in the development of modern picture theatres. Norton, Bird & Whitman under the direction of the same interests are making investigations in some twelve or fifteen other eastern cities as to their availability for immediate construction of large theatres. The interests that have retained Norton, Bird & Whitman believe that the motion picture industry is a permanent, staple and attractive field for financial investment, and the chain theatres wisely located, built and operated, rank as a banking investment and security basis that should appeal to selected investors; first because the investment is in choice real estate, wisely developed; and second, that the return is beyond that of many of the other leading industries of the country. They believe, therefore, that the same fundamental steps can and should be taken that are the basis ordinarily of industrial development. This comprises a study of the city from the point of view of its permanent prosperity, the restricted area that is its center of business and amusement, the ideal available location for a theatre and desirable hotel, offices, stores or other developments that may be desirable or necessary in order to secure the ideal location, and the acquisition of the site, and the correct design of the entire improvement. In other words, being men accustomed to require exact investigations and reports, preliminary to a proposed investment, they believe that motion picture developments justify the same study by trained investigators, engineers and other experts that will insure the success of any particular selection.

The members of the firm have had extensive experience in investigations and reports upon industrial matters for bankers and investors, as well as in the actual design and construction of large enterprises. They have associated with them such men as Mr. W. Albert Swasey, as Consulting Architect. Mr. Swasey is one of the leading theatrical architects in the country, having designed and built some forty theatres throughout the country, in addition to extensive work in the design and construction of office buildings, hotels, apartment houses and residences. During the war he was engaged in important work for the Government, where his special services were of great value. The firm has as its real estate adviser, Mr. Joseph P. Day, the leading real estate auctioneer and agent in the country. In addition to handling great real estate auctions throughout the country, his office represents some of the leading corporations and operators, including several of the large chain stores in their acquisition of desirable sites throughout the country.

Mr. W. J. Norton, head of the firm, says:

"The motion picture industry is already one of the great industries in the country, and it is just beginning to further exceptional development. The producers are sparing no expense in the production of great and wonderful pictures. The public taste desires such pictures accompanied by the best music. For these reasons there is a necessity for the immediate construction of large theatres thoroughly adaptable for the presentation of the best pictures and music under ideal conditions. We are deeply interested in more and better theatres, and are anxious to aid in every way in securing them. We believe we can aid the real estate owner and exhibitor in securing such theatres. We believe we can aid the banker to see that a good motion picture is as sound a banking proposition as any industry in his city."

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Cue Sheets Latest Hits — MUSIC — Musical Equipment

Review of Latest Musical Compositions

1—"Won't You Come Along," by Con Conrad, a melodious waltz with words. (Richmond Pub.)

2—"In Your Arms." This ballad-fox trot is predicted to become a sensation as has "Tell Me" and "Smiles." (Richmond Pub.)

3—"When the Preacher Makes You Mine." A new record breaking fox trot. (Waterson, Berlin & Snyder.)

4—"Fan San." A sensational Oriental fox trot. (Whitmore Pub. Co.)

5—"Pinning." A slow, dreamy, and haunting waltz. (The Waldorf Music Pub. Co.)

6—"Western Rodeo," by Minot. A western descriptive. (Belwin, Inc.)

7—"Budding Spring," by Eugene Platzman. A number of exceptional tonal beauty, adaptable for certain scenes in the film. (Belwin, Inc.)

8—"Carolina Sunshine." A melodious waltz. (Harry Von Tilzer.)

9—"Chinese Chop Sticks," a novelty hit, an Oriental patrol and fox trot. (Harry Von Tilzer.)

10—"Africana," by M. L. Lake. A characteristic dance. (Carl Fischer.)

11—"Broken Blossoms," by Robert Edgar Long. This composition is dedicated to D. W. Griffith, producer of "Broken Blossoms." Also used in conjunction with the film production. (T. B. Harms, & Francis, Day & Hunter.)

Five Fox Pictures Inspire As Many Songs

SO great has been the popularity of recent screen productions by William Fox, that the publishers of popular songs are setting these entertainments to music. Five Fox pictures have been thus harmonized.

Negotiations are said to be under way between the producer and representatives of several music publishers for five more songs, the words and music of which shall be based on releases by Fox Film Corporation.

Among the Fox productions already used for music is "Evangeline," the screen version of Henry W. Longfellow's poem, with Miriam Cooper as the star. This production was directed by R. A. Walsh. The words of the "Evangeline" song were written by Joseph McCarthy and the music was composed by Fred Fisher. McCarthy & Fisher, 224 West 46th Street, published the song.

The same firm has published a song that is already one of the most popular of the season. It is based on the screen version of Henry Blossom's famous play, "Checkers" which William Fox is presenting with Thomas Carrington, Jean Acker and all-star cast, under the direction of Richard Stanton. Leo Edwards and Edgar Allen are responsible for the words and music of "Checkers."

"RECRUITING IN THE SOLOMONS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

1—Theme (2 minutes and 20 seconds), until—S: At Screening.
2—"Almeh" (Arabian characteristic), by Herman (45 seconds), until—T: The South Sea Labor Schooner.
3—Sinister Theme by Vely (1 minute and 20 seconds), until—T: One drowsy afternoon.
4—Theme (5 minutes and 5 seconds), until—T: In a few days we came.
5—"Padisha" (Intermezzo), by Loraine (2 minutes and 15 seconds), until—T: The rooms and original.

Why Are Music Selections So Often Duplicated?

THE music editor recently had the pleasure of being present at a showing of one of the latest Goldwyn pictures for the purpose of arranging a musical cue sheet. Howard Dietz, Director of Service, of Goldwyn Pictures Corp., was also present, and being interested in the general welfare of the exhibitor, and trying to give Goldwyn Exhibitors the best service possible, Mr. Dietz began to discuss the value of the Goldwyn music cues. Among other things mentioned, there is one question which I am prompted to answer in a public manner. My reason for doing so is due to the fact that such men as H. B. Franklin, of Shea's Hippodrome, Mr. Hadley, of Hallmark Pictures, S. L. Rothapfel, the world known exhibitor, and many others, have asked me the same question. "Why do most music cues only suggest a certain variety of music," or "Why are music selections so often duplicated." The logical answer to the above question is as follows:

The music cue sheet of today is not designed for such institutions as Shea's Hippodrome, or any other theatre whose musical destinies are subject to weekly changes and guided by competent musical directors and managers. To my mind, a musical cue sheet of today should be nothing else but a musical continuity dividing the film into musical characters.

It is absolutely essential for the benefit of the majority using music cues who are not fortunate enough to be located near a music buying center, or cannot afford to buy too much music, to use a limited amount of musical selections. In fact, I have made it my business to use the same compositions on as many cues as possible, providing the film permits it. I have selected three hundred musical numbers, each one representing a certain character most likely to appear in the film, and have consistently used a composition entitled "Bleeding Hearts" for pathetic situations, thereby forcing musicians to buy it and get acquainted with its character and melody. The musician receiving a cue sheet with "Bleeding Hearts" as a certain cue knows what to do. He has played the composition, is thoroughly familiar with its character, and therefore knows what to substitute in its place. The main point of the above statement is based on the fact that by using new and unknown compositions on every cue sheet, would render it worthless to the musician who does not possess the numbers mentioned, and therefore could not substitute for lack of familiarity with their character. Every music cue is valueless unless it is compiled within the limits of the contents of most music libraries. As a matter of example, suppose the gentlemen who are compiling musical cue sheets at present, would try to employ "high brow" ideas by mentioning Symphonic Extracts or Operatic Extracts, standard classics, etc., instead of numbers generally known to 99 per cent. of the musicians. Of what value would such a music cue be? A musician or exhibitor who receives such a music cue one of two hours before the opening performance would absolutely be at a loss as to what to play. He would under no circumstances be able to appropriately use these musical suggestions because most of the numbers would be either unknown to him, or of such type which would render them impractical and unplayable for a small combination of instruments. In such a case most musicians would also be unable to substitute suitable compositions as the musical numbers suggested on the cue sheet would be strange in character and construction and so make it impossible for the musician to intelligently substitute with numbers which he already has in his library.

Film companies are at present spending a considerable amount of money for purposes which are supposed to help the Exhibitor towards perfecting the Exhibition of Motion pictures. Naturally everything devised for the above purpose is to serve the majority and not the minority. I believe that the high-brow music cue sheet is only of service to the minority in the strictest sense of the word. A practical music cue as suggested in the above paragraphs will without a question of a doubt serve the greater part of the Exhibitors. I admit that the most perfect thing is "something" which would be of service to everyone, but at the same time we all must admit that nothing can be devised to satisfy them all. Another important fact is the following:

Every music library is a true reflection on the musical knowledge of the musician who owns it. I suggest that all those gentlemen compiling high brow cue sheets, compare their ideas with the contents of most music libraries and they will find that they are suggesting things which are far above requirements of present day orchestras for the reason of:

The high-brow compositions, in the first place, necessitate a large orchestra and many rehearsals to attain perfection. The majority of motion picture orchestras, are of average size and they are receiving their films a very short time before the showing. If such a theatre would attempt to use high-brow stuff it would create an antagonistic atmosphere among its patrons. By this I mean, a musically inclined audience will seriously object to a faulty rendition of a good musical composition, and the average audience will be indifferent as to its presentation and will simply condemn the musical attraction, as being uninteresting and valueless.

I believe, that the gentlemen preparing the music cue sheets, as well as the musician, should bear one and only one important fact in mind. Compositions must be selected which are of such type that the musically inclined audience will accept it as "good enough" and the non-musically inclined audience will be able to understand and appreciate it. I have in the past several times commented on this subject but it seems that there are always some people who have not as yet realized the value of a neutral musical atmosphere and I therefore find it necessary to again write on the subject, and I will continue to do so until my ideas are definitely approved of, or definitely proved invaluable.—THE EDITOR.

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"THE BRAMBLE BUSH"

(Corinne Griffith-Vitagraph)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: 'Heart of Mine" (Ballad Moderato), Smith

1—"Babillage," (Intermezzo Allegretto), by Castillo (2 minutes and 15 seconds), until—S: At Screening.
2—Theme (2 minutes and 45 seconds), until—T: The shop was Kaly Dial's.
3—"At Twilight," (Moderato Romance), by Golden (2 minutes and 45 seconds), until—T: Evening and Kaly is.
4—"Flirty Flirts," (Intermezzo Rubato), by Levy (1 minute and 15 seconds), until—T: Rex Moore, the dregs.
5—Valse Moderato (Piano only), (30 seconds), untilS:When girl sits at piano.
6—"Wedding March" (Piano only), (30 seconds), until—S: When bride appears.
7—"Capricious Annette," (Moderato Caprice), by Borch (45 seconds), until—T: Playing chauffeur for his.
8—Theme (2 minutes and 30 seconds), until—T: Auntie, I want Peter.
9—Dramatic Tension by Levy (3 minutes and 30 seconds), until—T: The wrong man.
10—"Budding Spring," (Romance Moderato), by Platzman (3 minutes and 15 seconds), until—T: The spider and the fly.
11—Theme (3 minutes and 45 seconds), until—T: All of Kaly's dreams.
12—"Sereande Romantique," (Romance Moderato), by Borch (2 minutes and 15 seconds), until—T: But Kaly was in a.
12—Theme (1 minute and 30 seconds), until—T: To a spot which would.
13—"Prudence," (Entr'Acte Novelette), by Luz (2 minutes and 30 seconds), until—T: Not because she doubts him.
14—Tragic Theme by Vely (2 minutes), until—T: I love you the right way. (door bell).
15—Theme (1 minute), until—T: If Crispen has failed you.
16—"May Dreams," (Moderato Romance), by Borch (3 minutes and 15 seconds), until—T: The next day comes at. (auto effect).
17—"The Crafty Spy," (Original Descriptive Mysterioso), by Borch (2 minutes and 45 seconds), until—T: John I want to be.
18—"Clematis," (Moderato Poco Agitato), by Tonning (3 minutes), until—T: Then we'll go right back.
19—"Camelia," (Andante Moderato), by Tonning (2 minutes and 45 seconds), until—T: He's gone the man for.
20—Dramatic Tension No. 36 by Andino (2 minutes and 45 seconds), until—T: Yes, I agreed it was the.
21—Theme (1 minute and 30 seconds), until—S: When Kaly faints.
22—"Canterbury Bells," (Capricious Allegretto), by Tonning (1 minute and 45 seconds), until—T: I am on my way West.
23—Theme (1 minute and 15 seconds), until—T: The end of the journey. * * * UNTIL THE END.

"THE CITY OF BROKEN OLD MEN"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Weird Characteristic Theme" (And. Mod.), Levy

1—"Mystic Schrine," (Intermezzo), by Cameron (2 minutes and 5 seconds), until—S: At Screening.
2—"Orientale," by Cui (1 minute and 30 seconds), until—T: An automobile was unloaded.
3—Theme (2 minutes and 15 seconds), until—T: The market.
4—"March Indienne," by Sellecnik (2 minutes and 10 seconds), until—T: The new Caledonian standing army.
5—"Nlponese," (Japanese), by Sullivan (1 minute and 45 seconds), until—T: Javanese coolies just.
6—"Babillage" (Entr'Acte), by Castillo (50 seconds), until—T: Leaving Neoaunia Harbor.

THE END

"THE BRUTE BREAKER"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poem Symphonic" (Dram. And.), Borch

1—Theme (2 minutes and 10 seconds), until—S: At screening.
2—"Forest Whispers" (Characteristic Int.), by Losey (1 minute and 45 seconds), until—T: Because of this.
3—"Agitato" (For scenes of tumult), by Minot (40 seconds), until—T: White man work hard.
4—"Characteristic Tremelo," by Lovenberg (55 seconds), until—T: Five hundred yards above.
5—"Furioso" (Depicting conflict and riot), by Shepherd (4 minutes and 5 seconds), until—T: A stranger who smiled.
6—"Three Graces" (Allegro Int.), by Herman (3 minutes), until—T: "Is your welcome so warm?"
7—"Agitato" (For excitement, fights, etc.), by Andino (2 minutes and 20 seconds), until—T: "I have prayed for a man."
8—"Hunkatin" (Half-tone Jazz), by Levy (3 minutes and 10 seconds), until—T: With the evening came the.
9—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (2 minutes and 10 seconds), until—T: "If he is bade."
10—Continue to action (1 minute and 55 seconds), until—T: Next day.
11—Continue pp (35 seconds), until—T: "Monsieur has played."
12—Theme (2 minutes and 5 seconds), until—T: Again the evening shadows.
13—"Sinister Theme" (For scenes of impending danger), by Vely (3 minutes and 5 seconds), until—T: To Babtiste fear was.
14—Continue to action (1 minute and 30 seconds), until—T: One day in answer.
15—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (1 minute and 55 seconds), until—T: At the end of the week.
16—"Furioso" (For riot or storm scenes), by Kiefert (55 seconds), until—T: "Let him who claims."
17—"Andante Dramatico" (Depicting suppressed dramatic emotion), by Borch (3 minutes and 50 seconds), until—T: Next day who.
18—Theme (1 minute and 40 seconds), until—T: "Monsieur shall not balk."
19—"Heavy Mysterioso" (For general use), by Levy (3 minutes and 50 seconds), until—T: Night had fallen.

NOTE: Watch shot.

20—Theme (4 minutes and 15 seconds), until—T: In the morning.
21—"Allegro Agitato" (For general use), by Kiefert (3 minutes and 50 seconds), until—T: Andrew McKittrick.

NOTE: To action pp or ff.

22—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (4 minutes and 5 seconds), until—T: The shout is strange.
23—"Andante Dramatic" (For impending danger), by Herbert (2 minutes and 45 seconds), until—T: The next morning.
24—"Half-reel Furioso," by Levy (7 minutes and 50 seconds), until—T: "The choice is yours."
25—"Half-reel Hurry," by Levy (2 minutes and 45 seconds), until—T: And the heavens.
26—Theme ff (2 minutes and 30 seconds), until—T: And when the rain—until * * * * THE END.

"THE FOUR FLUSHER"

(Hale Hamilton-Metro)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kisses (Valse Moderato), Zamecnik

1—"Kisses" (Valse Moderato), (Theme), by Zamecnik (2 minutes), until—S: At Screening.
2—"Bon Vivant," (Characteristic Allegretto), by Zamecnik (4 minutes and 15 scconds), until—T: And he so reposeth his.
3—"In Poppyland," (Bright Moderato), by Albers (3 minutes and 45 seconds), until—T: Do you think Ford.
4—Theme (3 minutes), until—T: Oh, I suppose so (door-bell).
5—"Serenata," (Spanish Int.), by Crespi (2 minutes and 30 seconds), until—T: And ten days later.
6—"Sleeping Rose," (Valse Lento), by Borch (2 minutes and 45 seconds), until—T: The day before pay day.
7—"Meow," (Allegro Intermezzo), by Kaufman (2 minutes and 15 seconds), until—T: Cablegram for Withers.
8—Theme (15 seconds), until—S: When Suzane enters.
9—"Sparklets," (Characteristic Allegretto), by Miles (4 minutes and 15 seconds), until—T: Throwing the bluff.

(Continued on page 2850)



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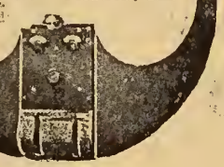
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(Continued from page 2848)

10—"Babillage," (Allegretto Intermezzo), by Castillo (3 minutes), until—T: He doesn't seem to care.
11—"Water Lillies," (Bright Moderato), by St. Claire (3 minutes and 15 seconds), until—T: Aw, stop crabbin'.
12—"That Naughty Waltz," (Waltz A La Jazz), by Levy (30 seconds), until—T: In his role of entertainer.
13—"Barcarolle," (Swing Song), by Buse (1 minute and 15 seconds), until—S: When Senor applauds.
14—Repeat: "That Naughty Waltz," (15 seconds), until—T: Here's $100.00.
15—"A La Mode," (Popular one-step), by Rosey (1 minute and 45 seconds), until—T: Night after night Lon's. (Watch for bell).
16—"Mysterioso No. 29," by Andino (15 seconds), until—T: Meanwhile Mr. Crane.
17—"Phyllis," (Characteristic Allegretto), by Deppen (3 minutes and 15 seconds), until—T: The passing days drained.
18—"Summer Nights," (Int. Moderato), by Roberts (3 minutes and 30 seconds), until—T: That man has much merit.
19—Theme (1 minute and 45 seconds), until—T: I am afraid I bring bad.
20—"Flirty Flirts," (Int. Rubato), by Levy (3 minutes and 15 seconds), until—T: Fourteen minutes later.
21—"Western Rodio," (Characteristic Allegro), by Minot (3 minutes and 30 seconds), until—T: Even with the end of the.
22—"Dramatic Tension No. 9," by Andino (3 minutes and 30 seconds), until—T: That evening Crane used.
23—"Capricious Annette," (Moderato Caprice), by Borch (3 minutes), until—T: Broke, the cold gray dawn.
24—Theme (2 minutes), until—S: When Suzanne knocks on door. (Auto effects).* * * * Until the End.

THE END

"COMMON PROPERTY"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Dramatic Suspense" (And. Quasi Mod.), Winkler

1—Theme (2 minutes and 30 seconds), until—S: At Screening.
2—Sinister Theme by Vely (2 minutes and 25 seconds), until—T: Already the city.
3—"Chanson Russe," (And. Mod.), by Smith (3 minutes and 40 seconds), until—T: Yet Love and Charity.
4—Violin solo to action (1 minute and 50 seconds), until—T: And last of all.
5—"Troyka," (Russian Folk Song), (1 minute and 30 seconds), until—T: Madame you are an angel.
6—"Dramatic Tension," (In Russian atmosphere), by Borch (1 minute and 45 seconds), until—T: That Night, Paval.
7—"Carry Me Back to Old Virginia," (Song), (35 seconds), until—S: Woman at piano.
8—Continue to action (1 minute and 15 seconds), until—T: Father Alexyer.
9—"Kamarinskaya" (Russian Folk Song), by Glinka (4 minutes and 40 seconds), until—S: Doctor Ivanoff enters.
10—Theme (4 minutes and 25 seconds), until—T: The Council has ended.
11—"Crafty Spy," (An original descriptive mysterioso), by Borch (2 minutes and 20 seconds), until—T: And from out of the night.
12—"Prelude," (Dramatic), by Rachminnoff (4 minutes and 15 seconds), until—T: While Pavil still keeping.
13—"Dramatic Tension," (for strong tense emotional scenes), by Shephard (6 minutes and 10 seconds), until—T: What seek you here.
14—"Erl King," (Heavy), by Schubert (3 minutes and 50 seconds), until—S: Nicolai and Vaska fighting.
15—Theme (5 minutes and 15 seconds), until—T: You must try.
16—"Poeme Symphonic" (And. quasi mod.), by Borch (5 minutes and 15 seconds), until—T: Three hours later.
17—"Dramatic Tension," by Borch (4 minutes and 35 seconds), until—T: "I am here, doctor."
18—"Dramatic Fantasia," by Bach (3 minutes and 20 seconds), until—T: "Thus my uncle has planned."
19—"Agitato" (For scenes of tumult), by Minot (3 minutes and 15 seconds), until—T: "My wife, I cannot find her."
20—Theme ff (3 minutes and 20 seconds), until—S: Tatyana near piano.
21—"Half-reel Furioso," by Levy (3 minutes and 15 seconds), until—S: Mob scene near stairs.
22—"Stars and Stripes Forever," by Sousa (3 minutes and 45 seconds), until—T: "YOU! You cannot harm us."
23—"America My Country 'Tis of Thee" (40 seconds), until—S: Close-up of Tatyana—until * * * * THE END.

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The Front of the House

Building Construction a Huge Gamble Except Under the Cost-Plus-Fixed-Fee Contract

Cooperation Among Owner, Architect and Builder Insured by New Form of Building Contract

By A. E. Wells, President Wells Brothers Construction Co., Chicago

IF a half-dozen street urchins are caught by a burly representative of the law while engaged in the pastime of shooting craps, the law against gambling acts. Law makers have recognized that gambling is an unnecessary evil and have, so far as possible, put a stop to it.

Yet an owner and a contractor can gamble with a million times the stake of the street urchins without fear of the law and it is done constantly under the guise of the lump-sum contract.

For under its terms the contractor agrees that for a certain sum of money he will guarantee the owner against all the unknown conditions involved in putting up a structure. Whether he makes his figured profit or whether he loses so heavily as to be put out of business rests partly on his ability to figure costs but largely on his luck in failing to meet those conditions which would increase costs.

Both parties to this contract stand to gain or lose. If the job costs 20 per cent. more than estimated the owner gains to the other's loss. If conditions make considerable saving possible, then the contractor gains to the owner's loss.

Many contractors who in times past have built extensively in your field are no longer operating. Others have taken their place. Perhaps the majority of the missing firms are those who were expected not only to build according to specifications and within the time limit but to gamble that their costs would fall within a fixed contract price. Gambling against variables such as the forces of nature and the conditions of labor—they lost. In many cases their failure involved an added investment on the part of the owner or possibly the surety company. It is certain that no one gained through the failure.

The contractor is an expert retained to assemble certain materials into a finished structure. The question being asked today is "should the contractor insure the owner that his structure will not exceed a definite contract price." In competitive bidding the cost of this insurance is paid generally by the low bidder out of profits or, as frequently happens, out of his capital, for the reason that he is more likely to get the contract as he scales down his allowance for contingencies. In fact the man whose bid includes a safe allowance for insurance against higher costs cannot expect to obtain work under the competitive bidding system. The inevitable result is the bankruptcy of many contractors and an additional cost to the owner or the surety company to complete the unfinished contract. This situation has come to such a point that surety companies are refusing to write surety bonds on fixed price contracts except under specially favorable conditions and frequently recommend to owners the cost-plus-a-fixed-fee contract.

But from the owner's standpoint is it not preferable to know in advance what a certain project will cost? It is true that a careful estimate is due him. It should be made by a reliable contractor and checked by owner's architect and engineer. Such a figure should be more satisfactory than a competitive bid which does not necessarily show the cost of the building, but only what some contractor is willing to gamble is the cost of the job.

At the Chicago meeting of the Associated General Contractors of America, November 21, 1918, this topic was discussed and Brigadier-General R. C. Marshall, Jr., chief of the construction division of the U. S. War Department, pointed out the fault of the usual pre-war basis of contract.

General Marshall said that early in the spring of 1918, the program of work before the construction division was so extensive that it seemed advisable to have the merits of this form of contract again passed upon and a committee of eminent business men unqualifiedly endorsed this form of contract. In General Marsall's own words at the convention of general contractors:

"No contractor should be called upon nor permitted to undertake the performance of any contract that within the four corners of the paper upon which it appears is, or may be written the financial bankruptcy of the contractor. It is unjust, it is inequitable, it is uneconomic. The great lesson of this war on the subject of the relationship between the contractor and the owner is the cost-plus contract. This represents the only equitable basis under which a contractor may perform constructive and economic services for the owner. It is the only form of contract which affords protection to both parties."

We have been operating under this plan almost exclusively for several years. We know that it is possible to convince most business men of the perfect fairness of the cost-plus contract and among our clients are several who would be the last to tie themselves up with us on any basis of contract likely to be unfair or dangerous.

Money tied up during construction earns nothing until the building is ready for occupancy and the interest often amounts to a considerable sum. When we have opportunity to work with the owner, architect and engineer from the very inception of plans and when we begin foundations as soon as the general contour of the building and equipment are determined upon, we are able materially to cut down the period during which the owner's capital is unproductive. Under the lump-sum contract it is necessary that the plans be complete before bids are taken which may delay occupancy for months and without occupancy a building investment is poor as a dividend producer.

But while speed is of first importance in most building contracts, yet fairness to both parties is an equally good reason for its general adoption and on that basis our company is now operating almost exclusively. We feel that the owner should reap any benefit we are able to bring about. To give us incentive to make such savings we ask a moderate percentage of that saving under the estimated cost. Our standard contract calls for a return to the owner of 90 per cent. of such savings all of which would have accrued wholly to the contractor under the lump-sum plan. We believe 10 per cent. of the savings to be an adequate incentive for the contractor. We have almost invariably made savings for the owner below the estimated cost on our cost-plus contracts and such savings have not been through the padding of preliminary estimates but through changes or economics in construction made with the consent of owner, architect and engineer, which produced either a structure more adaptable to its purpose or of lower cost with equal value. Such changes could be made only with difficulty under the lump-sum contract as the average owner is averse to changing original specifications because of the generally high cost of "extras" or divergence from the original basis of bidding.

The cost-plus-fixed-fee basis has been adopted for the major manufacturing and merchandising operations. Automobile makers do not gamble with a fixed price but from season to season vary their selling prices according as costs rise or fall. There is less of general price advertising than before the war and now many standard articles of commerce, once fixed as to price like the Ingersoll Dollar Watch, are today on a new basis and tomorrow may be higher or lower according as costs dictate.

Unquestionably the contractor is called in because he is an expert in building and not to absorb the risk entailed in the lump-sum contract. If it is not the purpose of the owner to buy price insurance along with his building then cost-plus-fixed-fee is a better basis.

My Views on the Lobby

By S. J. Newman

Secretary and Treasurer of the Newman Mfg. Co.

I have been requested by the editor of this publication to contribute a series of articles dwelling upon the "heart" of every theatre, "The Lobby." Before I commence, I must ask Mr. Reader to refrain from criticizing too harshly my ability as a writer, for I'll admit before I'm accused that I never was cut for one. However, I will, to the best of my ability, endeavor to show you the value of your lobgby, and I believe that before I have concluded my last article I will have converted a great many exhibitors to my way of thinking, and as a result many will profit thereby. Of course, I do not expect my views to coincide with those of all my readers, but I'll come mighty close to it.

There is no questioning the fact that the lobby is



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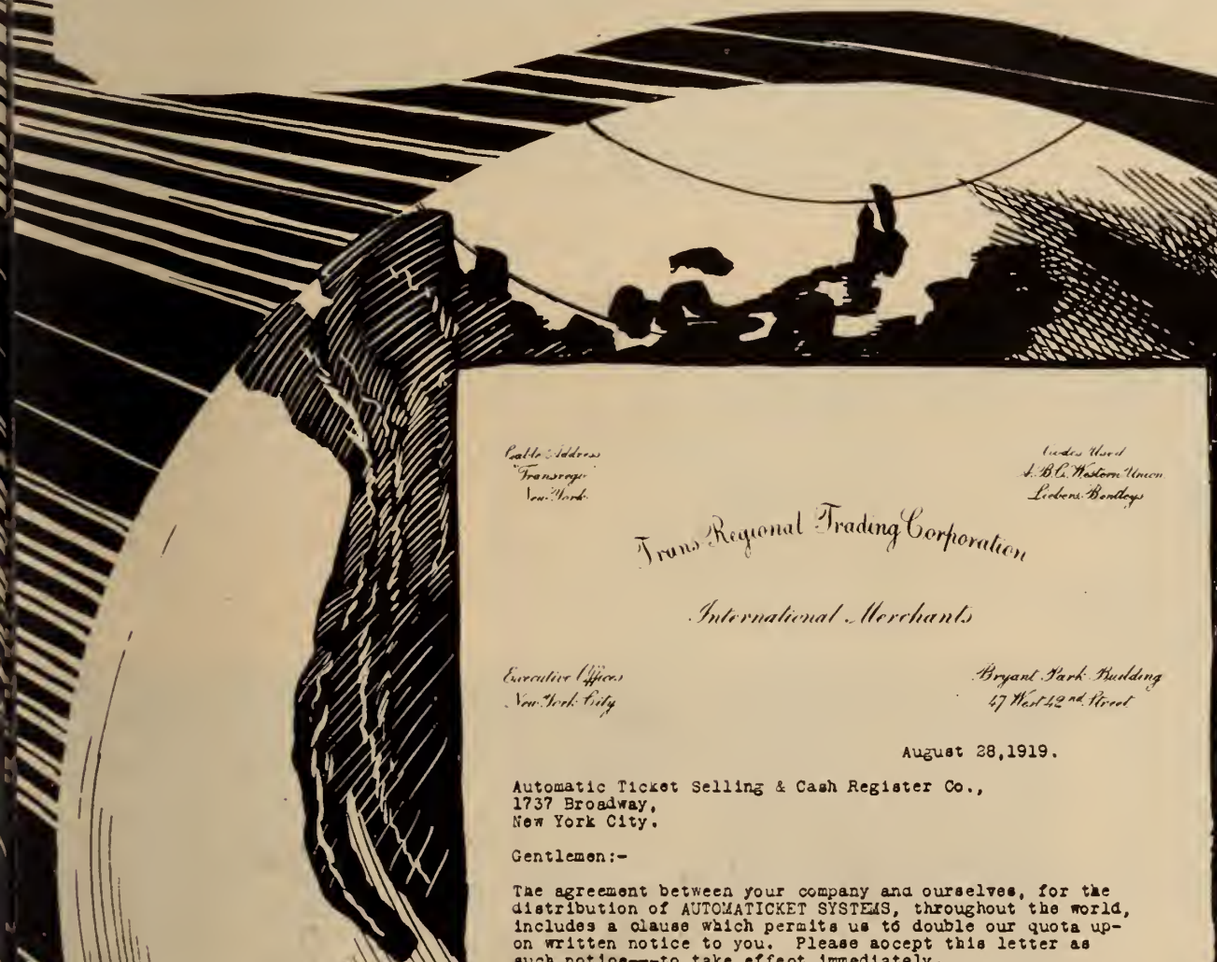
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TRANS-REGIONAL TRADING CORPORATION

FOREIGN DISTRIBUTORS. 47 W. 42ND ST. N.Y. CABLE ADDRESS TRANSREGCO, N.Y.

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When practically every country in the world uses and endorses a device you may be sure it is right in every respect.



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Executive Offices
New York City

Bryant Park Building
47 West 42nd Street

August 28,1919.

Automatic Ticket Selling & Cash Register Co.,
1737 Broadway,
New York City.

Gentlemen:-

The agreement between your company and ourselves, for the distribution of AUTOMATICKET SYSTEMS, throughout the world, includes a clause which permits us to double our quota upon written notice to you. Please accept this letter as such notice---to take effect immediately.

You will probably be as much surprised as we were at the instantaneous success with which these SYSTEMS met throughout practically all parts of the world. In fact, the demand for machines has been so great that we believe even the doubling of our quota will not enable us to meet the full requirements of the many exhibitors and dealers who have placed and are now sending us orders for machines.

We anticipate a deluge of orders when the SYSTEMS now in use have proven their capabilities—as they undoubtedly will. Please inform us as to when your factory's facilities will be such that we may triple our quota.

Very truly yours,

Trans-Regional Trading Corp.

By J. S. Bachman
Gen. Manager

JSB/clt

REGISTER
CO

a vital asset to every theatre. Show me a fine lobby display and nine out of ten times I'll show you a theatre taking in the coin and showing to packed houses. Show me a poor lobby display, and it's a ten-to-one shot that I can show you a struggling exhibitor who is fighting against odds to keep his pocketbook from appearing like a steam roller had done its worst. It is the latter class of exhibitors to whom I am directing this article. I know that by perseverance I'll succeed in arousing some of them. Mayhap some of them may feel like the Irishman did in a little story I heard, something like this: An English clergyman turned to a Scotchman and asked him, "What would you be were you not a Scot," The Scotchman replied, "Why, an Englishman, of course." The clergyman turned to the gentleman from Ireland and asked him, "And what would you be were you not an Irishman?" The man thought for a moment, and said, "I'd be ashamed of meself!"

Getting back to the subject again, it is essential for every theatre to make an attractive lobby display, the same as a shoe store must make an attractive window display. How long would it be before a store proprietor would have to hang up the much-dreaded sign, "Closed by order of the Court," if he did not continue to make neat and attractive window displays? Not very long! So it is with the theatre. The lobby should be decorated as frequently as necessary, and, above all things, the posters and photos should be neatly and attractively shown in beautiful display cabinets. Displaying posters of coming programs is very necessary, as it keeps up the interest of the patrons and causes many of them to await with expectancy the picture plays coming.

It is an advantage to have the display of posters and photos as close as possible to the public's eye. It must be neatly and compactly placed so as to command immediate notice. The accompanying illustrations show the very last Unit Display Cabinets which are ideal in these respects just mentioned.

These Cabinets are provided with hinged glass doors and a kick board properly shaped to fit any slope of the lobby. A gold leaf glass sign above the three sheet compartments with the name of the theatre is a part of the equipment. Quite often the backs are covered with velour so that 11 x 14, 8 x 10 and 22 x 28 photographs mounted in small frames, can be artistically displayed.

The attractive brass ticket booth placed, as it is near the sidewalk close to the public is a clever means of selling many extra tickets. It is designed for winter and summer use. Hinged photo or poster compartments along the lower sides of booth makes it a practical displayer in addition to being a splendid box office. The electric lighted cornice at top brilliantly lights up the booth at night with good effect. The booth is furnished complete with glass, etc., ready to be placed in immediate use.

The investment in these display cabinets is comparatively insignificant, and it will pay back the principal in a very short time. Throw away the cheap wooden frames. Do not pas.e posters against the wall or suspend them in a row in front over the entrance.

Do not hesitate in making your lobby attractive—displaying your posters and photos effectively in frames—and I'll venture to say that the exhibitor who follows this advise (even though it might take his last dollar) will say that it is the best investment he ever made.

Increased Profits by Means of the Application of Floodlighting to the Theatre Front

By W. Earle Pashley

An Artist Showing How the Attractiveness and Pulling Power of the Front May Be Increased

FLOODLIGHTING of motion picture theatres is rapidly coming into prominence. The theatre owner is fast realizing that floodlighting is the most profitable advertising medium he can use to place his theatre before the public—the people are commencing to look for the theatre that is brilliantly lighted—the theatre that is lighted from tip to toe—the theatre that is floodlighted.

The first large application of floodlighting was for the production of spectacular and decorative effects. These were soon followed by its use for advertising purposes in the lighting of public buildings, signs, billboards and amusement parks.

This new lighting method, which, only a short time ago, was considered more or less of a novelty and a luxury, has taken on a permanent character and has become a necessity.

Outline lighting has been one of the most popular methods of lighting a building at night. This scheme was used for a great many years and many pleasing results have been secured. It remained for floodlighting, however, to produce the DAYLIGHT EFFECT.

Outline lighting is satisfactory in some cases. It does not, however, accentuate the architectural features of the building but rather obliterates details of design. In some instances the most effective results are obtained, by combining outline lighting with floodlighting.

Of all the various applications for floodlighting (and there are dozens) of all the different kinds of buildings that may be profitably floodlighted—the moving picture theatre offers the opportunity for the most profitable advertising of any.

The picture loving public looks for the brightly lighted theatre when they wish to see motion pictures. They look for the theatre that is attractive—not the dark, gloomy, show house.

Take yourself for instance—if you saw two moving picture theatres, one a block to the right of you, the other a block to the left of you—one brightly lighted from top to bottom, the other with barely enough illumination for the patrons to see their way—which would you choose? The answer is inevitable, the brilliantly lighted theatre, of course.

The California Theatre of Los Angeles, is an excellent example of successful floodlighting. Notice how the entire building is bathed in light.

The California Theatre is floodlighted with projectors manufactured by the National X-Ray Reflector Company of Chicago. These projectors are placed across the street on roofs of buildings and focused so as to evenly flood the entire surface of the California Theatre. Projectors are placed about 100 feet away and are concealed from view of persons on the adjacent side walk.

Another big X-Ray floodlighting installation is the huge new State-Lake Theatre at Chicago, Illinois. That the crowd follows the lights is well proven in this case. The bright appearance seems to beckon the multitude and they need no second invitation.

The effect is one of beauty, the result—more money in the box office.

More and more theatre owners are recognizing the psychology of having their theatres floodlighted not only because it reveals the architectural beauties upon which they spent large sums, but because they know it has a definite drawing power they cannot otherwise obtain.

How a Reflector Works

With floodlighting, the illumination is thrown upon the lighted object from a distance. This requires the use of a projector employing powerful reflectors of special design.

The floodlighting projector is not designed to throw a concentrated beam such as is obtained with a searchlight or locomotive headlight, but rather to spread the light evenly over a comparatively large area.

A suitable unit if located 50 feet from the ground and directed at an angle of about 30 degrees below the horizontal, will cover an area on the ground about 40 feet in width and 80 feet long.

An X-Ray projector throws a beam of light that is conical. When it strikes a surface perpendicularly it illuminates a circular area.

When the beam is directed to the surface at an angle, however, it illuminates an area that is oval in shape.

If the beam is directed perpendicularly to the

(*Continued on page* 2856)



Effect of floodlight on front of California theatre



BEFORE

BEFORE and AFTER

The accompanying illustrations show Mr. Van Borsum's Crescent Theatre, Terre Haute, *Before* and *After* installing NEWMAN'S UNIT DISPLAY CABINETS, also brass ticket booth. The results were so startling at the box office that Mr. Van Borsum's Savoy Theatre was fitted promptly with our Unit Display Cabinets.

NEWMAN'S POSTER and PHOTO DISPLAY CABINETS will lend distinction to your theatre by their neatness and beauty. The discriminating and successful theatre owners are installing Newman's Unit Display Cabinets because they are attractive, simple, serviceable and compact.

In this era of keen competition and costly programs the critical public demands an attractive and inviting lobby display; one which at a glance will show the day's attractions effectively.

Many high class pictures have proven failures at the box office because they were not properly displayed to the public.

Newman's Cabinets are furnished with hinged doors made of corrugated brass moulding complete with glass and locks. A kick board is provided properly shaped to fit slope of lobby. These cabinets are fastened permanently to the theatre front, and it is only necessary to open the glass doors when inserting new paper. They are also made to fit any special requirement and with any desired number of poster or photo compartments, and in any finish which does not require polishing such as lacquered brass, lemon bronze, statuary bronze, old copper, nickel silver, verdi green, brass or copper oxidized.

We have furnished these Unit Display Cabinets in many theatres throughout the country. We are the originators of the Unit Display Cabinets. Send for our new catalogue showing some of the very latest frames, in metal or wood, easels, railings, ticket booths, ticket choppers, etc.



Brass Ticket Booth

No 62 No 63

AFTER

Send measurements of your lobby for our suggestions and ideas.

NEWMAN MANUFACTURING CO.

Established 1882

BRANCH
68 W. Washington Street
Chicago, Ill.

719-723 Sycamore Street
Cincinnati, Ohio

(*Continued from page* 2854)
surface to be lighted, the field is illuminated with a practically uniform intensity but when the beam strikes the surface at an angle, the portions of the field nearest the projector are brightest and the remote portions less bright.

Necessary Features of Projectors

Projector units are now obtainable for use with lamps from 200 Watts up to 1,500 Watts. These units are used almost entirely out of doors and accordingly should have special features. They should be:

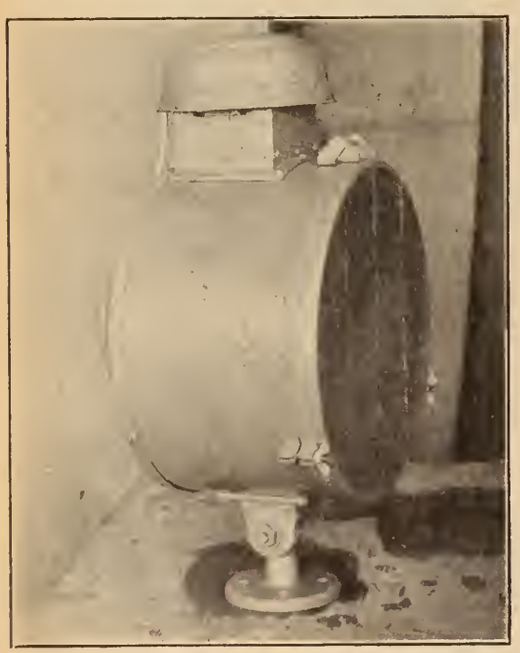
1. Well ventilated.
2. Weather-proofed in such a manner that the lamp and reflector will not be affected by changes in atmospheric conditions.
3. Compact.
4. Light in weight.
5. Easily installed.
6. Readily accessible for cleaning and renewing of lamps.
7. Capable of adjustment for different spreads of the beam light.
8. Easily adjusted for pointing the beam in any horizontal or vertical direction.
9. Of correct design.
10. Of the highest efficiency and the reflecting surface should be of a permanent nature.

There are several companies manufacturing floodlighting projectors and the necessary accompanying equipment. National X-Ray Reflector Company of Chicago makes the most complete line, however, and it conforms entirely to the foregoing ten features. Accordingly, the writer will tell in detail about their floodlighting products.

Lamps for Floodlighting

A special floodlighting lamp has been recently perfected for this service by the lamp manufacturers. It is a concentrated filament, gas-filled, Mazda lamp of great light giving capacity, made in 250 and 500 Watt sizes.

The regular Mazda "C" lamps used for flood lighting are the same as those for standard lighting service and come in sizes from 300 Watts to 1,000 Watts.



One type of projector used for floodlighting

X-Ray Projectors

X-Ray projectors for floodlighting consist of three distinct series—the 50, 60 and 90 series.

The No. 50 series uses a 200 or 250 Watt round bulb floodlighting lamp. These projectors are small, compact and portable.

The No. 60 series is designed for the 400 and 500 Watt floodlighting lamp, and has the advantages of great flexibility both in the matter of adjusting the lamp, and in the interchangeability of reflectors. An extremely wide range of light distribution is possible with this series.



Another projector for theatre floodlighting

The No. 90 or "Mogul" series is made for use with standard lamps from 300 Watts up to 1,100 Watts. The units are adjustable both for focusing and pointing of the beam.

Reflectors

The X-Ray reflector is the most powerful reflector made. It is a powerful agent for proper light control, which takes the light of the brilliant lamp and redirects in a well defined field.

The reflector is made of tough blown glass. Each reflector is of one piece and can be fashioned into almost any shape—according to requirements.

The reflecting surface is pure silver and is protected by a special green backing which positively prevents cracking, peeling or blistering.

An unusually high efficiency and an excellent control of light is made possible because of the silver mirrored reflecting surface.

Many reflectors are made of metal. This naturally requires cleaning and a great deal of polishing which presents a serious problem.

Projectors with metal reflectors placed in inaccessible places are very difficult to keep in a highly efficient condition.

The X-Ray reflector being made of glass can be cleaned by merely wiping it off with a damp cloth. It is not necessary to remove the reflector from the projector. Thus the X-Ray unit permits quick and easy cleaning.

Trim Your Window, Mr. Exhibitor

By Samuel Weinstein

Of Menger, Ring & Weinstein

The Theatre Front

THE motion picture theatre attracts two classes of people, first those who leave their homes without any intention of seeing a picture show, but, by seeing posters or photographs displayed attractively are drawn to it, and are willing to give the necessary time to study its characters, its thrilling scenes, and heroic passages. From time immemorial, pictures and attractive framing have been closely related. Many of the old masters went to the extent of modeling their own frames in which to display their masterpieces, for they, above anybody else were capable of appreciating the enhancing effect a frame has on a picture. It it a common practice for well-known artists today to supervize the framing of their pictures, knowing only too well that a picture poorly displayed does not look as well, sell so readily nor does it fetch the price that its more fortunate companion will bring, due only to the more tasteful selection of the frame.

The second class are the people who leave their homes with the intention of seeing a picture show, but are undecided where to go. When one theatre looks rich, dignified and bright, and the other is just a step in advance of the proverbial Wild West Tent, everything in the way of entertainment being equal, there is no question that they will prefer to go to the place which looks like a "real theatre" and not merely a "movie." They will judge the entertainment offered by the manner in which it is presented.

Improvement of the Front

TO improve the front, the first essential is a coat of paint, of course. The next step is the installation of attractive wall cases, as they are now gotten up by the leading manufacturers of lobby frames. There is nothing that the mason or decorator can do, that will show such a decided improvement for a limited expenditure as a tastefully designed set of wall cases as they are now made. With their rich velour backgrounds and various combinations, into corner cases of sectional one-sheet frames, etc., they how off the attraction to the best advantage. They can be placed above the entrance making a pleasing Arch effect, and provide an excellent place for showing a complete week's program (2 kinds).

The next place to use to good advantage for advertising purposes, and at the same time to make a decorative and pleasing effect is the vestibule. It is a curious fact that while the average person will not mind loitering in the vestibule and looking over every poster and photo to his hearts' content, without in any way feeling that he is tresspassing, or intruding, he will hesitate a good deal, before he will step into the lobby behind the doors. He somehow feels that he has committed himself, to pay admission and "see the show."

It is a surprise that so few of the exhibitors utilize their lobby for advertising purposes. It has been found that the average architect or decorator will concern himself purely with the artistic side of the building, too often overlooking the fact that the function of a moving picture theatre is to show pictures, and their best means of publicity is their lobby, where they have a 100 per cent amusement-seeking people, continually passing in and out.

A very effectice way of holding the public attention has been found by combining mirrors and photo cases or oil paintings of stars with photo cases or one-sheets so that when the ladies stop at the mirror (and who of them do not) they can not help but see the coming attraction advertised. By providing seats along the wall the waiting audience will be held in a more restful and contented state of mind and will not mind the necessity of coming early for a seat, and their appreciation of the management's thoughtfulness will add to the popularity of the house.

A new and very novel place for advertising coming attractions has been discovered by a leading manufacturer of Lobby Frames and that is the back wall of the theatre. Concealed electrically illuminated one-sheet wall cases are installed, the light is subdued and concealed in a very handsome flower box overhung with trailers and other floral effects. This is an extremely pretty piece which holds the attention of the out-going patron of the time he is in the aisle. It is the one lighted spot he sees in the darkened auditorium.

Economy

THE economical side of the use of Wall Cases has not yet been discovered by a good many exhibitors. The exhibitor should realize that by installing a tasteful layout of photo cases, portraits and mirrors, he can entirely do away with the services of the Fresco Painter, decorator, and marble man, by simply giving the lobby one or two coats of buff, cream or gray. The frames and wall cases will break up the montony of the wall and act as panels and decorations that will stand comparison with some of the best decorated theatres in the country at only a fraction of their cost.

In conclusion, we cannot too strongly emphasize upon the exhibitor that fact that his front and his

(*Continued on page* 2858)

Posters

THE one big essential to a photo-play's financial triumph is a perfect poster!

To produce that poster requires the entire services of a complete organization of poster advertising experts such as the RITCHEY LITHO. CORP., which is the greatest organization of poster artists and poster printers in the world! On its staff are all the men who are responsible for the execution of practically every notable poster produced in the last twenty years. These men are absolutely familiar with the facial characteristics of every living motion picture star. As a natural result,—

The strong and forceful poster;—the poster with power and advertising vigor;—the poster that invariably gets the maximum box-office results will always bear the RITCHEY trademark!

RITCHEY LITHO. CORP.
406 West 31st Street, New York



(Continued from page 2856)

lobby are his show windows and to successfully utilize them, he must follow the lead of merchants, who are spending fabulous sums for window trimming and professional window trimmers. Marshall Field Company estimate the windows of their Chicago retail stores at from $50.00 to $75.00 per day per window. Department stores in smaller cities credit their windows as advertising mediums with a value of from $10.00 to $25.00 per day. No store has the attraction for the passing of transient crowd that a motion picture theatre has, so that the smallest theatre with an attractive front and lobby has a distinct advantage over his merchant neighbors. To neglect this advertising opportunities of his house front and lobby is a reflection on the showmanship and business ability of any exhibitor.

The Development of the Poster

By Daniel Petigor

Vice-Pres. of the Richey Litho. Corp., and Founder of the Posters Artists' Assn. of America

POSTER advertising is almost as old as the human race—probably the first one made was hung on an apple tree in the Garden of Eden, and bore the words "Forbidden fruit!" Judging by results its message failed to get over.

However, that is very ancient history, and our present concern is with the modern motion picture poster—a subject fraught with interest for everybody connected with photoplay production, for no other phase of advertising exploitation is so essential to a picture's financial success.

The first moving picture posters were obviously inspired by the old fashioned circus posters, and they were handled in much the same manner—they were striking and lurid, and had a color scheme consisting of about twenty-eight different shades of red. Nevertheless in their day and time they served their purpose—certainly they got results, for the motion picture had an immediate audience. For that, the poster was largely responsible, as it was the direct link between the exhibitor and the public. The shrewd showman recognized in every casual passerby a potential ticket taker, and therefore placed his posters as nearly as possible in the direct line of their vision.

As the audiences grew in size, the poster developed in quality, and a definite demand, an insistent demand, was made for better, and ever better paper. The pictures themselves were largely responsible for this, for in their very nature they were furnishing the public with an artistic education previously lacking. The exhibitors, also, recognizing the fact that their box office results depended primarily upon the posters, added their voice to the voice of the general public.

A perfect poster was wanted. Such a poster as would call the passerby's attention to itself—that would tell him something about the picture advertised in terms that would arose his curiosity. It would have to do even more than that, for to be absolutely successful it must literally force him to buy a ticket! In other words a perfect poster *must* be striking. It *must* be appealing. It *must* be convincing and above all else it *must* be impelling!

It follows that the making of such a poster is no very simple matter. It is not that the mechanical appliances and equipment of the lithographing plant are prohibitively expensive.

The big factor is—Brains!

To properly conceive the perfect poster requires a person who has a natural instinct for crowd psychology—an intellectual quality that surprisingly few people have. It consists largely of the sure ability to know exactly what subject matter will make a universal appeal; an ability to strip away the non-essentials—to lay bare the very essence of a dramatic situation, and still leave the beholder in a state of suspended curiosity. He must also have the ability to impart his thought to the artist who will render the idea into a practical working poster design.

Which is a difficult thing to do; for it must not only be done in terms that "the man on the street" will readily understand—of necessity it must be rendered in a strong, vigorous, decisive manner, in an arresting manner—in a poster manner! Yet, it may not be done crudely, for the public in mass are not ignorant and lacking in refinement. A very large proportion would resent, and be repelled by crude or gross artistry. These things cannot be done by an ordinary artist, no matter how talented he may be. It is obvious that in addition to the painter's technique the qualifications of a trained advertising man are needed—an exceedingly rare combination. A poster has to get its message over in the fraction of a second, and while there are many great artists, thre are mighty few who have the knack of doing that. From these few the poster artists are chosen, but even among the poster artists not many are capable of designing really great moving picture posters; for another limitation is imposed. It is the absolute necessity for accurate poster portraiture, one of the most difficult things an artist can attempt!

In the matter of portraits, experience is an important factor, as the repeated drawing of the same star's features gives the artist an ever increasing ability to portray them truly. There are men in our employ who know the faces of these same stars better than the actors' own parents do. From memory alone they can depict an exact likeness of any notable screen actor, so great is their experience and facility.

Transferring the designs to the stones and printing are the last phases of the posters' execution. Here again highly trained men with long experience in motion picture work are necessary, for the best sketches can be spoilt through poor lithographic execution.

However, enough has been said to prove the original contention. The one big thing required to make a perfect poster is—BRAINS!

Decoration of the Theatre as Vital to Its Success As the Quality of Pictures Exhibited

An Expert in Color Discusses Effects of Decorative Features Employed in Lobby and Auditorium

By N. M. Collart, Supt. of Decorative Department, Sherwin Williams Co.

THE past few years have seen a most remarkable change in the status of the theatre. The most potent factor in bringing about this change has been the development of the moving picture. Everyone remembers when it was "movies" and the "legitimate" theatre.

While immense sums of money have been spent in producing spectacular films for years back, the industry itself had not the confidence in its own future to provide show houses which would compare with our "regular" theatres.

In fact when a picture was pretentious enough to warrant a real showing, a screen was provided in the "opera" house. This condition has now passed and every town in the country boasts of its "movie palace," a theatre built for pictures exclusively, generally without even the pretense of a stage. A trip through any of our large cities will show that not only are the downtown sections crowded with picture theatres, but every community center as well has its own play house.

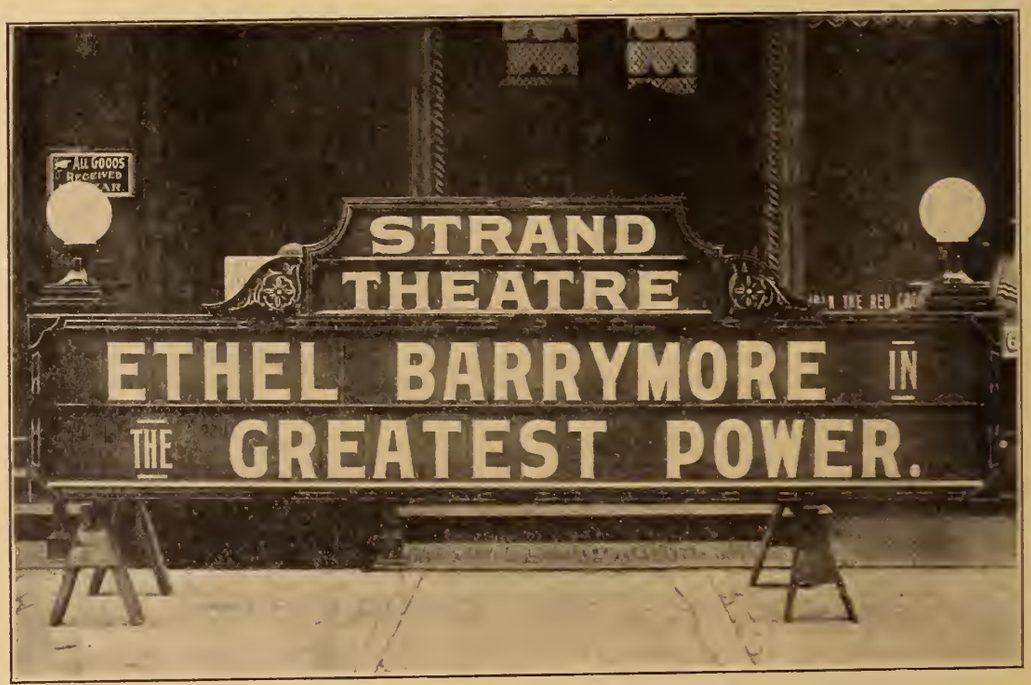
Thus an insatiable appetite for entertainment has been aroused and the building of new theatres to meet this demand is being crowded to the limit. The keenest competition is therefore created. The movie patron now knows from experience, that he can se any picture he wants, some time, not only at the big downtown theatre, but in his own neighborhood, or some other easily accessible theatre. You see now what I am leading to—this person, if he is discriminating (who will admit he isn't?) will see that picture where it is put on best.

This means, of course, where the music is best, etc., but it also means where the patron is most comfortable and where his eye can feast upon the beautiful in decoration as well as the picture.

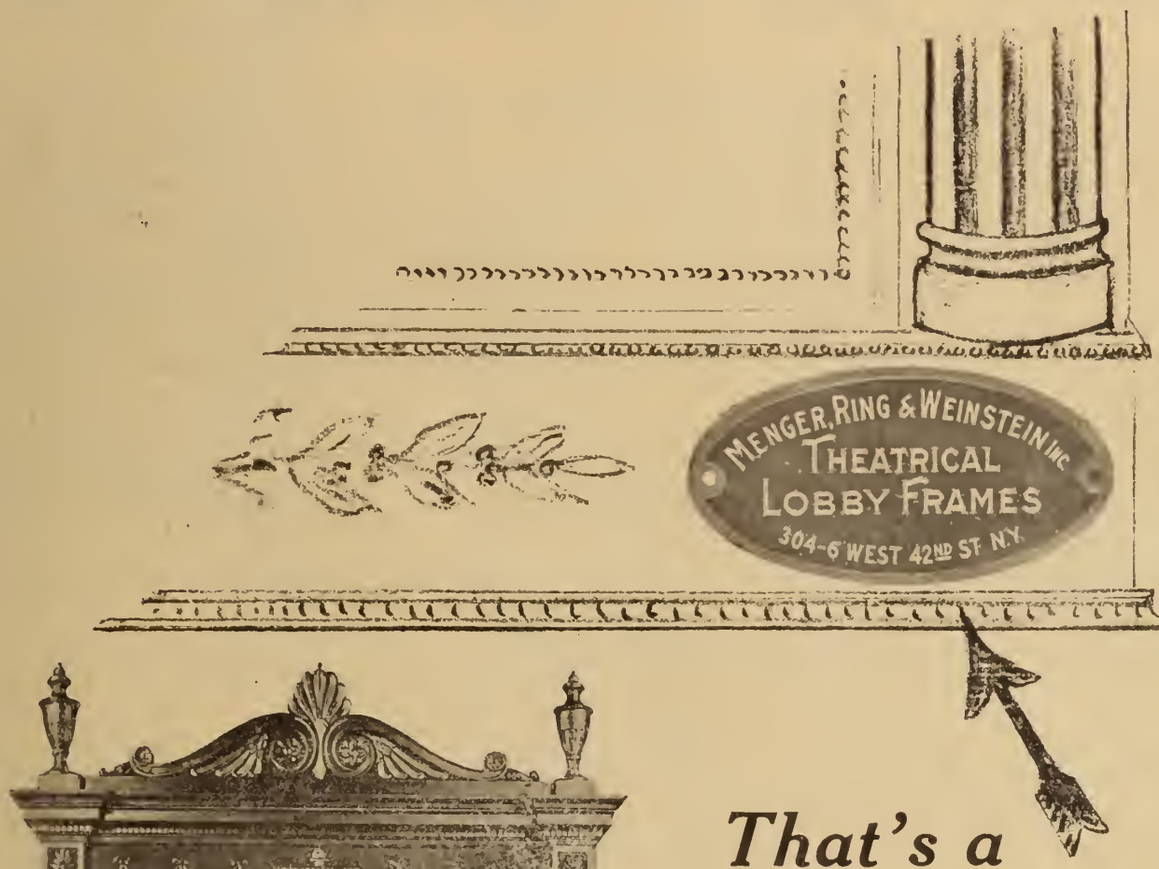
Competition has been beneficial here as elsewhere and a very considerable portion of the cost of a new theatre covers the decorating, for which the best architects and decorative experts are consulted. This is only as it should be, for we are coming to know, more and more, the effect color has upon our very living itself.

The patron's first and last impression of the theatre is his impression of the lobby and also the foyer—frequently the two are combined. Speaking in general terms, the lobby should attract; while, certainly, the color scheme must not be

(Continued on page 2860)



A well designed changeable-letter sign



Designers and Manufacturers of

Artistic

LOBBY DISPLAY FRAMES AND WALL CASES

Let Us Suggest Improvements for Your Lobby and Front

OUR EXPERTS WILL CALL ON YOU

Descriptive Catalogue sent on request

That's a Mighty Good Guarantee

APPROVED BY LEADING ARCHITECTS

MENGER, RING & WEINSTEIN, INC.

Formerly MENGER & RING

306 WEST 42d STREET
NEW YORK CITY

REPRESENTED BY

Hollis-Smith-Morton Co., Pittsburgh
U. T. E., Cleveland, Detroit, Chicago, Minneapolis, Omaha & Kansas City
Erker Bros., St. Louis
Dwyer Bros., Cincinnati
J. Slipper & Co., Los Angeles

(Continued from page 2858)

garish or cheap, the colors used may be more aggressive and striking. More strength and character of design may be used here and pleasing contrasting woodwork and wall color displayed effectively. Period architecture and furniture may be employed in the lobby as they lend character and individuality and serve to identify the entrance of the theatre. Such a lobby invites you in to view more objects of beauty inside.

The decorative plan for the foyer should be one of ultra refinement. Wall color of soft warm grays with a color note of rose or heliotrope in drape and upholstery make the eye search for the pleasing detail found in cornice, mould, border design of hand painted stencil. A miniature fountain modestly playing in a sheltered nook is the center of interest in one theatre visited recently. One cannot always say off hand that this or that added would complete the scheme—or that the same omitted would remedy the situation. The entire subject is one meriting the most painstaking care in working out. Do not make the foyer appear like a curiosity shop, but also do not give it the forlorn look of the flat with the tenant moved out. Pleasing and appropriate lighting fixtures are better here than indirect or concealed lights.

The plan for the auditorium varies with the use to which it is put. Many theatres have a varied program where special musical numbers are featured. The screen retires behind rich, heavy folds of velvet curtains and there are unique lighting effects which show the stage to be an Italian Garden with pure classic columns through which one gets entrancing vistas of the distant landscape. Many styles and schools of architecture are resorted to in making "this" theatre more attractive than "that" one, for the point I wish to make is this: where the theatre is kept in permanently subdued light, the wall colors must be neutral, soft, and rather light-absorbing, dark colors are not necessary. A competent decorator can tell almost to a per cent, the amount of light absorbed by the tints he employs.

Where the auditorium is lighted frequently during the program, the mere lighting causes the eyes to wander about the room both as a relaxation from concentrated attention on the screen and from natural interest in seeing the house decorations. Here it is evident that beauty of form and color—whether it be low relief work, panels, molding or other architectural construction, the effect must be interesting and satisfying. The net result must not be distracting, for the attention must easily drift back to the logical center of interest, the front of the house. As in the foyer, there must be just enough, not too much.

As a closing thought, I would have you ask yourself these questions:

Do people linger in my theatre to admire the furnishings of lobby, foyer or lounging rooms?

Do I overhear my patrons discussing the beauties of the decorations or is their only topic of conversation, the picture they've just seen?

Do my patrons like to meet their friends in my lobby?

Is my theatre just a place to shoot pictures, or is it an institution with beautiful rooms and courteous service, which induces folks to say, "This is where we always go to see the pictures we like, and spend a pleasant evening, because everything is so agreeable here?"



One method of treating a difficult lobby entrance

Don't Forget Ticket Booth Equipment

NEGLECTING for the time being the electric signs that call attention to the theatre, the ticket booth is the patron's first contact with the theatre and its management. Here with money in hand he gets his first impression of the play-house. Whether this impression is favorable or otherwise has a great deal to do with that patron's further patronage of that particular theatre. And the appearance of booth and quality of equipment are the main determining characteristics.

In a story of this nature it is usual to go back in history before the subject being discussed had begun its rapid development. The rise of the motion picture has been so rapid that one needs to travel back but a few short years to come into touch with the very start of things.

At that time, there was no thought of tickets. The owner of the house was the manager, the money-taker, the anouncer, in fact, pretty nearly everything but the projection machine operator. The patron passed over the required fare and entered the portals. At the end of the day, the manager counted up his money, and from its bulk decided whether it "had been a good or a bad day." He had no definite knowledge of the *number of* patrons nor how they divided as to adults and children. Moreover, and what is even of greater importance, if the manager was forced through a preponderence of other duties to engage a money-taker, he was still more at a loss as to his finances. There was no system in those days by which the manager could check up those employes of his who handled the money. He merely hoped that they wouldn't take too much of it.

Such a method of doing business was entirely wrong. As competition grew and more money was laid out in theatres, their equipment, and the films for its entertainment, it became increasingly necessary to have some means of auditing the receipts of the box-office. Out of this demand were developed the present ticket vending and coin-changing machines.

The ticket vending machine has been with us for a considerable time already and has amply proved its worth. No house whatever the size has a right to be without one. By its use the ticket is issued in a businesslike manner, directly in front of the patron. There is no necessity for him to reach across a counter for an elusive piece of pasteboard. He states his wants and, genii-like the ticket or tickets appear before him.

From the owners financial standpoint their use is even more a requirement. The better machines have a means whereby the recording mechanism can be locked securely, proof against all meddling by attendants. If the tickets are numbered, and they should be, the manager is able at the end

(Continued on page 2862)



Well finished wall cases add to the attractiveness of this lobby



THIS SIGN PAYS FOR ITSELF



DON'T DELAY!! ORDER AT ONCE—SAVE MONEY

PYLE'S CHANGEABLE SIGN MEANS ADDED BUSINESS

Get the Full Advertising Value Your Lobby Affords. It's Your Show Window—Use It! PYLE'S Way for Results

The Big Colored Letters made of Pressed Steel and Enameled Blue and White can be seen from a long distance and in an instant. Each letter about 12 inches high.

The letters can be instantly attached and changed in less than five minutes.

Pyle's Changeable Sign will last a life time. The enameled letters never wear out. Can be washed bringing out its clear, clean, brilliant surface.

The letters scientifically constructed reflect every ray of light from the Canopy lamps, Street or Shop Illumination.

ALL LETTERS ABOUT 12 INCHES HIGH

Packed in a Handsome Cabinet—Last a Lifetime

SIGN WITH ONE ADVERTISING SIDE AND 100 ASSORTED LETTERS IN CABINET

PRICE--$125.

SIGN WITH TWO LINES AND TWO ADVERTISING SIDES 8 OR 10 FEET LONG AND 200 ASSORTED LETTERS IN CABINET

PRICE--$200.

PACKED READY FOR SHIPMENT F.O.B. CHICAGO

PAYS FOR ITSELF BECAUSE OF ADDED BUSINESS AND

SAVES

COST OF EXPENSIVE ELECTRIC SIGN
COST OF ILLUMINATION AND REPAIRS
COST OF HAND LETTERED BANNERS AND POSTERS

Territorial Agent
INDEPENDENT MOVIE SUPPLY CO.
729 7th Ave., New York City
New York, Conn., Rhode Island, New Jersey to Trenton

Territorial Agent
LUCAS THEATRE SUPPLY CO.
158 Marietta St., Atlanta, Ga.
N. Carolina, S. Carolina, Georgia, Florida, Mississippi, Alabama, Louisiana, Tennessee, South Virginia

Territorial Agent
CHAS. T. MORGAN
14 Howard St., Waltham, Mass.
Massachusetts, Vermont, Maine, New Hampshire

CHAS. C. PYLE COMPANY, 1417 Maller's Bldg., Chicago, Ill.

CUT OUT COUPON—FILL IN—MAIL WITH CHECK

CHAS. C. PYLE COMPANY
1417 Maller's Bldg.
Chicago, Ill.

Gentlemen:
I am enclosing herewith check. Please ship at once your complete Cabinet set of changeable letters and sign

Name .....
Theatre .....
Address .....
City or Town..... State .....
Express or Freight.....
Check or Money Order—Amount $.....
Remarks: .....

(*Continued from page 2860*)

of the day to reckon the number and value of tickets sold. His computations should agree with the day's receipts as turned in by the cashier.

A comparative newcomer to the list of ticket-booth equipment is the coin changing machine. It had already come into wide application at soda fountains where the traffic of patrons was such as to cause a delay at the cashier's desk due to change-making. The theatre field has been but lately entered but here too, the changer seems to have made many friends. It is natural that it should do so for it works hand in hand with the ticket-vender. One of the few disadvantages of the ticket booth with the vending machine was the action of the cashier in laying the change on the flat counter. The attempt on the patron's part to pick up the coins one by one entailed a delay in the line waiting for tickets. All this is done away with by the coin changer. The money for the tickets is passed to the cashier who issues the tickets from the vending machine and then presses the levers of the coin changer. Immediately, the correct change is released from the latter device and slides by means of a trough to a small pocket directly in front of the patron. Even though the man or woman is wearing gloves it is a simple matter to take the change from the cup and make way for the people behind. There are other devices which are found in the booths of the larger theatres but these are not so necessary or satisfactory.



A theatre entrance with front and ticket office of sheet metal

System in the Box Office

EFFICIENCY is the keystone which supports every business enterprise. Management principles are the guides for an industry. Both efficiency and management principles should be the common practice of all persons interested in conducting their enterprises in a business-like way. At this period of the world's history, with labor scarcities in practically every country of the world, new systems of operation must be devised that will either *save time or save labor.* The wastage of human efforts should be minimized.

When executives and highly salaried men devote their time to petty tasks, how can their organization be operated efficiently? This applies particularly to theatrical enterprises.

How often do you see a theatre owner standing within sight of his box office, eagle eye upon the cashier and doorman—intent upon discovering any collusion between his employees, but oftentimes causing the honest employe to feel the burden of his unwarranted suspicion. The manager might be devoting such time and efforts toward the improvement of his entertainment and the conditions of his theatre. The employees might be working with less friction and better results. Such a theatre owner is only a theatre owner—he is not a business man. His imagination is stagnant and his business does not progress. He will probably continue a theatre owner all his life—while the man who capitalizes new improvements and cashes in on the results acquires a chain of theatres.

If you were a large plantation owner the first thing you would do as a quick minded business manager would be to provide a system of good roads *to bring your product to market.* By the same token if you are a clever theatrical manager you will "smooth" the roads leading to your theatre entrance—*and bring your market to you.* Don't waste money, time, energy, or sacrifice efficiency by the use of antique and obsolete methods. Invest in modern equipment which in a short time will more than pay for itself. If the large theatre owners can't afford to operate without a speedy and trustworthy ticket system—then the small man surely requires such a system. It insures you of receiving every penny of revenue taken in by your cashier. It offers superior service day in and day out. Install a SYSTEM!

J. S. BERNSTEIN.

Signs of the Times

IF a theatre manager somewhere would be kind enough to make a test of the drawing power of his theatre with and without electric signs in operation, manufacturers of such signs would have available almost priceless arguments for their use. Just as if the up-to-date exhibitor has lost faith in electric signs. But many of the smaller houses, it is certain, have bought signs so as not to be overshadowed by his neighbor competitor.

Since there is not to be found a Manager who is willing to sacrifice himself as suggested above, the best argument for the use of signs is the pointing out of theatres where they have been installed and where the revenue has been satisfactory.

The public is much more apt to enter a theatre and 'take a chance' on liking the picture than to 'take an equal chance' with a theatre if the outside of the house is uninviting. An electric sign is the equivalent of a high-priced, convincing salesman or rather a corps of salesmen standing always at

(*Continued on page 2864*)



An attractive lobby

Simplex Ticket Machine



Built by pioneers in the Manufacture of Ticket Selling and Registering Machines.

The result of 10 years development in actual use.

Used by 95% of Theatres using a machine for issuing and registering tickets.

Why take a chance on something new and untried, when you can get the best by every test.

Investigate the real points after hearing the talking points of other makes.

We invite competitive trial in actual every day use.

Ask your dealer, he knows, or write direct to us for catalogues and any information

National Electric Ticket Register Co.

1511 N. Broadway St. Louis, Mo.

EXHIBITORS

Before you build
consult us as to

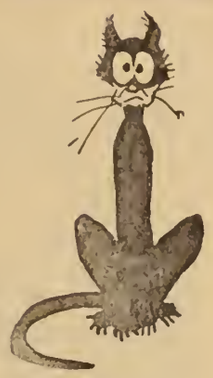
Real Estate
Design
Construction
Financing

We, and our associates, are interested in more and better theatres.

Correspondence invited

NORTON, BIRD & WHITMAN
Engineers
501 Fifth Avenue New York

W. Albert Swasey
Consulting Architect



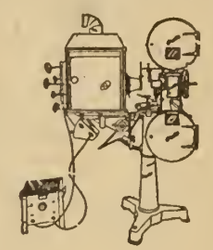
SKEPTICAL

ones might imagine we possess a BLACK CAT, because some folks think black cats are synonymous of good luck—But whatever it might be, we are doing enough business to keep a big force of energetic workers on "The Run" night and day, which is conclusive proof that a vast majority have confidence in our

MODERN BUSINESS METHODS

Simplex PROJECTORS

have been installed in the majority of Southern theatres by us, and their popularity is growing with startling rapidity — TWENTY-SEVEN INSTALLATIONS LAST WEEK!



⚜ SOUTHERN DISTRIBUTORS FOR ⚜
NATIONAL Carbons, HERTNER Transverters, ELECTRO Arc Controls, Kimble Fans, Boylan-Even Tension Reels, Caille Ticket Choppers and Brenkert Spot Lights.

ABOUT OPERA CHAIRS

Our demonstration theatre contains fifty Opera Chairs, embracing every requirement —Tremendous sales combined with an exclusive contract permits us to offer

BETTER GOODS—BETTER PRICES

If you contemplate erecting or remodelling a theatre it will pay you to get in touch with us. Many of the South's largest theatres were completely equipped by the "HOUSE of LUCAS." For almost ten years we have been the recognized authorities on theatre equipment.

CONSULT OUR ENGINEERING DEPARTMENT!

SOLE SOUTHERN DISTRIBUTORS Simplex TRADE MARK PAT'D PROJECTORS



Service PLUS Quality
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA-GEORGIA.

"AMERICA'S GREATEST INDEPENDENT MOVING PICTURE MAIL ORDER SUPPLY HOUSE"

TEXAS STORE LOCATED AT
1816 MAIN STREET, DALLAS, TEXAS

(Continued from page 2862)

the door beckoning to passersby in friendly and elusive gestures.

Besides the large sign in front, calling out the theatre's name, there is usually the smaller interchangeable signs on which are carried the name of the star and that of the picture. Interchangeable signs now being manufactured are far in advance of those in general view some few years ago. No longer is it necessary to work from behind the lobby front, changing connections to lamp sockets. All changing is done from the front, easily and quickly and the result is an exceedingly neat and attractive announcement card.

The Majestic Theatre sign is a good illustration of the "name" sign. Flaming torches at the top operate continously; the star flashes up and down giving the expanding and contracting effect while the scrolls operate on high speed giving a traveling effect. The large star at the bottom flashes on and off and the tails and small stars flash on with a bursting or fireworks effect. The reading matter flashes word by word. The serpent or vine effect is shown in the other figure. Here the word "Dancing" also the scrolls work continuously with the other words "Bijou" and "Dream" alternate. This sign uses lamps equipped with color hoods by mean of which beautiful color effects are obtained.

These color hoods have been greatly improved during the last few years and are now in extensive use. Their color is permanent, far outlasting the old dipped lamp, besides being much easier to install and cheaper to maintain.



This flashing sign is equipped with color hoods



Serpentine effect

Artificial Plants Add to the Charm of the Theater

ALTHOUGH artificial plants and floral ornaments have found their greatest use as theatre decorations during the hot summer months there are multitude of ways in which they may be used during other seasons of the years. Unless care has been exercised during the planning and construction of the lobby there is apt to be a "cold look" about it. A few artificial ferns or palms scattered about will often change this coldness to an appearance of charm and comfort.

Corners are often awkward. Here again a potted plant will change the contour and give an entirely different appearance to the theatre entrance.



In remodeling the lobby it will often be found that floral decorations afford the cheapest means of getting the desired atmosphere. Some theatres have made use of trillis work over which imitation ivy or a similar floral growth is placed. This method of ornamentation is extremely effective.

The use of artificial plants in the summer is of unquestionable value. Practically all of the best known exhibitors realize the cooling effect of green plants placed about the lobby and auditorium and accordingly turn their theatre into imitation gardens during the hot days of July and August, which is of beneficial effect to patrons and adds delight and enjoyment to those who are or who are not artistically inclined.



BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even thougt the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Mazda Projection Lamps
36. Metal Ceilings
37. Motors
38. Mural Paintings
39. Musical Instruments
40. Paints
41. Perforating Machines
42. Printing Machines
43. Programs
44. Projection Booths
45. Projection Lenses
46. Projection Machines
47. Projection Machines (Home)
48. Reels
49. Rewinders
50. Safety Exit Locks
51. Screens
52. Slides
53. Stage Settings
54. Studio Lights
55. Ticket Selling Machines
56. Ticket Taking Machines
57. Uniforms
58. Ventilating and Fans
59. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

SUPPLIES FOR PHOTO PLAY HOUSES

Simplex Machines, Powers and Edison

Theatrical Lighting Apparatus and Supplies. Spotlights, Stereopticans, Dissolvers and Effects.

Expert Repairing—Guaranteed Quick Service

HENRY MESTRUM

166 WEST 48TH ST., NEW YORK

For Color Effects in Signs or Fronts Use



For 5 and 10 W. and 25 and 40 W. Lamps

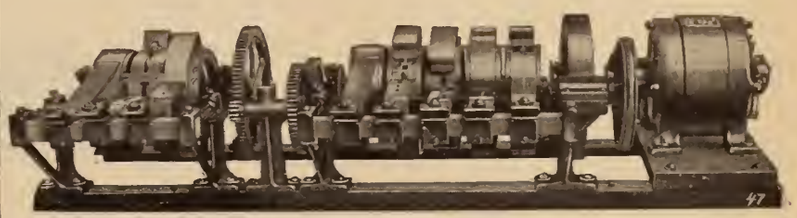
RECO HOODS

Colors show Beautiful and Brilliant and *are Permanent*

Hoods slip over the bulb

Far Ahead of Dip and Less Costly

Flashing Signs attract attention and deliver 100% Advertising Efficiency



RECO FLASHERS

Are used and recommended by nearly every Theatre Owner, Sign Manufacturer, Contractor, and Central Station in the U. S.

REYNOLDS ELECTRIC COMPANY

2650 W. CONGRESS ST., CHICAGO, ILL.

A New Display Mat

THE International Film Service Co., will have ready by October 1, a new and novel lobby display mat on which are mounted still photographs concerning the current events as shown in the news reels issued by the company. The mat which was recently designed will more than likely meet with the approval of all exhibitors, as many orders have already been received from different parts of the country.



A new and novel lobby display mat by International



This exhibitor turned an unsightly fence into a valuable poster space

The mats are suitable for mounting in a one-sheet frame and provide for the exhibitor a constant source of lobby attraction. At the present time International photographs are seen in many windows of stores, and this new arrangement transfers much of the attention attracted to the lobby of the exhibitor. The mat is cut so as to accomodate five stills and the wording on the top is "International Newsyvents"—the second word being an original one that will be copyrighted. At the bottom of the mat a space is left for the exhibitor to fill in, in which the days on which the news reels are shown can be inserted.

The mats will be distributed through the Universal exchanges and many exchanges have already placed large orders for them. More than two hundred mats have been ordered for the Chicago exchange.

Providing a constant change in lobby display and yet a small expenditure, this mat arrangement will give to the exhibitor a long felt want. One great advantage of the plan as it is now being worked out is that of mailing the photographs even before the film is ready for distribution. In this way the exhibitor can have his still photographs in his lobby for public viewing even before the arrival of the film.



An artistic poster case that would improve the appearance of almost any lobby

CANOPIES, MARQUEES and PORTICOS

of Galvanized Iron, Copper, Wrought or Cast Iron

Increase your Business. Beautify your Theatre. A necessary improvement to Theatres and Moving Picture Houses.

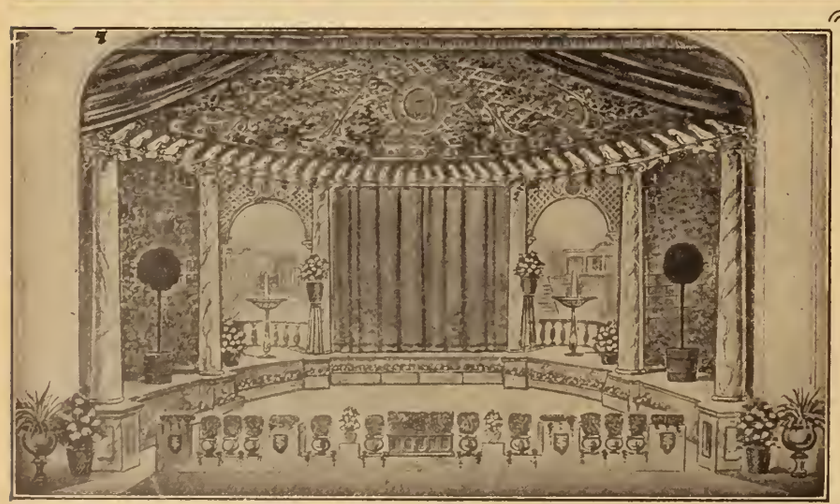


Canopies are permanently constructed of a steel and wood frame which is covered with sheet metal in the form of ornamental or plain cornices.

Hundreds of satisfied customers throughout the country. Interested? Write me.

William T. McFarland—Sheet Metal Work, Tile and Slate Roofing

3209 HARRISON STREET Phone Garfield 656 CHICAGO, ILLINOIS



For ARTISTIC LOBBY DISPLAY and STAGE DECORATIONS

Install our line of Artificial FLOWERS, TREES, VINES, LEAVES, GARLANDS, WREATHS, AND PALMS.

Estimates cheerfully given.

Our catalogue No. 8 illustrating in colors the latest artificial flowers for Theatre decoration FREE.

FRANK NETSCHERT

61 Barclay Street New York City, N. Y

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Short Subjects, Comedies and Other Features Reviewed on This Page

"The Eternal Triangle"

(Universal—Two Reels)

HERE is one of the richest little gems that ever graced the screen. It is a study in canine love and presents the eternal triangle with barking and tail-wagging complications. And it brings Norman Dawn, who staged the piece, into focus as a keen student of canine nature, an excellent trainer, and a very human sort of fellow. Any lover of dogs will go in raptures over this delightful study and those who do not fancy the pets will become their friends. You will feel like taking any stray, homely dog into your kitchen and giving him a beefsteak dinner. The title editor deserves praise in the manner he has enlivened the story with quaint phrasings—every one of which is remarkably rich in humor.

Mr. and Mrs. Collie are living happily with their little ones in their kennel home. Everything is serene and lovely until—well, a city chap, who rides around in luxurious limousines and calling himself Alexander Airedale, thinks it is high time to practise his wiles upon little Nell. Father Collie is away at business taking care of sheep. Little does he dream that his wife would leave him and their new-born children. So when he arrives home neighbors tell him that Nell has run away with an aristocrat from the city. A popular chap is papa Collie and he has no trouble in forming a posse to hunt the eloping couple and punish the despoiler. Dog, dogs, all kinds of dogs take up the chase, and with Mr. Bloodhound leading the way the sinners are discovered hiding in a barn. Alec is given his just deserts and Nell pleads for and wins her husband's forgiveness.

Mr. Dawn stops his story at times to contribute humorous and homely traits of his ensemble. It almost seems as if the dogs are endowed with human intelligence. A great number and one which could be featured. Make no mistake about it, the picture will add class to your program.—*Laurence Reid.*

"Uncle Tom Without the Cabin"

(Mack Sennett Comedy—Two Reels)

MACK SENNETT has burlesqued another old favorite here. You remember what he did with "East Lynne"—how he applied the variations. Well, this time he has taken po'h ol' Uncle Tom without his cabin and made it a thing not of pathos, but of bathos. The same methods are used as in "East Lynne with Variations." For instance the camera catches the audience as well as the performers. But it is not as funny as the former burlesque—not even with Ben Turpin as Uncle Tom. He crosses his eyes and Eliza crosses the ice, but there are not sufficient situations in the old standby to bring out the comicalities.

Of course everything goes wrong with the property effects—the ice is shown carrying on mischievously—and the race track scene reveals the tricky horses. The laughable part is the response of the audience, particularly where Ford Sterling is seated. Ben Turpin doubles—even triples in "brass" here, for he comes out mounted on a derelict steed and has to hasten back to his dressing room to appear as a spectator. Then he changes to his jockey clothes again for the grand climax. He makes a ridiculous Uncle Tom and Simon Legree brings out the laughs, thanks to the title editor. Marie Prevost is Eliza and she has an opportunity to display her shapely figure when she loses her clothes in crossing the ice.

The show stops and the old familiar specialties are revealed. Living reproductions of famous statues are burlesqued with Turpin, Lynn and Miss Prevost acting as the principals. Ben with his funny eyes runs a poor second to Marie with her pretty figure.—*Laurence Reid.*

"Count the Votes"

(Rolin Comedy—Harold Lloyd—Pathe—Single Reel—Released Oct. 5)

ERE you have a ridiculously funny one-reel comedy fit for any class audience. It is off at the jump and with one comedy situation after another it brings the chuckles and finally rocks the house in gales of "walthill" laughter.

Where the hero is induced to make a political reform speech before a bunch of saloon loafers headed by the political boss and all armed with Irish confetti is indeed a hilarious situation, and especially when he gets away with it.

There is not a dull spot in "Count the Votes" and Lloyd just naturally injects one piece of comedy business after another. And he is effective and clean.—*Tom Hamlin.*

Universal Screen Magazine—No. 32

UNIVERSAL'S latest screen Magazine comprises an interesting assortment of subjects and personalities. Opening with a cartoon, "How Queen Bees Duel to Death," which shows the punch of the stingaree, it leads us to Louis J. Britton, who is eighty-three years old and still sawing wood. Not quite as vigirous as he was sixty years ago, the old gentleman has rigged up a machine which accomplishes his labor with the least expenditure of energy. Next comes Lillian Russell and her beauty treatment. This time she instructs milady in the art of taking care of the hands. One must use olive oil and proper strokes to keep them looking soft and shapely.

Do you know how to tell when an egg is fresh? This is important. Simply take up a magnifying glass and hold the egg against a strong light. The shadows will tell you. Which brings us to "A Little Lesson in Golf." W. C. Skelly shows us how to build up the physique and the vocabulary at the same time in this pastime popularly called "cow pasture pool." "Knives and Forks of the Animal Kingdom" presents the teeth of the beaver, ditto the lion, ditto the elephant. Then a scientific number is shown which is too technical to detail. It concerns coal. And the futurist movies concludes the reel. This particular one introduces Josephus Daniels.—*Laurence Reid.*

"All That Glitters Is Not Goldfish"

(Mutt and Jeff Cartoon—Fox)

THE decorative title of the latest "Mutt and Jeff" is indicative of the foolishness of Bud Fisher's celebrated freaks. Whatever the "long and short" of it do, they are the best exponents of animated fooling at large. This time they are conducting a bird and fish store and as usual Mutt is living up to his reputation of being the laziest man on a paper's funny page. Little Jeff must do the dirty work. A woman comes in to purchase a gold fish. The proprietors are up against it for they do not deal in the parlor pet.

So Jeff, being the smallest, is dispatched to a fish market to capture a cod, dead or alive (the fish, not the freak). And paints it yellow. But he does not get his fins (Jeff's, not the cod's) upon the slippery thing than it eludes him in the most taunting manner. It darts around the corner, shimmies up a pole, flirts with Jeff and whales him with its tail, jumps up a policeman's trousers, hops into a baby carriage, where it is wheeled home by a nurse. Jeff, thoroughly outwitted, returns to get a fish hound. So with this animal on the trail the chase is begun all over again. The dog discovers the scent (who wouldn't smell a cod), and leads Jeff to the policeman and to the house of the baby carriage.

There you have an anxious moment. An old maid is taking a bath and the fish and the hound and, finally, little Jeff hop into the tub one after the other. But the fish is an elusive rascal and hops out again. So hitching the dog to the tub, Jeff drives right through the wall of the house. And the chase is on. The fish insults the customer by slapping her with its tail. A funny number with Fisher, Mutt and Jeff at their best.—*Laurence Reid.*

"Going South"

(Ford Educational—Goldwyn)

THE Ford Educationals are rightly named since they are acting as guides through American cities. To the spectator who has always longed to see what New Orleans and St. Augustine look like, the camera will enlighten him. The city, settled by the French, is especially rich in atmosphere, while St. Augustine, settled by the Spaniards, is rich in historical lore. Not a scene or building of any consequence is missing in New Orleans. The most interesting point is its old French quarter which has withstood the wheels of progress.

So on to St. Augustine, the oldest city in America. Founded by Ponce de Leon, the explorer in search of the waters of eternal youth, it shows the very spot where he landed and the fountain from which he drank. Spanish architecture prevails in all the buildings and the city generates a feeling of contentment because of its atmosphere. "Going South" is a most interesting journey. Let us have more like it.—*Laurence Reid.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last seventeen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to June 8, 1919.

ACE OF THE SADDLE (UNIVERSAL) HARRY CAREY (AUGUST 18)...JULY 19
"Harry Carey stars again as Cheyenne Harry."—M. P. News.
Exhibitor Comment—"More knocks than boosts. Not up to the grade our audiences look for. Average business three days."

AMERICAN WAY, THE (WORLD) SPECIAL CAST (JULY 7).....JULY 12
"Pleasant light comedy and melodramatic effects."—M. P. News.

AVALANCHE, THE (ARTCRAFT) ELSIE FERGUSON (JUNE 29).....JULY 12
"A big production with a big theme."—M. P. News.
Exhibitor Comment—"Splendid picture, strong direction, A1 photography, good double exposure, wonderful; only weakness in picture being selection of supporting male character, whose acting is good, but personality not very pleasing. Big business all week." "Star good, story bad. Average business." "A very good picture. Big business seven days."
Consensus—"Excellent picture, big puller."

BARE-FISTED GALLAGHER (ROBERTSON-COLE) WILLIAM DESMOND (JUNE 29) .....JUNE 28
"Desmond's personality bolsters up Western."—M. P. News.
Exhibitor Comment—"Good average western, well received. Average business, two days."

BE A LITTLE SPORT (FOX) ALBERT RAY-ELINOR FAIR (JUNE 29)..JULY 12
"Time-honored story appears fresh and up-to-date,"—M. P. News.
Exhibitor Comment—"Splendid western production. Big business." "Good western; average business." "A cracker-jack, average business." "Good pleasing light picture. Big business two days."
Consensus—"Good picture, good puller."

BETTER TIMES (ROBERTSON-COLE) SPECIAL CAST (JUNE 22).....JUNE 21
"A 'Sunshine' picture that should please any audience."—M. P. News.
Exhibitor Comment—"One of the big little pictures. Knocked 'em over. Could have run longer. Big business three days." "One hundred per cent. for satisfaction. Big business four days, extra big one day, average two days." "A fine picture of the better sort. Good for extended runs because it requires no talk to put it over. It gets over on its merit as a picture." "One of the best pictures we have played in many weeks. Everybody will boost this picture. Extra big business two days."
Consensus—"Excellent picture, big puller."

BETTER WIFE, THE (SELECT) CLARA KIMBALL YOUNG (JULY 13)..JULY 19
"An average regular program picture."—M. P. News.
Exhibitor Comment—"Excellent picture, good photography, splendid cast. Patrons well pleased. Big business seven days." "This is a better picture than the critics report it. Average business." "Really better than we had anticipated as reviewers did not say much for it, but we did big business and pleased generally."
Consensus—"Good picture, good puller."

BILL APPERSON'S BOY (FIRST NATIONAL) (JUNE 22).....JULY 26
Should hold attention."—M. P. News.
Exhibitor Comment—"Wonderful human interest appeal. Extra big business three days, big business four days." "Big business three days, average business one day." "A splendid picture. Jack Pickford puts over a good one. Big business two days." "A good picture, well liked. Big business two days, average one." "One of the best pictures shown for a long time." "Cannot say that Jack Pickford means anything to my patrons; however, it may be that this sort of story does not appeal. Average to poor business two days."
Consensus—"Excellent picture, big puller."

BILL HENRY (INCE-PARAMOUNT) CHARLES RAY (AUGUST 10).....AUG. 30
"Wholesome and entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Interested and amused, followed general style of Ray pictures. Average business three days." "Everybody liked it. The funniest poker game ever pulled in a picture. Public howled, You'll cash on this. Big business." "Pleased and brought good business seven days." "Good picture, but Ray does not have the following here that he deserves. Big to average business two days."
Consensus—"Excellent picture, big puller."

BISHOP'S EMERALDS, THE (PATHE) PEARSON (JUNE 8).....JUNE 7
"Star presents herself in good melodrama."—M. P. News.
Exhibitor Comment—"Very good. Average to poor business. Hot weather."

BRAT, THE (NAZIMOVA-METRO) NAZIMOVA (SEPT. 1).....SEPT. 6
"Comedy-drama will register tremendously."—M. P. News.
Exhibitor Comment—"This picture is making this star a big favorite. Critics pronounce it one of the best pictures this house has ever played. Has drawn record breaking business and met with great favor. Extra big business two days, big business one day."

BREAK THE NEWS TO MOTHER (SELECT) SPECIAL CAST (JUNE 8)..JUNE 7
"Rather poorly done picture with mother love theme."—M. P. News.

BRINGING UP BETTY (WORLD) EVELYN GREELEY (JULY 28).....AUG. 2
"The story is rather light; average picture."—M. P. News.

BROADWAY SAINT, A (WORLD) MONTAGUE LOVE (JULY 21).....JULY 26
"Pretty story with much action."—M. P. News.

BROKEN COMMANDMENTS (FOX) GLADYS BROCKWELL (SEPT. 7)..SEPT. 13
"Sex drama is good average production."—M. P. News.

BURGLAR BY PROXY (FIRST NATIONAL) JACK PICKFORD (AUGUST 24) .....SEPT. 6
"Farce-comedy; will please majority."—M. P. News.

CAREER OF KATHERINE BUSH (PARAMOUNT-ARTCRAFT) CATHERINE CALVERT (JULY 13).....AUG. 16
"Drama will draw and generally satisfy."—M. P. News.
Exhibitor Comment—"This is a very fine picture. The censor board got to part of it, but did not damage. Weather hot, average business three days." "Big business one day to average six."
Consensus—"Good picture, average puller."

CHALLENGE OF CHANCE, THE (INDEPENDENT SALES CORP.) JESS WILLARD (JUNE 22).....JULY 5
"Melodramatic Western should pull strong."—M. P. News.
Exhibitor Comment—"Fair picture but very mild melodrama. We could not get the women to come. Willard has pleasing personality. Billed the town like a circus but business was very disappointing, despite the fact that we played it the week of the fight. The night after the fight and the following Saturday business was at its lowest ebb."

CHASING RAINBOWS (FOX) GLADYS BROCKWELL (AUGUST 10)....AUG. 30
"A passable western melodrama."—M. P. News.

CHEATING HERSELF (FOX) PEGGY HYLAND (AUGUST 3).....AUG. 16
"Mild satire on the simple life."—M. P. News.
Exhibitor Comment—"Not much of a picture. Poor business three days." "A fair picture to very poor business two days." "Played this one on same program with 'The Peace of Roaring River,' Pauline Frederick to extra big business two days and big business two days." "Fair picture to average business." "Fair program picture, average business."
Consensus "Average picture, average puller."

CHECKERS (FOX) SPECIAL CAST (AUGUST 31).....AUG. 9
"A big draw for any theatre anywhere."—M. P. News.

CHOOSING A WIFE (FIRST NATIONAL) SPECIAL CAST (AUGUST 10)..AUG. 23
"Slow moving society drama; English cast."—M. P. News.
Exhibitor Comment—"One of those unusually good pictures; drew well, well liked. Big business two days." "Don't be afraid to book this. Good working title. Popular novel. I cleaned up with it." "Very pleasing; appeals to the women. Big business two days, average one." "Title drew them in and picture satisfied. Extra big to big to average business three days."
Consensus—"Good picture, big puller."

CITY OF COMRADES, THE (GOLDWYN) TOM MOORE (JUNE 22)....JULY 26
"Tom Moore's sincerity carries picture to success."—M. P. News.
Exhibitor Comment—"Very good, a great favorite. Big business two days, extra big third day." "Splendid offering that went over big. Big business."
Consensus—"Excellent picture, big puller."

CLOUDED NAME, THE (WORLD) JOHN LOWELL (AUGUST 25).....AUG. 30
"Conventional drama lifted by snow scenes."—M. P. News.

COAX ME (WORLD) JUNE ELVIDGE (AUGUST 4).....AUG. 9
"Love has its innings in World's latest."—M. P. News.

COLONEL BRIDAU (ENTENTE FILM CORP.) SPECIAL CAST (JULY 7) .....JULY 12
"A good average picture of foreign make."—M. P. News.

CUPID FORECLOSES (VITAGRAPH) BESSIE LOVE.....JULY 12
"Sweet little play of home and fireside."—M. P. News.

COWARDICE COURT (FOX) PEGGY HYLAND (JUNE 15).....JUNE 28
"Peggy Hyland makes pleasing heroine."—M. P. News.
Exhibitor Comment—"Satisfactory picture, average business." "A very good Hyland offering. Average business two days." "Very good, average business." "Fair picture, not much force; average business." "Average business." "Fairly good entertainment; good photography."
Consensus—"Good picture, average puller."

DANGEROUS WATERS (ROBERTSON-COLE) WILLIAM DESMOND (SEPTEMBER 21) .....SEPT. 27
"Fantastic story has shallow depths."—M. P. News.

DARING HEARTS (VITAGRAPH) BUSHMAN-BAYNE.....AUG. 9
"May please where stars are favorites."—M. P. News.

DARK STAR, THE (PARAMOUNT-ARTCRAFT) MARION DAVIES (JULY 27).....AUG. 16
"High class melodrama; should draw."—M. P. News.
Exhibitor Comment—"Fair only; average business two days." "Poor picture, poor star. Average business."
Consensus—"Average picture, average puller."

DELIVERANCE (LEIBFREED-MILLER) HELEN KELLER (AUGUST 18) .....AUG. 30
"Helen Keller scores in film."—M. P. News.

DESTINY (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 24)...AUG. 23
"Psychological study is novel and absorbing."—M. P. News.
Exhibitor Comment—"Reviewers claimed this 'big' from every standpoint but we failed to discover anything big except the rental price. Just an average picture. Average business two days." "Very improbable sort of story. Probably would go over big in some houses, but not favorably commented upon by majority of our patronage. Charlie Chaplin's "Sunnyside" on same bill drew them in. Extra big business two days to average business one." "Strange story; didn't take well."
Consensus—"Average picture, average puller."

DEVIL'S TRAIL, THE (WORLD) COMPSON-LARKIN (JUNE 16).....JUNE 21
Melodrama of Canadian Northwest; fair production."—M. P. News.
Exhibitor Comment—"One of the world's best pictures. Brim full of action."

EASY TO MAKE MONEY (METRO) BERT LYTELL (AUGUST 4).....JULY 26
"Snappy, entertaining comedy."—M. P. News.
Exhibitor Comment—"Lyttell a real asset to any box-office. Big business two days."

EVANGELINE (FOX) SPECIAL CAST (AUGUST 24).....AUG. 23
"Longfellow's poem is artistically picturized."—M. P. News.

FAITH OF THE STRONG, THE (SELECT) MITCHELL LEWIS (SEPTEMBER 21) .....SEPT. 20
"Pleasing story of Canadian Northwest."—M. P. News.

FAVOR TO A FRIEND, A (METRO) EMMY WEHLEN (AUGUST 18)....AUG. 23
"Emmy Wehlen scores in a delightful comedy."—M. P. News.

FEAR WOMAN, THE (GOLDWYN) PAULINE FREDERICK (JUNE 8)....JULY 19
"Pauline Frederick appears in psychological study."
Exhibitor Comment—"Average picture, poor business due to hot weather." Would go big in right kind of pictures, but patrons can't see her in this. Poor business." "Average picture. Just passable." "Disappointed, not up to standard. Average business."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 2870

"THE SPEED MANIAC"
(FOX)

Topsy-Turvy Story Offers Mild Entertainment

IN all probability the popularity of Tom Mix will be responsible for the success of this picture. The story is palpably of the "hurry-up" order since it is conceived with no thought of plot and characterization, but merely to provide the star with a new assortment of stunts. It is far from being another "Rough Riding Romance," because that stunt picture was constructed with but one idea—to emphasize the star's athletic prowess. Furthermore, one did not have to bother looking for an idea—there wasn't any. And the rapidity of action emphasized its character.

Here a story attempts to intrude, but which is so crudely developed and so lacking in continuity that it only succeeds in befogging the issue. The picture gets into its stride in the closing reels and the flagging interest picks up when Mix presents himself in the untried role of a prizefighter.

And when he breezes home the winner in the auto classic one will forgive and forget such touching scenes as children cowering in fear from derelict women sopping up 2.75% and "desperate desmonds" applying deep-dyed villainy in the shape of knockout drops. Mr. Mix literally carries the piece on his shoulders.—Length, 5 reels.—Released Oct. 19.—*Laurence Reid.*

THE CAST

Billy Porter.....Tom Mix
Pearl Matthews.....Eva Novak
John B. Prescott.....Chas. K. French
Philip Malcolm.....Hayward Mack
Knockout McClusky.....L. C. Shumway
Mary .....Helen Wright
Red Meegan.....Jack Curtis
Jim McClusky.....Georgie Stone
Tom Matthews.....Geo. H. Hackathorn
John Matthews.....Charles Hill Mailes
Cigarette Keefe.....Ernest Shields
By H. H. Van Loan.
Scenario by Denison Clift.
Directed by Edward J. LeSaint.
Photographed by Fred Granville.

PRESS NOTICE—STORY

Tom Mix, the talented and athletic star, will be seen at the ——— theatre again on ——— of ——— week His latest picture is "The Speed Maniac," and judging from the praise it has received from reliable critics is one of the best in his highly exciting series of productions. From the introductory scene until the final close-up the action mingles thrills and laughs in such generous proportions that the interest is never once allowed to drop. The story for "The Speed Maniac" was written by H. H. Van Loan and produced under the direction of Edward J. LeSaint. The latter has kept the action always spontaneous and the original way he has of doing things makes the picture appear in a refreshing light.

Mr. Mix assumes the role of Billy Porter, a ranch owner, who gives up country life for the more strenuous one of the city. No sooner does he step off the 'Frisco ferry-boat than he is fleeced out of his money. A little newsboy extends him so much sympathy that Billy takes him in charge and also his father, a pugilist. And trains the latter for the bout with "Tiger" Doran. But Knockout's good right arm is feared and when the moment of the fight arrives the enemy camp see to it that he is drugged. With a sum of $5,000 on the fight, Billy is forced to enter the ring himself or forfeit the money. And he wins via the knockout route. In the meantime Billy meets the only girl and his father whom he has never known. The latter places him in the auto race and the young man travels home the victor. Among other things he stops a runaway team and displays his skilful horsemanship.

Quite a big assignment for one lone man but suffice to say that Billy acquits himself with glory before the picture is done. Mr. Mix is supported by a competent cast.

SUGGESTIONS

If you have played the other Tom Mix features recently you should have no trouble in bringing in the crowds for this one. Reports indicate that his pictures are going like wildfire all over the country, which is only natural considering that he has an emphatic personality and an ability to execute stunts. His fearlessness, his talent to perform impossible feats, his clean-cut manner—these qualities will appeal to anyone. All that is really necessary in announcing "The Speed Maniac" is to lay stress on the stunts and the heart interest and to play Mix's name up to the limit.

You can't go wrong if you follow this course. For the rest the picture will advertise itself if you give it a chance by playing it more than a single day.

PROGRAM READER

He might be a ranchman and not know many things about city life or how to protect his bank-roll but he knew how to take care of himself in a pinch and also some other people. If the only girl was caught in a runaway and the horses became unmanageable—well Billy could stop them. He couldn't take care of his heart for she stole it out of gratitude. But Billy found 'Frisco a regular man's town. And the pride of the prize ring, Knockout McClusky, lived there. Now "Mac" couldn't keep his balance so Billy offered to take care of him. And train him.

The big fight was on but "Mac" couldn't be found anywhere. There was a reason. He had been drugged by the enemy camp. So there was nothing to do but Billy must enter the ring and save the money from being forfeited. He won. Billy did other things too which cannot be detailed because they are so numerous. Sounds interesting doesn't it? Well the rest of it is more so. The rest of it will be found in Tom Mix's newest picture, "The Speed Maniac," which comes to this theatre next ———.



Tom Mix, featured in the Fox production "The Speed Maniac"

CATCH LINES

Tom Mix always does the unusual in his pictures. Sometimes it is showing some new thing in riding a horse—other times it is displaying his athletic ability as a boxer. In "The Speed Maniac" there are some fine new stunts, new comedy, new thrills. Don't fail to see it.

He sold his ranch and went to 'Frisco to make his way in the commercial field. But being an adventurous fellow the channels of business looked pretty tame. So he became a prize-fighter and a speed devil with a motor car. Follow him in "The Speed Maniac."

They drugged the pugilist and thought they would win the money through a forfeit. But they didn't reckon on the trainer. Unknown and with no reputation as a fighter, he entered the ring and came through the victor. See Tom Mix in a new role in "The Speed Maniac."

"THE FALSE CODE"
(KEENAN-PATHE)

Keenan Has Dominant Role in Interesting Drama

DID you ever stop to consider that Frank Keenan's position on the screen is unique? Among all the masculine stars he is the only one who does not rely upon that ingredient known as romance to capitalize his personality. An actor along in years, it is his allotment to exploit himself through his gift for characterization. Sentimental journeys can be saved for romantic actors while he revels in plot complications and character studies.

"The False Code" presents him again in one of his dominating roles, though this time he creates more sympathy for himself than in his recent pictures, simply because he is a victim of blind justice. A man of humble pride and honesty, the role brings out his power of characterization. Conscience leaves him and he stoops to the primal passions of hate and revenge. How the star exacts retribution provides the dramatic meat of "The False Code."

The picture develops melodramatically and maintains its suspense to the end. Each scene succeeds its forerunner with ever increasing interest and the situations build to powerful climaxes. Mr. Keenan gives a compelling performance, though his fault of elaborating his scenes stays the action to some extent.—Length, 5 reels.—Released Sept. 21.—*Laurence Reid.*

THE CAST

John Benton.....Frank Keenan
Henry Vance.....Myles McCarthy
Daniel Grey.....Joseph J. Dowling
Oscar Curtin.....Clyde Benson
Chicago Ed.....Edward J. Brady
District Attorney.....T. D. Crittenden
Mrs. Benton.....Helene Sullivan
Anne Benton (child).....Irene Yaeger
Anne Benton.....Jean Calhoun
Jim Grey.....Pell Trenton
By Kate Corbaley.
Scenario by Jack Cuningham.
Directed by Ernest C. Warde.
Photographed by Charles Kaufman.

PRESS NOTICE—STORY

Frank Keenan, than whom there is no better character on the screen, will come to the ——— on ——— of ——— week in his newest Pathe picture, "The False Code." This is a drama of love, hate and vengence, centering about an unusually powerful figure John Benton, the character portrayed by the star. It is a part which fits Mr. Keenan particularly well since he is possessed of a dominant, dynamic personality. John Benton is a shipbuilder who is sent to jail for twelve years though he is innocent of any crime. A man of honor, he falls into a trap set for him by his business partner.

The plan is conceived of installing inadequate boilers in an old hulk and loading it with a heavily insured fake cargo. The vessel blows up on schedule time but the boiler inspector, frightened by the act, commits suicide. This arouses the suspicion of the insurance officials. An investigation follows with the result that evidence points to Benton as the guilty man. Torn from his wife and child and sentenced to prison for a term of years, Benton schemes and plots a revenge that must compensate him for the loss of his home, his wife, his business and his good name. The partner meets his just deserts but when Benton is about to turn upon Grey, he realizes that his daughter is the sweethart of the banker's son.

It is a highly entertaining drama this Keenan picture and the star gives a masterly performance. The cast is a capable one and includes such well known players as Edward Brady, Joseph Dowling, Jean Calhoun and Pell Trenton. Ernest C. Warde directed.

PROGRAM READER

"As sure as there is a God in heaven, you shall pay for this!" With these startling words ringing in the ears of the conspirators, John Benton, the shipbuilder went to prison—went for twelve long years. An upright man, he could not countenance anything unscrupulous. But his business partner saw his chance to make a fortune out of a fraudulent transaction. The conspiracy was well framed and Benton was forced to go to prison for a crime of which he was innocent. Twelve long years he waited—twelve long years he planned his revenge. The scoundrels had robbed him of everything. He lost his home, his wife, his business and his good name. But he could wait, could John Benton. Oh, revenge was sweet and he was certain of success!

How he took the law into his own hands because it was swift and sure is told in a series of compelling climaxes. An exciting entertainment is "The False Code" which brings Frank Keenan to the ——— screen very shortly.



A character pose by Frank Keenan in "The False Code," a Pathe release

SUGGESTIONS

No exhibitor need be told the proper manner in which to advertise the Frank Keenan pictures. While he does not show a great deal of variety in his characterizations, yet this similarity is an excellent thing to concentrate upon in your arguments. His magnetism and personality carry him through to complete success in every one of his features. So make much of his attributes. There is no romance connected with his portrayals. He is an actor, an interpreter of deeper things. Play up that he is seen again in one of his dominating, compelling roles.

Tell that it is a story of love, hate and revenge—of how a man takes the law in his own hands because such a plan is swift and certain of success. Bring out that the picture is representative of his forceful personality. Let your patrons know that a Keenan subject is always endowed with a rugged quality. Make out that the picture is red-blooded, and vital, and vivid. Play up the mystery note that is suggested in the title. And mention other pictures in which the star has appeared. Send out your circular letters and novelty code cards. Use catch lines liberally.

CATCH LINES

Frank Keenan, America's greatest character actor, comes to the ——— theatre next ——— in the most compelling role of his screen career. To miss seeing him is to miss an unusually good entertainment. He appears in a play of revenge.

See "The False Code"—a picture of a despicable frame-up against a perfectly innocent man who is sent to jail for twelve years. What happens when he comes out? You must find out for yourself next ——— and evening.

"Revenge is Mine" he cried when released from a long term in prison.—Years of hell endured for another's crime. But he would abide his time and wait to execute his revenge. Follow Frank Keenan in his greatest role in "The False Code."

Exhibitors' Own Box Office Reports

(Continued from page 2868)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

FIRING LINE, THE (PARAMOUNT-ARTCRAFT SPECIAL) IRENE CASTLE (JULY 6) ..... JULY 19
"Chambers story makes splendid picture."—M. P. News.
Exhibitor Comment—"A very ordinary story. Novelty as a fashion show. Not a special by any means. Average business two days, poor business one." "Very satisfactory; well directed, exquisite sets and locations. Met with general good comments. Big business seven days."
Consensus—"Good picture, good puller."

FOOLS AND THEIR MONEY (METRO) EMMY WEHLEN (JUNE 16) .... JUNE 28
"Fairly clever satire on the newly-rich."—M. P. News.
Exhibitor Comment—"Very good. Bug business two days." "Played it with another feature to big business two days and average one day." "A very good [illegible] Played it three days, to big business two days and average business one."
Consensus—"Good picture, good puller."

FOR A WOMAN'S HONOR (ROBERTSON-COLE) H. B. WARNER (SEPTEMBER 14) ..... SEPT. 27
"This may satisfy most Warner fans."—M. P. News.

FORBIDDEN (JEWEL-UNIVERSAL) MILDRED HARRIS (SEPT. 8) .... SEPT. 6
"Drama that may please some audiences."—M. P. News.
Exhibitor Comment—"Fine picture and they liked it." "Did very well for us. Not an exceptional feature by any means, but on the whole seemed to please. Average business three days."
Consensus—"Good picture, average puller."

FOREST RIVALS (WORLD) ARTHUR ASHLEY-DOROTHY GREEN (SEPTEMBER 15) ..... SEPT. 20
"World offers romance in Canadian wilds."—M. P. News.
Exhibitor Comment—"Story poor; did not draw here. Poor business two days."

FOUR FLUSHER, THE (METRO) HALE HAMILTON (AUGUST 18) ..... AUG. 30
"Star's personality lifts frail picture."—M. P. News.
Exhibitor Comment—"Just a fair program picture. Average business."

GAMBLERS, THE (VITAGRAPH HARY MOREY ..... AUG. 2
"A compelling drama of business life."—M. P. News.

GATES OF BRASS (KEENAN-PATHE) FRANK KEENAN (JULY 6) ..... JULY 5
"An interesting and dramatic photoplay."—M. P. News.

GIRL ALASKA, THE (WORLD) LOTTIE KRUSE (AUGUST 18) ..... AUG. 23
"Picturesque appeal in World's latest."—M. P. News.

GIRL AT BAY, A (VITAGRAPH) CORINNE GRIFFITH ..... JUNE 28
"A detective story of the better class"—M. P. News.

GIRLS (PARAMOUNT) MARGUERITE CLARK (JUNE 29) ..... JULY 12
"Clyde Fitch play makes good picture."—M. P. News.
Exhibitor Comment—"Good Clark picture that seemed to please everybody. Big business three days in conjunction with Arbuckle comedy." "A very good picture, liked by everyone. Played it a full week to extra big business two days and big business five days." "Medium picture, average business."
Consensus—"Good picture, good puller."

GIRL-WOMAN, THE (VITAGRAPH) GLADYS LESLIE ..... AUG. 9
"Gladys Leslie has mild offering here."—M. P. News.

GRAY HORIZON, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (AUGUST 18) ..... AUGUST 16
"Genuine drama in Hayakawa's latest."—M. P. News.

GRIM GAME, THE (PARAMOUNT-ARTCRAFT) HOUDINI (SEPT. 14) .. SEPT. 13
"Series of rapid thrills that will entertain."—M. P. News.

HAPPINESS A LA MODE (SELECT) CONSTANCE TALMADGE (JUNE 15) ..... JUNE 28
"Society comedy presented very entertainingly."—M. P. News.

HAY-FOOT STRAW-FOOT (INCE-PARAMOUNT) CHARLES RAY (JUNE 22) ..... JULY 5
"Charles Ray stands head and shoulders above story."—M. P. News.
Exhibitor Comment—"Story out of date, fair business."

HEART OF YOUTH, THE (PARAMOUNT) LILA LEE (AUGUST 31) .... SEPT. 20
"Seems an inoffensive little picture."—M. P. News.

HEARTSEASE (GOLDWYN) TOM MOORE (AUGUST 1) ..... SEPT. 6
"Correct screening of stage drama."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business three days."

HER GREATEST PERFORMANCE (TRIANGLE) ELLEN TERRY (AUGUST 24) ..... AUG. 16.
"Dramatic vehicle peculiarly suitable for star."

HER PURCHASE PRICE (ROBERTSON-COLE-EXHIBITORS MUTUAL) BESSIE BARRISCALE (SEPTEMBER 1) ..... SEPT. 6
"Majority will enjoy this picture."—M. P. News.

HIS BRIDAL NIGHT (SELECT) ALICE BRADY (JULY 14) ..... AUG. 9
"Rollicking farce is decided entertaining."—M. P. News.

HIS FATHER'S WIFE (WORLD) JUNE ELVIDGE (SEPT. 8) ..... SEPT. 13
"Star has a satisfying offering."—M. P. News.

HIS MAJESTY THE AMERICAN (UNITED ARTISTS) DOUGLAS FAIRBANKS (SEPTEMBER 7) ..... SEPT. 27
"Will register heavily with Fairbanks fans."—M. P. News.
Exhibitor Comment—"Played this picture one week to big business." "Undoubtedly the best picture star has made. Big production with snap and action in every foot of eight reels. Would like to see more like it. Extra big business two days, big business five."
Consensus—"Excellent picture, big puller."

HOME (JEWEL-UNIVERSAL) MILDRED HARRIS (AUGUST 31) ..... AUG. 30
"Human story has heart appeal and a moral."—M. P. News.
Exhibitor Comment—"A real story with heart interest and real people. Pleased all. Extra big business three days." "Average business." "Poor business two days."
Consensus—"Fine picture, big puller."

HOME WANTED (WORLD) MADGE EVANS (JUNE 30) ..... JULY 5
"Madge Evans appears in familiar child recipe."—M. P. News.

HOODLUM, THE (FIRST NATIONAL) MARY PICKFORD (SEPT. 1) .... SEPT. 13
"Many comedy situations, will entertain."—M. P. News.

HORNET'S NEST, THE (VITAGRAPH) EARLE WILLIAMS ..... JULY 19
"Society-crook drama of interest."—M. P. News.

HOUSE OF INTRIGUE, THE (ROBERTSON-COLE) SPECIAL CAST (SEPTEMBER 21) ..... SEPT. 27
"Will entertain many and is different."—M. P. News.

HUSHED HOUR, THE (GARSON PRODUCTIONS) BLANCHE SWEET (AUGUST 24) ..... AUG. 23
"Drama has many good qualities."—M. P. News.
Exhibitor Comment—"Extra big business six days, big business one day."

IN HIS BROTHER'S PLACE (METRO) HALE HAMILTON (JULY 14) .... JULY 26
"Story by Hale Hamilton, fairly interesting."—M. P. News.
Exhibitor Comment—"Went over big with another feature. Extra big business two days." "Some picture. Went over like a house on fire. Extra big business two days."
Consensus—"Splendid picture, big puller."

LAST OF THE DUANES, THE (FOX) WILLIAM FARNUM (OCTOBER 12) ..... SEPT. 27
"Farnum is his virile self in vivid western."—M. P. News.

LA BELLE RUSSE (FOX) THEDA BARA (SEPTEMBER 21) ..... SEPT. 20
"Theda Bara appears in obvious domestic drama."—M. P. News.

LITTLE BROTHER OF RICH, A (UNIVERSAL) SPECIAL CAST (JULY 7) ..... JULY 5
"Adaptation of Patterson story is mild."—M. P. News.

LITTLE DIPLOMAT, THE (PATHE) BABY MARIE OSBORNE (JUNE 15) ..... MAY 31
"Little star's pranks are subordinated for Crook melodrama."—M. P. News.

LONE STAR RANGER, THE (FOX) WILLIAM FARNUM (JUNE 29) .... JULY 5
"Zane Grey's story looks good with Farnum."—M. P. News.
Exhibitor Comment—"Pleased everybody to big business. Public liked it better than a lot of the late Farnum features. Big business two days." "Put this one over on its merits. Bill Farnum at his best and picture pleased every patron. More pictures like this and there would be some satisfaction in being a manager. Extra big business three days." "The best Farnum picture in a long time. Big business three days." "Four days to splendid (big) business. Great picture for this star."
Consensus—"Excellent picture, big puller."

LOOT (UNIVERSAL) ORA CAREW (SEPTEMBER 21) ..... SEPT. 27
"Crook melodrama has its serious moments."—M. P. News.

LOST BATTALION, THE (W. H. PRODUCTIONS) SPECIAL CAST (SEPTEMBER 8) ..... SEPT. 20
"Should pull strong and is very pleasing."—M. P. News.

LOUISIANA (PARAMOUNT) VIVIAN MARTIN (JULY 20) ..... AUG. 2
"Vivian Martin's newest is strong in sentiment."—M. P. News.
Exhibitor Comment—"Fair picture, average business."

LOVE AND THE WOMAN (WORLD) JUNE ELVIDGE (JUNE 23) ..... JUNE 28
"Working girl from poverty to riches."—M. P. News.

LOVE BURGLAR, THE (PARAMOUNT) WALLACE REID (JULY 13) .... AUG. 9
"Crook melodrama has moments of interest."—M. P. News.
Exhibitor Comment—"Very good. Big business two days, average one."

LOVE CHEAT, THE (PATHE) HALE-CAPRICE (AUGUST 24) ..... AUG. 16
"Frail story of society and sentiment."—M. P. News.

LOVE IS LOVE (FOX) RAY-FAIR (AUGUST 17) ..... AUG. 23
"Mild character study; should satisfy."—M. P. News.
Exhibitor Comment—"Nothing to this picture. People walked out on it." "Fair picture, average business."
Consensus—"Fair picture, average puller."

LOVE'S PRISONER (TRIANGLE) OLIVE THOMAS (JUNE 8) ..... JUNE 7
"Star appears in a society-crook picture."—M. P. News.
Exhibitor Comment—"Nothing to this picture. Poor business."

LYONS MAIL, THE (TRIANGLE) H. B. IRVING (AUGUST 3) ..... AUG. 2
"English picture presents H. B. Irving."—M. P. News.

MAN BENEATH, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (JULY 6) ..... JULY 5
"Dramatic photoplay that may generally satisfy."—M. P. News.
Exhibitor Comment—"Very good, should please the average audience. Average business four days."

MAN WHO STAYED AT HOME (METRO) BAGGOT-WHITNEY (JULY 6) ..... JUNE 28
"Adaption of spy play makes belated appearance."—M. P. News.

MAN WHO WON, THE (VITAGRAPH) HARRY MOREY ..... JULY 5
"Harry Morey is conspicuous in mystery story!"—M. P. News.

MAN'S COUNTRY, A (ROBERTSON-COLE) ALMA RUBENS (JULY 12) .. JULY 12
"Alma Rubens stars in Western thriller."—M. P. News.

MAN'S DESIRE (ROBERTSON-COLE) LEWIS S. STONE (JULY 20) ..... JULY 19
"Melodramatic story of love and vengeance."—M. P. News.

MAN'S FIGHT, A (UNITED) DUSTIN FARNUM (AUGUST 11) ..... AUG. 23
"An average Western melodrama."—M. P. News.
Exhibitor Comment—"Splendid picture to average business three days." "A very good picture. Farnum laid away his cowboy suit to good advantage. Big business two days."
Consensus—"Good picture, good puller."

MARKET OF SOULS, THE (INCE-PARAMOUNT-ARTCRAFT) DOROTHY DALTON (SEPTEMBER 7) ..... SEPT. 20
"High quality drama of great appeal."—M. P. News.

MEN, WOMEN AND MONEY (PARAMOUNT) ETHEL CLAYTON (JUNE 8) ..... JULY 5
"Ethel Clayton shines in Cosmo Hamilton story."—M. P. News.
Exhibitor Comment—"Disappointing, poor business." "Big business two days."
Consensus—"Good picture, good puller."

MERRY GO ROUND, THE (FOX) PEGGY HYLAND (SEPTEMBER 21) ..... SEPT. 27
"Peggy Hyland stars in a gypsy role."—M. P. News.

MICROBE, THE (METRO) VIOLA DANA (JULY 21) ..... AUG. 2
"Viola Dana brings charm to glad picture."—M. P. News.

MIRACLE MAN, THE (PARAMOUNT-ARTCRAFT SPECIAL) SPECIAL CAST (SEPTEMBER 7) ..... SEPT. 6
"Decidedly distinctive and tremendous production."—M. P. News.

MISLEADING WIDOW, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE (AUGUST 31) ..... SEPT. 13
"Excellent comedy marks star's return."—M. P. News.

MY LITTLE SISTER (FOX) EVELYN NESBIT (JUNE 15) ..... JUNE 28
"Picture of missing girl decidedly worth while."—M. P. News.
Exhibitor Comment—"Forget Evelyn Nesbit and cause the public to forget her and the picture will get the money and please them. It is some picture and should be a winner anywhere. Extra big business three days." "Nesbit no card for us. Average business two days." "Although Evelyn Nesbit is not liked here we did an extra big business for four days with this feature and 'The Wilderness Trail' with Tom Mix."
Consensus—"Good picture, good puller."

NUGGET NELL (PARAMOUNT) DOROTHY GISH (JULY 13) ..... AUG. 9
"Travesty on melodrama; will amuse."—M. P. News.
Exhibitor Comment—"Very poor picture with three days of cool weather. Average business three days." "Too much burlesque. Average business three days."
Consensus—Average picture, average puller."

OH BOY (CAPELLANI-PATHE) JUNE CAPRICE-CREIGHTON HALE (JUNE 22) ..... JUNE 21
"Musical play looks rather heavy as a picture."—M. P. News.

ONE OF THE FINEST (GOLDWYN) TOM MOORE (JUNE 9) ..... JUNE 14
"Tom Moore pleases in a romance that is quite obvious."—M. P. News.
Exhibitor Comment—"Well named one of the finest. Pleased all. Big business for summer." "One of the best and cleanest pictures I have ever run. Tom Moore was good. Big business three days." "A very good entertainment but something was wrong. Did just average business." "Good picture, star splendid. Big business two days."
Consensus—"Excellent picture, big puller."

ONE-THING-AT-A-TIME-O'DAY (METRO) BERT LYTELL (JUNE 23) .... JULY 5
"Clever comedy story well produced."—M. P. News.
Exhibitor Comment—"An excellent picture, patrons liked it. Better than the 'Spender'." "Big business one day, average two." "One of the very best pictures we ever played. Big to extra big business two days."
Consensus—"Excellent picture, good puller."

OTHER HALF, THE (ROBERTSON-COLE) SPECIAL CAST (AUGUST 18) . AUG. 23
"Wholesome drama worth special exploitation."—M. P. News.

OTHER MAN'S WIFE, THE (FRANK HALL) STUART HOLMES-ELLEN CASSIDY (JUNE 29) ..... JUNE 21
"Looks like a winner of unusual interest."—M. P. News.
Exhibitor Comment—"Interesting subject, well directed and splendidly acted. Pleased generally to fine patronage. Extra big business."

Box Office Reports continued on page 2872

"ARE YOU LEGALLY MARRIED"
(ELK PHOTOPLAYS INC.)

Interesting Moments on a Vital Theme

THE sponsors of this picture have cited a page from a dusty law book as the *piece de resistance* of their offering. And sensation seekers are apt to be disappointed if they bank too highly upon the personal character of the decorative title, for it is simply propaganda based upon the vital question of divorce. A plea is made for a uniform divorce law which would save 600,000 couples the stigma of being illegally married.

Interesting and vital as this theme is, it does not travel far as dramatic fare, since it precludes the value of action and suspense by reason of its preachment uncovered in the shape of legal advice. To force the message home a test case is made of an ex-husband who succeeds in proving his ex-wife a bigamist. It is quiet of movement, the characters simply grouping themselves about and indulging in lengthy word pictures. Consequently the interest flags because of its dramatic shortcomings.

The highlights are incorporated in the captions and not in the action. Still it is meritorious because it has something to say. The sensational aspect of the title loses its sting in the stimulating thought of the propaganda. The picture is adequately staged and acted by a capable cast.—Length, 5 reels.—*Laurence Reid.*

THE CAST

John Stark.....Lew Cody
June Redding.....Rosemary Theby
Wayne Hearne.....Henry Woodward
Sue Redding.....Nanon Walsh
J. J. Redding.....H. J. Barrows
By Miles Dobson.
Scenario by Henry Christene Warnack.
Directed by Robert Thornby.

PRESS NOTICE—STORY

"Are You Legally Married?" will be the attraction at the ——— theatre on ——— of ——— week. The theme of this picture is a vital one inasmuch as it concerns the national question of divorce. It is estimated that there are 600,000 couples in the United States who could be declared illegally married if one wanted to confront them with legal proceedings. If these couples have ever been divorced it is authentically stated that if they are married again their children would be illegitimate. And so an example is drawn based upon the above facts.

You are introduced to June Redding who arrives in New York from the West to visit her uncle. Fate throws her into the path of John Stark, a man of charming maners but little character, and after a brief courtship she marries him. When he presents himself in his true colors, June, unable to stand his dissipation any longer, goes to Reno and obtains a divorce. Real happiness comes to her for a time for she enters the marriage state again with Wayne Hearne, a man of honor. And a child comes to bless the union. In the meantime Stark has descended the social scale and hard-pressed for money, he decides to blackmail his former wife when he accidently discovers that she is not legally married according to the divorce laws of the state.

Armed with this amazing evidence Stark succeeds in obtaining money from June. Her husband realizes that there is an axiom of truth in Stark's threats. So the case is brought to court and the decision is that June is not legally married to Wayne. But happiness comes to the couple when Stark, in his eagerness to elude Hearne, meets his death through an accident. An excellent cast has been selected to interpret the drama.

PROGRAM READER

Did you ever consider the subject of matrimony from a legal standpoint? Probably not. "That is a subject for the lawyers," you will say. But if you and thousands and thousands of others had given it a thought there would be less innocent bigamy in the land. Did you know that there are 600,000 couples in America who are illegally married—who have been divorced and who are married again. What is lawful in one State is unlawful in another. Not until we have a uniform divorce law can the legality of marriage be certain.

Which is by way of introducing the big, throbbing picture, "Are You Legally Married?" This drama is based upon the tremendously important and vital theme of marriage and divorce. It tells you something which has never entered your mind before. It shows that the holy state of matrimony may be based upon shallow foundations because the governing bodies of the States have not given it any thought. So manager ——— in presenting this drama is giving you a rich subject. Remember the date ——— the ——— at the ———.



A moment from "Are You Legally Married" an Elk Photoplays, Inc., production

SUGGESTIONS

The title of this picture is the angle to concentrate upon in your exploitation. Surely a big one isn't it? And it will make your patrons think. So feature it in a big showy way. Then tell a few facts in the way of catch lines written around the title. Don't give the plot away for the title suggests mystery. Spectators should be kept in the dark concerning the nature of the theme. Because it will make itself felt all the stronger once they realize its import. Merely state that it has to do with marriage and divorce.

The picture should attract wide attention through its title. So play it up for all you are worth. Insert teasers in the newspapers with just the title. It will excite curiosity and make people wonder what it is all about. But do it far in advance of the picture. Then flash your announcement at the proper moment. Use this campaign in circularizing your town. Run throwaways, door-knob hangers, and teasers about the town. Get in touch with civic betterment societies and secure their endorsements and then print them. Attractive sheets are supplied by the company. Get them.

CATCH LINES

Are you legally married? You may have committed bigamy without knowing it. But you can decide for yourself when you see the big, vital picture, "Are You Legally Married?"

Do you know that there are 600,000 couples in the United States who are illegally married? Why? Because there is no uniform divorce law. What may be classified as marriage in one State may be bigamy in another. See "Are You Legally Married?"

Are you legally married? How do you know whether you are or not? Come to the ——— and find out.

"LOMBARDI, LTD."
(METRO)

Lytell Scores as Modiste in Unique Picture

TO one who has seen this picture in the original, it may prove disappointing because the screen cannot hope to catch its vital sparks. A plot which offers no variety of situations, but depends upon its sparkling dialogue cannot reach big dimensions upon the silversheet, for the spoken word is what gives it life.

Yet it is sure to be met with appreciation because the sponsors have had the foresight to substitute the rare and racy dialogue, the Hatton flair for comedy, found in the original, with a deep vein of romance, a not of heart interest and a dash of sentimental paprika. And to make it sparkle further the subtitles are flavored with ginger. So a clever farce-comedy becomes an enjoyable comedy-drama. A difficult achievement considering its original spirit. All credit to the sponsors and the players.

There are moments when the action drags, but for the most part it moves spontaneously. Of course, the limitations of the spoken version are noticeable in the pictorial embellishments. It has been produced with lavish disregard of expense. The ensemble, the array of beautiful gowns will certainly carry an appeal for feminine audiences. It is unique and interesting. Bert Lytell acquits himself splendidly in a difficult assignment. His players render capable assistance.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Tito Lombardi.....Bert Lytell
Norah.....Alice Lake
Mollie.....Vera Lewis
Phyllis Manning.....Juanita Hansen
"Rickey".....George McDonald
Bob Tarrant.....Joseph Kilgour
James Hodkins.....Thomas Jefferson
Eloise.....Thea Talbot
Lida.....Ann May
Strohm.....John Steppling
Daisy.....Jean Acker
Yvette.....Virginia Caldwell
Clothilde.....Golda Madden
Muriel.....Patricia Hannan
By Frederick and Fanny Hatton.
Scenario by June Mathis.
Directed by Jack Conway.
Photographed by Robert B. Kurrle.

PRESS NOTICE—STORY

"Lombardi, Ltd.," the Metro production starring the popular Bert Lytell, will be the feature attraction at the ——— theatre beginning ———. This is an adaptation of the highly successful comedy by Frederick and Fany Hatton and it is variously described as a fashion show, and a diverting humorous study with the star in the unusual role of a male modiste. Lombardi caters to a very select clientele and his gift of design has brought him a reputation and financial success. He has struggled upward to his dreams until they are embodied in the sign, "Lombardi, Ltd.," outside the smartest shop on Fifth Avenue.

Now Tito Lombardi has another ambition—to win a most beautiful girl for his wife. In the midst of this second conquest he discovers that his business will not run by itself. Fortunately he has Norah, who, by lending her practical views, keeps him from expressing his temperamental fancies. And there is Hodkins, the bookkeeper who is a practical man. But Lombardi is truthful with his rich customers and it happens that they are not exactly prompt in their payments. Particularly the theatrical house of Strohm.

So the business skids to the danger point. To make matters worse the modiste's sweetheart proves false by eloping with a man about town. But Norah has remained faithful through all his vicissitudes and when he has no one to turn to, she, it is, who comforts him. And his heart is awakened to genuine love for her. A friend saves the business from going into bankruptcy and Lombardi, Ltd., continues as before.

SUGGESTIONS

The picture offers unlimited opportunities for successful exploitation. First off you have its record of a year's run on Broadway and on tour. Then the names of the authors stand for something. They are supreme in the field of light comedy. So play them up big. Feature the star and what he has done in the past. Mention his versatility. Boost the lavishness of the production and that it not only presents an interesting comedy-drama, but offers a distinctive fashion show. You should make an especial bid for feminine patronage as it shows what well dressed women are wearing and will wear.

Use the teaser campaign. You can get up a lot of interesting copy around the title and the story and character. Advertise the Follies beauties who are the models in the picture. Excite curiosity by unique lobby display. Clothes hangers would be an excellent idea.



Bert Lytell in his Latest Metro picture, "Lombardi, Ltd."

PROGRAM READER

Manager ——— of the ——— theatre takes great pleasure in announcing that the Screen Classics, Inc., production, "Lombardi, Ltd.," with the engaging Bert Lytell as the star, will be shown next ———. It is a picturization of the clever stage comedy of modes and moods by Frederick and Fanny Hatton that ran a whole season in New York and more than a year on the road. It has been made into an appealing screen comedy-drama with a production of lavish beauty. It is the tale of a male modiste, a designer of gowns for the smart set of New York.

And you will follow his romance, his trials and tribulations with the greatest interest. There are beautiful girls galore and they are gowned in the latest models. How Tito Lombardi, the character portrayed by ingratiating Bert Lytell, becomes successful in love and busines, is revealed in a rich assortment of dramatic high lights. We trust you will not miss the opportunity to pass a most enjoyable hour at the ———. It is decidedly worth while.

CATCH LINES

See "Lombardi, Ltd.," with Bert Lytell as the male modiste. See Girls! Girls!! Girls!!! They are all about. A rich comedy-drama adapted from the famous stage success.

Glorious Girls—Glorious Gowns—Glorious Settings—and Gales of Giggles. That's what "Lombardi, Ltd.," offers you. And Bert Lytell appears as a male dressmaker.

See "Lombardi, Ltd.,"—a picture made from the famous comedy of moods and modes by Frederick and Fanny Hatton. You will see Bert Lytell as a great lover, a genius and failure. You will see styles—you will see glorious girls attired in glorious gowns.

Beautiful girls all around him, yet he remained faithful to one alone. And when she played him false, what happened?

The Index to The Complete Plan Book

(Continued from page 2870)

PICTURE BRAND STAR RELEASED PLAN BOOK

OTHER MEN'S WIVES (INCE-PARAMOUNT) DOROTHY DALTON (JUNE 15) ..... JULY 5
"Should satisfy an elite audience."—M. P. News.
Exhibitor Comment—"A very good picture with Dorothy at her best. Her acting was great. She had the whole audience loving her. Settings beautiful. Entire picture O. K. Big business two days." "The title of the picture and popularity of star gave us a regular mid-winter opening and business continued big. Pretty good evidence that the picture made good. Extra big to big business three days." "Only fair picture to fair business." "Big all week. Every detail of picture nearly perfect and Miss Dalton's work beyond reproach. Support, settings, photography and direction make this a classy production."
Consensus—"Good picture, good puller."

OUR BETTER SELVES (PATHE) FANNIE WARD (JULY 27) ..... JULY 19
"Frivolity succeeded by patriotism in war story."—M. P. News.

OUTCASTS OF POKER FLAT, THE (UNIVERSAL) HARRY CAREY (JULY 6) ..... JUNE 28
"Harry Carey stars in Bret Harte's story."—M. P. News.
Exhibitor Comment—"Good Carey picture. Big business." "We have played all Harry Carey productions; all have been good, but this one outclassed them all. It's a winner. Extra big business."
Consensus—"Good picture, big puller."

OUT OF LUCK (PARAMOUNT) DOROTHY GISH (AUGUST 24) ..... SEPT. 6
"Highly amusing farce-comedy."—M. P. News.

OVER THE GARDEN WALL (VITAGRAPH) BESSIE LOVE (SEPTEMBER 21) ..... SEPT. 27
"Simple story exudes charm and sentiment."—M. P. News.

PAGAN GOD, THE (ROBERTSON-COLE) H. B. WARNER (AUGUST 4) .. AUG. 16
"Dramatic picture that will generally satisfy."—M. P. News.

PAID IN ADVANCE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (JULY 6) ..... JULY 12
"A big melodramatic Klondike production."—M. P. News.

PEACE OF ROARING RIVER, THE (GOLDWYN) PAULINE FREDERICK (JULY 27) ..... AUG. 23
"Good dramatic vehicle of human emotions."—M. P. News.
Exhibitor Comment—"Story saved by star and director, average business." "Played this feature with 'Cheating Herself,' Peggy Hyland, to extra big business two days and big business two days." "A very ordinary story. Big business one day to average two."
Consensus—"Good picture, good puller."

PERFECT LOVER, THE (SELZNICK) EUGENE O'BRIEN (AUGUST 31) ..... SEPT. 20
"Eugene O'Brien stars in sentimental drama."—M. P. News.

PETAL ON THE CURRENT, A (UNIVERSAL) MARY MACLAREN (JULY 28) ..... AUG. 9
"A good human interest story."—M. P. News.

PLAYTHINGS OF PASSION (UNITED) GORDON (JUNE 8) ..... JUNE 7
"Star is in a rather artificial society picture."—M. P. News.
Exhibitor Comment—"Received favorable remarks regarding this one. Average business." "Best Kitty Gordon we ever played. Average business." "Fine picture to average business two days." "A very good picture. Played it three days to extra big business two days and big business one." "Gordon poor card for me. Too much posing. Average business two days." "Kitty Gordon's best picture and she sure does wear the clothes."
Consensus—"Pleasing picture, average puller."

PRAISE AGENT, THE (WORLD) ASHLEY-GREEN (AUGUST 11) ..... AUG. 16
"Breezy farce and amusingly entertaining."—M. P. News.

PROFITEERS, THE (PATHE) FANNIE WARD (JUNE 29) ..... JUNE 28
"Fannie Ward's looks like old time thriller."—M. P. News.
Exhibitor Comment—"Poor picture, poor business."

PRUDENCE ON BROADWAY (TRIANGLE) OLIVE THOMAS (JULY 6) .. JULY 12
"A charming story with broad appeal."—M. P. News.
Exhibitor Comment—"Very mediocre. Poor business."

PUTTING ONE OVER (FOX) GEORGE WALSH (JUNE 22) ..... JULY 12
"George Walsh's athletic tricks are buried here."—M. P. News.
Exhibitor Comment—"Fair, poor business. Star has lost ground." "Walsh certainly pleased in this one. Extra big business." "Poorest Walsh picture we ever played. No stunts at all. Average business two days." "Regular Walsh stuff. Stood up fairly well second day. Average business two days." "Played this one on the program with the Madeline Traverse feature 'When Fate Decides,' to average business for three days." "Doesn't draw. Poor business four days."
Consensus—"Fair picture, average puller."

RED VIPER, THE (TYRAD PICTURES) SPECIAL CAST (SEPT. 7) ..... SEPT. 6
"Anti-bolsheviki propoganda picture."—M. P. News.

RIDERS OF VENGEANCE (UNIVERSAL) HARRY CAREY (JUNE 9) .... MAY 31
"Sure is a fine 'Good-Bad' man Western."—M. P. News.
Exhibitor Comment—"Average business two days."

RIGHT TO HAPPINESS, THE (JEWEL-UNIVERSAL) DOROTHY PHILLIPS (AUGUST 31) ..... AUG. 30
"Big dimensions in this rich entertainment."—M. P. News.

ROSE OF THE WEST (FOX) MADLAINE TRAVERSE (JULY 20) ..... JULY 26
"Vivid picture of the Canadian Northwest."—M. P. News.
Exhibitor Comment—"Good program picture. Average business."

ROUGH RIDING ROMANCE (FOX) TOM MIX (AUGUST 24) ..... AUG. 9
"Tom Mix scores with his horsemanship."—M. P. News.

SAGE BRUSH HAMLET, A (ROBERTSON-COLE) WILLIAM DEMOND (AUGUST 11) ..... AUG. 9
"Conventional western with William Desmond."—M. P. News.

SAHARA (HODKINSON) LOUISE GLAUM (JUNE 29) ..... JULY 12
"Title should draw; a heavy dramatic story."—M. P. News.
Exhibitor Comment—"Good picture, pleasing; well received generally. Played it full week to average business." "Fine picture and they liked it. Big business."
Consensus—"Good picture, good puller."

SECRET SERVICE (PARAMOUNT-ARTCRAFT SPECIAL) ROBERT WARWICK (JUNE 22) ..... JULY 5
"One of the really big pictures."—M. P. News.
Exhibitor Comment—"Ran this picture to an extended run to poor business. While our personal criticism is that it is an excellent picture of its kind, nevertheless, the public at this time cares nothing about war plays, whether Civil War or war just finished." "Big story put together by a master hand. Took very well here. All characters well placed. A real big attraction. It brought them out for the second night. That signifies it is a real big production. Photography fine. Big business two days."
Consensus—"Good picture, good puller."

SHE WOLF, THE (FROHMAN AMUSEMENT) TEXAS GUINAN (JUNE 22) ..... JUNE 21
"Texas Guinan contributes a unique characterization in Western melodrama."—M. P. News.

SIX FEET FOUR (AMERICAN-PATHE) WILLIAM RUSSELL (SEPT. 14) .. SEPT 13
"Will satisfy lovers of western melodrama."—M. P. News.

SLEEPING LION, THE (UNIVERSAL) MONROE SALISBURY (JUNE 23) ..... JUNE 14
"Monroe Salisbury contributes Italian Characterization."—M. P. News.
Exhibitor Comment—"Big picture, but so hot people would not attend." "A fine picture. Big business two days."
Consensus—"Good picture, good puller."

SNEAK, THE (FOX) GLADYS BROCKWELL (JULY 20) ..... JUNE 21
"Gladys Brockwell's latest is an average program offering."—M. P. News.
Exhibitor Comment—"Not much of a picture. Average business two days." "Played this feature on the bill with 'Through the Wrong Door' Madge Kennedy, and must say it was a wonderful bill. Did extra big business for four days." "Not the best, but good. Second day was biggest in four months, except at advanced prices. Extra big business three days." "Poor business." "About the poorest Brockwell has ever done. Poor business."
Consensus—"Good picture, good puller."

SOCIETY EXILE, A (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (AUGUST 17) ..... AUG. 30
"A wholly satisfying society drama."—M. P. News.

SOME BRIDE (METRO) VIOLA DANA (JUNE 9) ..... JUNE 21
"Viola Dana scores a knockout in lively farce-comedy."—M. P. News.
Exhibitor Comment—"Good entertainment. Average business." "Big business seven days."
Consensus—"Good picture, good puller."

SPARK DIVINE, THE (VITAGRAPH) ALICE JOYCE ..... JUNE 21
"Alice Joyce's character study supports a frail picture."—M. P. News.

SPITFIRE OF SEVILLE, THE (UNIVERSAL) HEDDA NOVA (JULY 21) .. JULY 26
"Pleasing melodrama of Spain."—M. P. News.
Exhibitor Comment—"Good picture but weather hot. Average business."

SPLENDID SIN, THE (FOX) MADLAINE TRAVERSE (SEPT. 14) ..... SEPT. 6
"Not a very entertaining picture."—M. P. News.

SPORTING CHANCE, A (AMERICAN-PATHE) WILLIAM RUSSELL (JULY 6) ..... JUNE 28
"Novel comedy-drama breezes home a winner."—M. P. News.

SPORTING CHANCE, A (PARAMOUNT) ETHEL CLAYTON (JULY 27) .. JULY 26
"Comedy-drama offers good entertainment."—M. P. News.
Exhibitor Comment]"Fair picture to average business." "Excellent picture. Played it two days to extra big business first day and big business second."
Consensus—"Good picture, good puller."

SQUARE DEAL SANDERSON (ARTCRAFT) WM. S. HART (JUNE 15) .... JUNE 28
"William S. Hart has a lively one here."—M. P. News.
Exhibitor Comment—"Again they came back strong." "'Hart is always good,' is the reputation he has here. Big business two days." "They liked it and it drew big." "Big business five days, average business two." "Fine big picture; pleased all. Ran it three days to big business."
Consensus—"Good picture, good puller."

STRIPPED FOR A MILLION (VICTOR KREMER) CRANE WILBUR (SEPT. 14) ..... SEPT. 13
"Ancient vintage and much overacting."—M. P. News.

SUNDOWN TRAIL, THE (UNIVERSAL) MONROE SALISBURY (AUGUST 31) ..... SEPT. 20
"Salisbury has compelling story here."—M. P. News.

TANGLED THREADS (ROBERTSON-COLE) BESSIE BARRISCALE (JUNE 21) ..... JUNE 14
"Bessie Barriscale appears again in domestic triangle play."—M. P. News.
Exhibitor Comment—"Played this feature with 'The Road Called Straight,' Louis Bennison, to average business for three days."

TEMPERAMENTAL WIFE, A (FIRST NATIONAL) CONSTANCE TALMADGE (SEPTEMBER 8) ..... SEPT. 27
"Constance Talmadge stars in sparkling comedy."—M. P. News.

THIRD KISS, THE (PARAMOUNT-ARTCRAFT) VIVIAN MARTIN (SEPTEMBER 14) ..... SEPT. 27
"Should pleasantly entertain the majority."—M. P. News.

THIRTEENTH CHAIR, THE (PATHE) DELVA-HALE (AUGUST 31) ..... AUG. 23
"Mystery melodrama is good entertainment."—M. P. News.

THIS HERO STUFF (RUSSELL-PATHE) WILLIAM RUSSELL (AUG. 10) ..... AUG. 2
"Lively, pleasant, entertaining picture."—M. P. News.
Exhibitor Comment—"A good picture. Big business two days."

THREE BLACK EYES (TRIANGLE) TAYLOR HOLMES (AUGUST 31) .. SEPT. 6
"An amusing farce-comedy."—M. P. News.

THROUGH THE WRONG DOOR (GOLDWYN) MADGE KENNEDY (JULY 6) ..... AUG. 2
"A likable story which should please."—M. P. News.
Exhibitor Comment—"One of Kennedy's best. Good acting; cast well suited. Big business two days." "Very good, one of her best. Extra big business three days." "Played this feature on the bill with 'The Sneak,' Gladys Brockwell, and both features composed a wonderful bill and went over big. Did extra big business for four days." "Kennedy does not get the business here. Poor business." "Best picture Miss Kennedy has appeared in but star does not draw for this house. Poor business two days."
Consensus—"Good picture, big puller."

TIGER LILY, THE (AMERICAN) MARGARITA FISHER (JULY 27) ..... JULY 26
"Conventional picture of 'Little Italy.'"—M. P. News.
Exhibitor Comment—"Average business."

TOLD IN THE HILLS (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (SEPTEMBER 21) ..... SEPT. 20
"Should satisfy and entertain majority."—M. P. News.

TOO MANY CROOKS (VITAGRAPH) GLADYS LESLIE ..... JUNE 14
"Comedy and mystery unite to make enjoyable picture."—M. P. News.

TRAP, THE (UNIVERSAL) OLIVE TELL (AUGUST 25) ..... AUG. 30
"A passable regular program type."—M. P. News.
Exhibitor Comment—"Average business." "A fairly good production. Average business."
Consensus—"Fair picture, average puller."

TRIXIE FROM BROADWAY (AMERICAN) MARGARITA FISHER (JUNE 15) ..... JUNE 14
"Margarita Fisher stars in fairly interesting picture of a chorus girl."—M. P. News.
Exhibitor Comment—"Average business two days." "Good picture to average business."
Consensus—"Average picture, average puller."

UNBROKEN PROMISE, THE (TRIANGLE) JANE MILLER (JULY 27) .. JULY 26
"Fued drama of the Southwest."—M. P. News.

UPLIFTERS, THE (METRO) MAY ALLISON (JUNE 30) ..... JULY 12
"Will entertain in high-class neighborhoods."—M. P. News.
Exhibitor Comment—"Played this feature on the program with the Harold Lockwood feature "A Man of Honor" to extra big business for four days." "A piece of cheese, poor business." "Coming along fine; will be one of the big stars soon. Average business two days."
Consensus—"Fair picture, average puller."

UPSIDE DOWN (TRIANGLE) TAYLOR HOLMES (JUNE 22) ..... JUNE 28
"Best Taylor Holmes comedy to date."—M. P. News.

UPSTAIRS (GOLDWYN) MABEL NORMAND (AUGUST 3) ..... AUG. 30
"Amusing and ridiculously funny."—M. P. News.
Exhibitor Comment—"A good Normand picture. Big business." "The most pleasing thing Normand has done except 'Mickey.' Big business."
Consensus—"Good picture, good puller."

UPSTAIRS AND DOWN (SELZNICK) OLIVE THOMAS (JUNE 8) ..... JUNE 21
"Light and airy comedy with the happy ending."—M. P. News.
Exhibitor Comment—"Very hot weather but splendid business on account of exploitation. Big business four days." "The kind of picture that everyone likes. Big business."
Consensus—"Good picture, good puller."

VALLEY OF THE GIANTS, THE (PARAMOUNT-ARTCRAFT) WALLACE REID (AUGUST 31) ..... SEPT. 13
"Lumber camps drama not as big as title."—M. P. News.

Box Office Reports continued on page 2874

"SOMEONE MUST PAY"
(ABRAMSON-GRAPHIC)

The Best Abramson Picture to Date

THIS is undoubtedly a far better picture than Ivan Abramson has ever produced, and also quite different from his former themes. And a very capable cast of well known names interpret the roles. It is absolutely clean throughout and has a good suspensive interest with a logical happy ending.

A jealous husband is responsible for the one tragedy in this domestic drama of New York's well-to-do. The picture plants a good moral, and direction, continuity and photography are up to standard.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, average puller and generally pleasing; Family, good puller and very pleasing; Labor, big puller and wholly pleasing.—Length, 6 reels. —Released Sept. 28.—*Tom Hamlin.*

THE CAST

Regina Taylor.....Gail Kane
Charles Bryant.....Edmund Breese
Sylvia Adams.....Jackie Saunders
Henry Taylor.....Hugh Thompson
Marshall Taylor.....Jere Austin
Vivian Taylor.....Dorothy Arnold
Produced by Graphic Film Corporation.
Written and Directed by Ivan Abramson.

PRESS NOTICE—STORY

"Someone Must Pay" comes to the —— theatre for a ——— days' engagement beginning ———.

This was written and directed by Ivan Abramson for Graphic Film Corporation and the much abused phrase of an "all-star cast" is said to have been vindicated by the following list of notable screen artists that appear in this picture: Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson, Jere Austin and Dorothy Arnold, the clever child performer.

The husband is very jealous of the attentions paid to his beautiful wife by an elderly New York bachelor. On returning from his office one day he finds his wife in this man's arms. At least it looked that way to him and he was furious.

He forbade the man the house and the bachelor left without a word of excuse for his apparent actions. Their bright little baby soon after received a gift of a little shetland pony from the same man. And this made the husband more angry, although the wife protested that the gift was made from a friendly affection the bachelor had for the child.

When the husband becomes financially embarrassed temporarily he uses some stocks not belonging to him and is arrested. The wife in a desperate effort to raise the necessary money before morning reluctantly accepts $35,000 from the bachelor. When the husband learns of this he secures a revolver and shoots the bachelor. The wounded man refuses to prosecute but the state is determined to convict him of assault with intent to kill.

Then the bachelor again comes to the rescue and in the startling denouement that follows the young couple again finds happiness.

There is another romantic story going on all through this dramatic series of events. The husband's brother is a woman-hater and a certain young woman exercises her wiles upon him so successfully that he gladly withdraws from the bachelors' club.

This is declared to be the best production that this versatile director has turned out in his long list of pictures.

SUGGESTIONS

After you have this picture booked your best bet is to tie in the various members of the cast with the title. Each has a following and the different names used in connection with the title will be certain to excite attention, especially if you snipe and use throw-aways, etc.

For instance, "Gail Kane and an all-star cast in "Someone Must Pay," and on another card, "Edmund Breese and an all-star cast in 'Someone Must Pay,'" and then, "Jackie Saunders and an all-star cast in 'Someone Must Pay,'" etc., with Hugh Thompson and Jere Austin's names handled in the same way.

And the catch lines should be used in connection with the title in your newspaper advertising especially. The title is elastic enough to answer all purposes.



Hugh Thompson and Gail Kane in a tense moment from the Ivan Abramson feature "Someone Must Pay"

PROGRAM READER

He saw his wife in another man's arms.

Being a very jealous husband he saw red. Wih difficulty he restrained himself from committing any violence, but tersely forbade this man the house thereafter.

Then a shetland pony was presented to their baby by the same man.

This further infuriated the young husband, although his wife declared that it was simply their friend's love of the little child that impelled him to make the present.

When the husband became involved into financial difficulties he was arrested.

The wife frantically trying to raise the sum of money necessary to save him finally accepted the money from this same friend. But the husband did not know where the money came from until later. And when he did find out he was a frenzied maniac and seizing a revolver he shot this same "friend."

Although his victim was not fatally wounded the young husband was placed on trial. Then the denouement. To get this remarkable denouement in dramatic form you must attend this theatre next week and see Ivan Abramson's tremendous screen success "Someone Must Pay."

In the all-star cast is Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson and Jere Austin.

CATCH LINES

For the actions of a jealous husband, someone must pay.

Someone must pay for the extravagances of the spendthrifts.

For the thoughtlessness of a wife someone must pay.

Someone must pay for a misplaced love.

For even the appearance of evil someone must pay.

Someone must pay for cruelly misjudging an innocent woman.

"THE SPITE BRIDE"
(SELZNICK-SELECT)

A Very Good Olive Thomas Picture

TWO wealthy young bloods of Manhattan meet a couple of stage girls and in a fit of pique, because he had been jilted by his society sweetheart, one youth marries the littlest show girl that same night. A very good Olive Thomas picture.

This is not heavy but is a good "sight" picture, pleasantly entertaining, capably directed, and interpreted by a well balanced cast. It is interspersed with some very clever subtitles. The story and continuity brings the happy finale.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and generally pleasing; Elite, good puller and generally pleasing; Family, big puller and very pleasing; Labor, big puller and very pleasing.—Length, 5 reels.—Released Sept. 21.—*Tom Hamlin.*

THE CAST

Tessa Doyle.....Olive Thomas
Billy Swayne.....Robert Ellis
Rodney Dolson.....Jack Mulhall
Trixie Dennis.....Claire DuBrey
Eileen Moore.....Irene Rich
Millicent Lee.....Dorothy Wallace
Arthur Derford.....Lamar Johnston
Countess di Raspoli.....Katherine Griffith
Story by Louise Winter.
Directed by Charles Giblyn.

PRESS NOTICE—STORY

Olive Thomas appears at the ——— theatre for a ——— days' engagement beginning ——— in her latest Selznick Picture, "The Spite Bride."

The little Selznick star is said to have the best role of her successful screen career in this story by Louise Winter, directed by Charles Giblyn.

She has the role of a little winsome country girl who came to New York and joined an actress in a "sister act" for vaudeville. Two young men of the wealthy class occupy a box one night and afterwards come around to the stage door.

They want to meet the girls and tell them where they can earn a thousand dollars upon a strictly business proposition that will not disturb anybody's morals. Tessa did not want to go but the actress insisted that she was particularly hard up and needed the money.

It seemed that one of the young men had been jilted by his society sweetheart that day and in a fit of pique determines to marry a stage girl so that the papers will be full of it afterwards and humiliate his former fiancee.

Of course he will immediately give the little stage girl a thousand dollars and be her husband in name only until she secures the divorce at Reno.

And little Tessa was cast for the part and reluctantly accepted to please her female partner. It is the aftermath of all this with the comedy and pathos and the romance, that continues to an unexpected but happy ending.

When the settlement is finally made after a yacht trip and a kidnapping the little wife rebels against her theatrical partner and refuses to accept any of the money paid by her husband. She then secures a position as secretary to a woman who turns out to be the mother of her husband.

There are some more dramatic moments and a shot that brings a near-tragedy, but the husband through it all finds that he really loves his wife and also finds that the little stage girl is really a child of innocence and worthy of his great love.

CATCH LINES

She was only a spite bride whom he married in haste and she repented at his leisure.

For a thousand dollars she was willing to be a wife in name only, but it was such a deucedly long way to Reno.

In a fit of pique he marries another girl whom he had known only a few hours.

He was drunk, disorderly, a kidnapper and wedded in about sixty minutes. And yet they say the world is getting slow.

Some women are easy to get and hard to lose. But she was hard to get and easy to lose. Then he almost killed himself trying to find her again.



Olive Thomas is featured in the Selznick production "The Spite Bride," released through Select Pictures Corp.

PROGRAM READER

He married her just to spite the other girl who had jilted him for another.

She was just a little stage girl and was to be his wife in name only.

The trip to Reno was to free him from her afterwards with any morals that she might have had, left undisturbed.

And she was to receive one thousand dollars for going through the ceremony.—She needed the money but afterwards refused to accept the cash payment offered.

Besides that he was actually drunk when they were married in the early hours of a foggy New York morning.

This was really a complicated state of affairs. The young man was a clean young man at heart although a little wild. And the girl was innocent and he had misjudged her caliber because of her environments.

When true love begins to take hold of a couple through mutual troubles it will find an outlet somewhere. But their paths apparently led far apart.

After quitting the stage the little woman secured a position as secreary to a Countess who had recently married. How was she to know that this woman was her husband's mother.

And then the beautiful finale.

Next week at this theatre the little Selznick star, Olive Thomas will appear in "The Spite Bride."

We commend it to you.

SUGGESTIONS

After you have booked this picture your first and best bet is to take advantage of the trademark. The name "Selznick" has long been connected with successful motion picture productions and at this particular time the company is exploiting the name throughout the land the same as they are in New York, according to report.

And then Olive Thomas has a following and her name should also be prominently mentioned in all your exploitation. The title is catching; "The Spite Bride" is suggestive of a sweet little romance and with the catch lines possible on this elastic title the attention of the public should be easily drawn to this vehicle.

Keeps You in Touch With the Films

(Continued from page 2872)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

VIRTUOUS MODEL, THE (PATHE) DOLORES CASSINELLI (SEPTEMBER 14) ..... SEPT. 27

VIRTUOUS THIEF, THE (INCE-PARAMOUNT) ENID BENNETT (AUGUST 10) ..... SEPT. 20
"Absorbing story of a woman's sacrifice."—M. P. News.

VOLCANO, THE (RAVER-HODKINSON) LEAH BAIRD (AUGUST 24) .... AUG. 23
"Propaganda picture, fairly interesting."—M. P. News.

WAGON TRACKS (ARTCRAFT) WILLIAM S. HART (JULY 29) ..... AUG. 23
"A decidedly excellent Western drama."—M. P. News
Exhibitor Comment—"The usual type for the latter-day Hart admirers. Pleased his big local following. Big business three days."

WAY OF A WOMAN, THE (SELECT) NORMA TALMADGE (JULY 27) .... AUG. 9
"Better than average society drama."—M. P. News.
Exhibitor Comment—"Fair picture, big business." "Average picture, average business two days."
Consensus—"Average picture, average puller."

WESTERNERS, THE (B. B. HAMPTON-HODKINSON) SPECIAL CAST (AUGUST 18) ..... AUG. 16
"Western picture is absorbing and colorful."—M. P. News.
Exhibitor Comment—"A very good picture. Extra big business one day to big business two days."

WHERE BONDS ARE LOOSED (WALDORF PHOTO PLAYS) SPECIAL CAST (AUGUST 11) ..... AUG. 9
"Sex drama; may have average draw."—M. P. News.

WHITE MAN'S CHANCE, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN (AUGUST 24) ..... AUG. 23
"Kerrigan is heroic in conventional picture."—M. P. News.
Exhibitor Comment—"A fair picture; average business two days." "Too much horse play. Picture not liked. Average business."
Consensus—"Fair picture, average puller."

WILDERNESS TRAIL, THE (FOX) TOM MIX (JULY 6) ..... JULY 19
"Tom Mix scores in story of frozen north."—M. P. News.
Exhibitor Comment—"One of those snow pictures that pleased everyone. Big business three days." "Not as good as some of his pictures but went over as well on account of his popularity here. Used log cabin covered with snow around ticket booth and shot him over the mark. Big business first day, extra big last two." "A cracker-jack. Big business." "Excellent production. Mix sure does good work. Big business two days." "Did an extra big business with this feature for four days together with the Evelyn Nesbit film, 'My Little Sister.' "A good picture. Big business two days."
Consensus—"Good picture, big puller."

WITNESS FOR THE DEFENSE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (SEPTEMBER 14) ..... SEPT. 27
"Will undoubtedly please Ferguson following."—M. P. News.
Exhibitor Comment—"Very good. Big business one day to extra big business two days."

WOLF, THE (VITAGRAPH) EARLE WILLIAMS ..... AUG. 16
"Adaptation of play is mildly interesting."—M. P. News.

WOLVES OF THE NIGHT (FOX) WILLIAM FARNUM (AUGUST 10) .... AUG. 9
"Farnum has heroic role in dramatic subject."

WOMAN MICHAEL MARRIED (ROBERTSON-COLE) BESSIE BARRISCALE (JULY 27) ..... AUG. 2
"Bessie Barriscale's latest is good entertainment."—M. P. News.
Exhibitor Comment—"Everybody voted it the best Barriscale picture. If dollars and cents count they were right. Extra big business." "Good picture and pleased patrons. Average business." "A very pretty picture. Big business six days, extra big one day."
Consensus—"Good picture, good puller."

WOMAN THOU GAVEST ME (PARAMOUNT-ARTCRAFT) SPECIAL CAST (JUNE 15) ..... JUNE 21
"An absorbing picture with perfect cast and direction."—M. P. News.
Exhibitor Comment—"Excellent feature, 100 per cent. Katherine MacDonald charming and excellently cast. Supporting cast superb. Direction excellent. Every exhibitor playing the feature bound to cash in. Extra big business all week." "Everyone liked the picture immensely. Big business two days. Katherine MacDonald great." "A great picture with good direction. We did a big business." "Doubled our run on this and it went big at advanced prices. Big business two days." "Average business five days." "Broke all summer records. Greatest of advertising possibilities. Spent a fortune; got it back. Extra big business." "Extra big business all week."
Consensus—"Excellent picture, big puller."

WOMAN UNDER COVER, THE (UNIVERSAL) FRITZI BRUNETTE (SEPT. 15) ..... SEPT. 13
"A very good drama that will register."—M. P. News.
Exhibitor Comment—"Fair program picture. Good business opening but fell down second day."

WOMAN UNDER OATH, THE (UNITED) FLORENCE REED (JULY 6) .. JUNE 28
"High calibre drama of great merit."—M. P. News.
Exhibitor Comment—"A fine production with a good cast. Big business two days." "Fairly good acting would not put over a weak story as in the end the story shows the star had selfish motive in protecting herself while she was the real murderess instead of the boy. Poor business." "Good picture, poor photography. Their prints are usually in bad condition although we play them new. Big business." "Good picture to good business."
Consensus "Good picture, good puller."

WORLD AFLAME, THE (PATHE) FRANK KEENAN (AUGUST 7) ..... AUG. 9
"Keenan lends vitality to 'talky' subject."—M. P. News.

WORLD AND ITS WOMAN, THE (GOLDWYN) GERALDINE FARRAR (SEPT. 7) ..... SEPT. 13
"Heavy dramatic picture, well produced."—M. P. News.

YANKEE DOODLE IN BERLIN (LESSER-SENNETT SPECIAL) SPECIAL CAST (JULY 13) ..... JULY 12
"Mack Sennett branches out with success."—M. P. News.
Exhibitor Comment—"Big business seven days." "Same old war situations that we have been showing our patrons for two years, only presented at different angle. It did not make my patrons rave. Average business first day, second day fell to nothing."
Consensus—"Good picture, good puller."

YOU'RE FIRED (PARAMOUNT) WALLACE REID (JUNE 8) ..... JUNE 28
"A breezy comedy bound to entertain."—M. P. News.
Exhibitor Comment—"Only fair picture to fair business." "Big business one day, average two days."
Consensus—"Average picture, average puller."

YVONNE FROM PARIS (AMERICAN-PATHE) MARY MILES MINTER (JULY 13) ..... JULY 12
"Stage story is mild and marshmallowy."—M. P. News.

"Flashbacks" of All Earlier Releases

"Money Talks" (Fox)—"A fair comedy to big business."
"Her Great Chance" (Select)—"Patrons liked this one. They also liked Alice Brady. Big business."
"Help! Help! Police!" (Fox)—"Walsh good in this one. Big business."
"Missing Links" (Triangle)—"Reissue; pleased to big business two days."
"The Light" (Fox)—"Good picture for this star but she does not draw as formerly. Average business three days."
"Dust of Desire" (World)—"Good picture to average business."
"Splendid Sin" (Fox)—"Average picture to average business."
"Hearts of Men" (Hiram Abrams)—"A story that patrons praised highly. Big business two days."
"Out of the Fog" (Metro)—"A very pleasing picture. Extra big business two days."
"Man Who Turned White" (Exhibitors Mutual)—"Average business two days."
"Our Mrs. McChesney" (Metro)—"This is without doubt the best one this star has done and was well liked by my patrons. Big business."
"Police" (World)—"Very good. Played with features two days to average and big business."
"Red Lantern" (Metro)—"Great picture but not one of her best. Extra big business three days, big business one and average business two."
"Sunnyside" (First National)—"A very poor picture; my patrons were disappointed. Average business two days to poor business one."
"Human Desire" (First National)—"About the best of her releases. Good production but rather thin story. Average business three days."
"Woman There Was" (Fox)—"This picture is not up to standard. Both star and direction is bad. Average business three days."
"Perfect Thirty-Six" (Goldwyn)—"A very good picture to average business three days."
"House Divided" (Blackton)—"Extra big business two days."
"Crimson Gardinea" (Goldwyn)—"Story and star pleasing. Extra big business two days."

New Theatres Building

ALABAMA

Albany—"The Princess" will be the name of the new theatre rapidly nearing completion on Second avenue.

CONNECTICUT

Fairfield—John A. McCrea and C. P. Strasburger have built a new theatre on the site of the Perry Block.

ILLINOIS

Chicago—Lubliner and Trinz are to erect a new picture theatre at the corner of Milwaukee and Sawyer avenues. It will have a seating capacity of 5,000, it is said.

Canton—The new theatre being constructed by Gustine and Roush is nearing completion and will soon be in readiness for the public, it is said.

Peoria—A new theatre is to be erected at 439 Main street.

Witt—Madel Avena is remodeling a building on Broadway near the Witt Hotel into a new picture house.

INDIANA

St. Bernice—The new Youngman Orpheum theatre opened here recently. It is operated by S. A. Youngman.

Kendallville—A new picture house is being erected here.

Ft. Wayne—Theodore Thimlar is building a new picture theatre here.

New Haven—A new picture theatre is being erected here by Theodore Thimlar on a plot adjoining the postoffice grounds on Broadway.

Columbia City—Frank White is remodeling a building here into a new picture house. It will have a seating capacity of 1,500, it is said.

KENTUCKY

Dixon—M. E. Wilkey is to build a new picture theatre on Main street opposite the courthouse.

MAINE

Bangor—It is announced that Mrs. J. E. McLeod is to construct a new picture house near the Union Sardine factory.

MASSACHUSETTS

Beverley—Work has commenced on the construction of a new theatre building to be erected at Cabot and Judson streets.

Westport—Frank Davis is to erect a new picture house with a seating capacity of 300.

MICHIGAN

Muskegon—George E. Murphy is to remodel the Haule building, Terrace street and Western avenue, into a new picture theatre. It will be known as the "Chateau theatre."

Detroit—The Oakman Boulevard Theatre company is to erect a new picture house on Oakman boulevard and Leslie avenue.

South Haven—Ex-senator Burrell Tripp is to erect a new 800-seat theatre which will be used for plays and pictures. Mr. Tripp, it is announced, is planning a chain of such theatres in southwestern Michigan.

Ionia—Ex-senator Burrell Tripp is to construct a new theatre here, it is said.

MISSOURI

Kansas City—Two new theatres are to be erected here shortly. One will be the new Pantages vaudeville and picture house on McGee street and the other a new picture house to be constructed at a cost of $100,000 by Richards and Flynn on the site of their Twelfth street theatre.

St. Louis—It is rumored that a new $1,000,000 picture theatre is to be constructed at the corner of Grand and Lucas avenues.

"MISS CRUSOE"
(WORLD)

An Average World Program Picture

THIS is one of those stories that show a young woman and a middle aged woman on an apparently secluded island, and a band of crooks on an adjacent isle, with a secret service man, two constables and three friendly fishermen in the offing.

It aims at thrills and light comedy with villainy and airy romance and can be safely branded an average World Program picture. Star and cast get by and the sets are appropriate, with the photography up to standard. Direction and continuity are fair.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasing: Elite, ordinary puller and fairly pleasing; Family, average puller and fairly pleasing: Labor, good puller and generally pleasing.—Length, 5 reels.—Released September 29.—*Tom Hamlin.*

THE CAST

Dorothy Evans.....Virginia Hammond
Harold Vance.....Rod La Rocque
Miss Meeker.....Nora Cecil
Jeb Mills.....Irving Brooks
"Curly" Kidd.....Albert Hart
"Red".....Edwin Sturgis
"Chuck".....W. R. Randall
"The Dog".....Richard Taber
Story by Roy S. Sensabaugh.
Scenario by J. Clarkson Miller.
Directed by Frank Crane.

PRESS NOTICE STORY

Two women on an island inhabited by a band of crooks are depicted in "Miss Crusoe," the World Picture scheduled for a ——— days run at the ——— theatre beginning ———.

Virginia Hammond is the star and Rod La Rocque is the leading man. The girl is a chemist in her aunt's school for girls. During the vacation the aunt and her niece decide to rent a cottage on an island. As this happens to be the only cottage on this particular island they feel that they will enjoy the seclusion and that the elderly aunt can indulge in her pet desire of wearing men's clothes.

The old boatman is told that they are man and wife. On the steamer carrying them towards their destination they see a youthful fellow, who is under arrest, escape from his captors by jumping overboard. He is given up for dead but later on he turns up at the island.

When the band of crooks, who have been using the cottage, learn that the cottage has been rented they leave for an adjacent island but forgot to take a bottle of nitro-glycerine with them. When the heroine discovers this bottle she knows what it is immediately and her suspicions are aroused when they attempt to get it back.

The escaped youth has joined the band, but in realty he is a secret service man. He volunteers to get the bottle of "soup" for the gang and the young lady is waiting for him at midnight with a revolver. When he allows her to tie him up he is content, as he has fallen in love with the heroine.

And right during this scene occurs some of the most amusing attempts at courting ever witnessed. But the thrill is furnished when the gang try to storm the house and the girl captures them by threatening to drop the bottle of nitro-glycerine on the floor.

The real humor of this is appreciated when it develops that she had previously emptied the bottle of its dangerous contents and nothing more explosive than her aunt's heart medicine was in the bottle.

PROGRAM READER

These two women thought that they were alone on the island but found themselves surrounded by a band of bandits.

Even the boatman who brought them there could not be trusted as he was allied with the crooks. In fact he wanted to scare the two women so that they would leave the island voluntarily.

But they had rented the single cottage for their vacation and the younger woman was determined to stay. And her aunt was thus given the opportunity of wearing men's clothes—a longing she had cherished since childhood.

When the young heroine awakened in the darkest hour of the night and heard some one prowling about she bravely rose to the occasion. She covered the burglar with a revolver and tied him to a chair. When she discovered that he was such a clean handsome youth she tried to put some noble thoughts in his mind.



Virginia Hammond is starred in the World feature "Miss Crusoe"

There were many opportunities for the young fellow to escape that night, but he was enjoying himself so thoroughly that he wouldn't try to make a getaway for a thousand dollars. Just then the necessary thrill was supplied. The band of crooks were determined to rescue him in spite of himself.

A bottle of nitro-glycerine left previously by the burglars was branished by the heroic miss and she turned the tables.

But before the night was over she was pledged to wed.

This interesting story is told in the World Picture coming to this theatre next week. The title is "Miss Crusoe" and Virginia Hammond is the star.

SUGGESTIONS

If you have this picture booked you can make a profuse display of the photographs as the many scenes are appealing enough to awaken attention and interest. The situation of two women alone on an island with a band of crooks near at hand generally means excitement and entertainment.

Therefore the catch lines used for snipe advertising should prove effective. A book store tie-in is possible on "Robinson Crusoe" with your "Miss Crusoe" placard in the center of the window. Virginia Hammond was once leading woman for E. H. Sothern in "If I Were King." This should be mentioned in a classy announcement mailed to your society list.

CATCH LINES

Young woman: What would you do if you were practically alone on an island and a band of bandits was about to land?

In the middle of the night in the only cottage on the island, she heard a prowler.

A bottle of her aunt's medicine looked like nitro-glycerine. And it was just as effective.

One girl put the bluff behind the "soup" and wins out over a gang of thugs.

The lonely island brought her romance fairly thrown up by the raging sea.

"STEPPING OUT"
(PARAMOUNT-ARTCRAFT)

Pleasantly Planting a Good Thought

AN appealing and wholesome domestic drama that every married man and woman should see. The younger couples will especially profit by witnessing this picture. Not a preachment, but very interesting, entertaining, instructive, and pleasantly planting a good thought.

Star, cast, direction, sets and photography are up to standard, and this is a generally better all around picture than Miss Bennet has appeared in for some time.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing: Elite, good puller and very pleasing; Family, good puller and wholly pleasing: Labor, average puller and generally pleasing.—Length, 5 reels.—Released September 21.—*Tom Hamlin.*

THE CAST

June Hillary.....Enid Bennett
Robert Hillary.....Niles Welch
Lillian Nicholls.....Julia Faye
Mrs. Emma Hillary.....Gertrude Clair
Frank Wilson.....William S. Conklin
Robert Hillary, Jr.....Bota Miller
Story by C. Gardner Sullivan.
Directed by Fred Niblo.
Photographed by George Barnes.

PRESS NOTICE STORY

Enid Bennett's latest Paramount Picture produced by Thomas H. Ince is entitled "Stepping Out," and comes to the ——— theatre for a ——— days run starting———.

C. Gardner Sullivan wrote the story and Niles Welch is Miss Bennett's leading man.

In an effort to help her husband and little baby the young wife has willingly become a regular household drudge. She presses his clothes and washes his shirts so that he may look presentable in the offices where he is employed at twenty-five dollars a week.

He has been attracted by the nifty appearance of a stenographer employed at the office and rather neglects his wife. But when he forgets the wedding anniversary and her birthday and chides his wife for her appearance and says that she would never capture a prize at a beauty show, this was the climax.

She learns that her husband had gone to luncheon with the stenographer and determines to "step out" herself. Through some good mutual friends whom she is dining with one night at a big cafe she meets her husband's employer. They dance together and he is apparently quite smitten with her. Then she catches a view of her husband at another table with the stenographer.

The wife asks the stenographer to visit her home and offers to serve hash, as that is all the husband can afford, she says. In a quarrel later with her husband she leaves with his mother and the baby. The husband begins to see the light after she has been gone for several days. But their whereabouts is a secret.

When she gives him the opportunity of seeing the baby he seizes his chance of making amends and finally convinces her that he is a changed man. Happiness then crowns this prospective domestic tragedy and a good moral is planted.

CATCH LINES

Where a drudging housewife was unappreciated and went on strike.

Does your husband's love and affection endure through the third year?

Is your man as ardent as he was during the happy days of youthful courtship?

The unpardonable sin is when your husband forgets the wedding anniversary and your birthday.

Does the nifty stenographer look better to your husband at noon than you do at seven A. M?

If the wife does the labor around the house should the husband pride himself upon being the sole provider.



Enid Bennett in the Paramount feature "Stepping Out," a Thomas Ince production

PROGRAM READER

To Young House-Wives:

Are you content to remain a household drudge and press your husband's trousers, wash his shirts, etc., etc.?

Or would you rather "step out" and see some life?

Of course if your husband is appreciative of what you are doing we know that you are both contented and happy.

But does he appreciate what you are doing and does he show you the same loving affection as he did in his courting days?

If he does not—we have a remedy.

Coax him to come to this theatre next week.

And if he will not be coaxed, drag him here by the heels.

Thomas H. Ince has produced a picture for Paramount that just about reaches into the household affairs of every young married couple.

It is coming to this theatre for a ——— days' run beginning ———.

"Stepping Out" is the title; Enid Bennett is the star.

SUGGESTIONS

It's the title and theme combined with the catch lines and material from the program reader on this page that will help strongly in exploiting this picture after you have booked it.

Of course there are three names of great value also—Enid Bennett, Thomas H. Ince, and Paramount. But the theme and title are your best bets. They strike home to practically every married couple and will also attract those contemplating marriage. A door-knob card hung to doors throughout the residence districts could be used to great effect with the following words thereon: "Drudging Housewives can escape toil for a few hours and probably forever by bringing their husbands to see 'Stepping Out' at the ——— theatre ———.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Aug. —Dangerous Nan McGrew....2
July —Shades of Shakespeare....2
June —Mary Moves In....2
May 12—Rowdy Ann....2
April 28—Sally's Blighted Career....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1
Love—In a Hurry....1
Lobster Dressing....1
Cupid's Hold-Up....1
A Cheerful Liar....1
There Goes the Groom....1
A Flirt There Was....1
He Who Hesitates....1
June 30—Anybody's Widow....1
June 23—Oh! My Dear....1
June 16—A Full House....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play....1
War Spruce....1
A Day and Night at Coney Island....1
Mar 24—The Passing of the Crow....1
Mar. 17—The Eagle and the Fawn....1
Mar. 3—The Washington Air Patrol....1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance....1
July 21—A Jungle Jumble....1
July 14—The Brown Derby....1
July 7—Perils of Paprika....1
June 30—Breath of a Nation....1
June 23—A Wee Bit o' Scotch....1
June 16—The Fatal Secret....1
June 9—The Tale of a Shirt....1
June 2—The Sawdust Trail....1

BRUCE SCENICS

18—Scenic Succotash....1
17—The Lonesome Pup....1
16—Frozen Thrills....1
15—Men Met in the Mountains....1
14—Nature—Hot and Cold....1
13—Horizon Hunters....1
12—Sundown....1
11—The Pale Pack Train....1
10—The Tides of Yesterday....1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Oct. —Kitty Kelly, M. D. (Bessie Barriscale)....5
Oct. —The Prince and Betty (Wm. Desmond)....5
Oct. —The Gray Wolf's Ghost (H. B. Warner)....5
Oct. —Poor Relations (Brentwood)....5
Sept. —For a Woman's Honor (H. B. Warner)....5
Sept. —Dangerous Waters (Wm. Desmond)....5
Sept. —The House of Intrigue (Haworth Special)....5
Sept. —The Dragon Painter—(Sessue Hayakawa)....5
Aug. —Her Purchase Price (Bessie Barriscale)....5
Aug. —The Other Half (Brentwood)....5
Aug. —The Gray Horizon (Sessue Hayakawa)....5
Aug. —A Sage Brush Hamlet (Wm. Desmond)....5
Aug. —The Pagan God (H. B. Warner)....5
July —The Woman Michael Married (Bessie Barriscale)....5
July —Man's Desire (Lewis Stone)....5
July —A Man's Country (Alma Rubens)....5
July —The Man Beneath (Sesue Hayakawa)....5
June —Better Times (Brentwood Special)....5
June —Bare Fisted Gallagher (William Desmond)....5
June —Broken Threads (Bessie Barriscale)....5
June —The Man Who Turned White (Warner)....5
June —In Search of Arcady (Billie Rhodes)....5
May —His Debt (Sessue Hayakawa)....5

STRAND COMEDIES

Sept. 28—Mixed Drinks....1
Sept. 21—Truly Rural....1
Sept. 14—Betty's Back Again....1
Sept. 7—A Fair Sample....1
Aug. 31—His Love Letters....1
Aug. 24—Who's with the Baby?....1
Aug. 17—Meet the Wife....1
Aug. 10—Good Gracious Grace....1
Aug. 3—Betty and the Boys....1
July 27—Winning Him Back....1
July 20—Jimmie's Doggone Luck....1

CHAPLIN CLASSICS

Dec. 28—The Vagabond....2
Nov. 16—The Fireman....2
Oct. 5—The Floorwalker....2

ROTHACKER OUTDOORS

Apr. 6—A Palestine Pilgrimage....1
Mar. 30—Glimpsing the Gondolas....1
Mar. 23—'Mid Sahara's Sands....1
Mar. 16—In Pyramid Land....1

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Oct. 26—His Official Fiancee (Vivian Martin)....5
Oct. 19—Sadie Love (Billie Burke)....5
Oct. 19—Why Smith Left Home (Bryant Washburn)....5
Oct. 12—The Lottery Man (Wallace Reid)....5
Sept. 28—Widow By Proxy (Marguerite Clark)....5
Sept. 28—Egg Crate Wallop (Charles Ray)....5
Sept. 21—Told in the Hills (Robert Warwick)....5
Sept. 21—Stepping Out (Enid Bennett)....5
Sept. 14—The Third Kiss (Vivian Martin)....5
Sept. 14—The Miracle Man (Meaghan-Compson)....7
Sept. 7—The Market of Souls (Dorothy Dalton)....5
Sept. 7—The Misleading Widow (Billie Burke)....5
Aug. 31—The Valley of the Giants (Wallace Reid)....5
Aug. 31—The Witness for the Defense (Elsie Ferguson)....5
Aug. 24—The Heart of Youth (Lila Lee)....5
Aug. 24—Out of Luck (Dorothy Gish)....5
Aug. 17—A Society Exile (Elsie Ferguson)....5
Aug. 17—Love Insurance (Bryant Washburn)....5
Aug. 10—The Virtuous Thief (Enid Bennett)....5
Aug. 10—Bill Henry (Charles Ray)....5
Aug. 3—The Dark Star (Special Cast)....5
Aug. 3—Fires of Faith (E. O'Brien and C. Calvert)....5
July 27—A Sporting Chance (Ethel Clayton)....5
July 20—Wagon Tracks (Wm. S. Hart)....5
July 20—Rose of the River (Lila Lee)....5
July 20—Louisiana (Vivian Martin)....5
July 13—The Love Burglar (Wallace Reid)....5
July 13—The Career of Katherine Bush (Catherine Calvert)....5
July 13—Nugget Nell (Dorothy Gish)....5
July 6—The Firing Line (Irene Castle)....5
July 6—A Very Good Young Man (Bryant Washburn)....5
June 29—The White Heather (Maurice Tourneur's)....5
June 29—The Rose of Granada (Lina Cavalieri)....5
June 29—Girls (Marguerite Clark)....5
June 22—The Avalanche (Elsie Ferguson)....5

SPECIALS

Oct. 26—The Teeth of the Tiger (All star cast)....6
Oct. 12—The Grim Game (Houdini)....6
Oct. 5—In Missoura (Warwick)....5
Oct. 5—The Life Line (Tourneur)....5

SHORT SUBJECTS

Oct. 26—Post Nature Picture, Midst Peaceful Scenes....1
Oct. 26—The How and Why of Your Transmission....1
Oct. 26—Burton Holmes, The Lawmakers of the Philippines....1
Oct. 26—Briggs, A Handy Man Around the House....1
Oct. 26—The Hayseed (Arbuckle)....2
Oct. 19—Paramount Magazine, The Four Seasons....1
Oct. 19—Burton Holmes, A Day in Florence....1
Oct. 19—Briggs, Fire—Fire....1
Oct. 19—Salome vs. Shenandoah (Sennett)....2
Oct. 12—Post Nature Picture, Raindrops....1
Oct. 12—Paramount Magazine, The World Famous Bridges....1
Oct. 12—Holmes, Teak Logging with Elephants....1
Oct. 12—Secret Society, Briggs....1
Oct. 5—Paramount Magazine, Trout Stream of the Adirondacks....1
Oct. 5—Burton Holmes, Around About London....1
Oct. 5—So This Is America....1
Oct. 5—Saturday, Briggs Comedy....1
Sept. 28—Paramount Magazine, Tire Builders, etc....1
Sept. 28—Post Nature Picture, When Nature Smiles....1
Sept. 28—Burton Holmes, Metropolis of Formosa....1
Sept. 28—Briggs, The Fotygraft Gallery....1
Sept. 28—Sennett Comedy, Up in Alf's Place....2
Sept. 21—Paramount Magazine, Afield with Dog and Gun....1
Sept. 21—Burton Holmes, The Doughnut That Did It....1
Sept. 21—Briggs, A Rainy Day....1
Sept. 14—Paramount Magazine, Forty Minutes to France....1
Sept. 14—Post Nature Picture, Voice of Gladness....1
Sept. 14—Burton Holmes, Up-to-Date Manila....1
Sept. 14—Briggs' S'prise Party N' Ever'thing....1
Sept. 14—Sennett Comedy, Back to the Kitchen....2
Sept. 7—Paramount Magazine, On With the Dance....1
Sept. 7—Burton Holmes, Paris the Magnificent....1
Sept. 7—Briggs, Skinny, School and Scandal....1
Sept. 7—Arbuckle Comedy, Back Stage....2
Aug. 31—Bray Pictograph, Chinook Salmon....1
Aug. 31—Post Nature Picture, Passing Night....1
Aug. 31—Burton Holmes, Ayudhya, Siamese....1
Aug. 31—Briggs, New Folks in Town....1
Aug. 31—Sennett Comedy, Uncle Tom Without Cabin....2
Aug. 24—Salvaging Torpedoed Millions (Bray Pictographs)....1
Aug. 24—The Salvation Army on the Job (Holmes)....1
Aug. 24—A Sisterly Scheme (Drew)....2
Aug. 17—A Lady's Tailor (Sennett)....2
Aug. 17—Lake Mohonk—Weaving (Bray Pictographs)....1
Aug. 17—In Siamese Society (Holmes)....1
Aug. 10—New York the Stupendous (Bray Pictographs)....1

FILM MARKET, INC.

(At State Rights Exchanges)

The House Without Children....7
The City of Purple Dreams....6
Who Shall Take My Life?....7
Zongar, the Dare Devil of Romance....5
The Natural Law....6
The Grain of Dust....6
The Lust of the Ages....6
Has a Man the Right to Kill?....5
Beware of Strangers....5

Releases continued on page 2878

Persuasive Peggy....6
The Spoilers....9
The Ne'er Do Well....8
The Garden of Allah....8
The Birth of Democracy....6

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart)....6
Sept. 8—A Temperamental Wife (Constance Talmadge)....6
Sept. 1—The Hoodlum (Mary Pickford)....7
Aug. 25—Burglar by Proxy (Jack Pickford)....6
June 22—Bill Apperson's Boy (Jack Pickford)....6
June 21—Sunnyside (Charlie Chaplin)....3
Auction of Souls....8
Daddy Long Legs (Mary Pickford)....7
Mary Regan (Anita Stewart)....6
Whom the Gods Would Destroy....7

FLORIDA FILM CORPORATION

(At State Right Exchanges)

Aug. —His Conscience His Guide....2
Aug. —Work and Win 'Em....2
July —Hot Sands and Cold Feet....2
July —Trial by Jury....2
June —With the Moonshine on the Wabash....2
June —His Concrete Dome....2
May —Fred's Fictitious Foundlings....2
May —Fabulous Fortune Fumblers....2

FOX FILM EXCHANGES

BIG PRODUCTIONS

Oct. 12—Kathleen Mavourneen....5
Sept. 21—Evangeline....5
Aug. 31—Checkers....5

WILLIAM FARNUM SERIES

Oct. 12—The Last of the Duanes....5
Aug. 10—Wolves of the Night....5

TOM MIX SERIES

Oct. 19—The Speed Maniac....5
Aug. 24—Rough Riding Romance....5

THEDA BARA SERIES

Sept. 21—La Belle Russe....5

VICTORY PICTURES

Sept. 28—From Now On (George Walsh)....5
Sept. 14—Broken Commandments (Gladys Brockwell)....5
Sept. 7—The Winning Stroke (George Walsh)....5
Aug. 3—The Seventh Person (George Walsh)....5
July 27—The Sneak (Gladys Brockwell)....5
July 6—The Wilderness Trail (Tom Mix)....5
June 22—Putting One Over (George Walsh)....5
May 25—The Divorce Trap (Gladys Brockwell)....5
May 11—The Coming of the Law (Tom Mix)....5
Apr. 17—Help! Help! Police! (George Walsh)....5
Apr. 13—Pitfalls of a Big City (Gladys Brockwell)....5

EXCEL PICTURES

Sept. 21—The Merry-Go-Round (Peggy Hyland)....5
Sept. 14—The Splendid Sin (Madlaine Traverse)....5
Aug. 17—Love Is Love (Ray and Fair)....5
Aug. 3—Cheating Herself (Peggy Hyland)....5
June 29—Be a Little Sport (Albert Ray)....5
July 20—Rose of the West (Madlaine Traverse)....5
June 15—Cowardice Court (Peggy Hyland)....5
June 6—When Fate Decides (Madlaine Traverse)....5

SUNSHINE AND TOM MIX COMEDIES

Sept. 28—His Naughty Wife....2
Sept. 14—Dabbling in Society....2
Aug. 31—Her First Kiss....2
Aug. 24—Rough-Riding Romance (Tom Mix)....2
July 6—The Merry Jailbirds....2
June 15—Dabbling in Society....2
May 25—Virtuous Husbands....2
May 11—A Soft Tenderfoot (Tom Mix)....2
Apr. 20—The House of Terrible Scandals....2

MUTT AND JEFF CARTOONS

Sept. 28—In Spain....½
Sept. 21—Everybody's Doing It....½
Sept. 14—All That Glitters Is Not —....½
Sept. 7—In Switzerland....½
Aug. 31—Hard Lions....½
Aug. 24—Sound Your "A"....½
Aug. 17—Frozen North....½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

The Dangerous Little Devil....2
Little Miss Deputy....2
Some Gal....2
South of Santa Fe....2
The Girl of Hell's Agony....2
The She Wolf (Texas Guinan)....5
Once to Every Man (Jack Sherrill)....6

MACK SWAIN SERIES

Ambrose' Predicament....
Heroic Ambrose....
Ambrose' Day Off....
Daddy Ambrose....

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Yankee Doodle in Berlin....6
Mickey....7
Birth of a Race....10
The Bargain (Wm. S. Hart)....6

"THE DRAGON PAINTER"
(ROBERTSON-COLE-EXHIBITORS MUTUAL

A Drama of Beauty and Artistic Values

STRIPPED of its story, this picture would pass for an Outing-Chester. The story itself is suggestive of an old legend of the land of its locale, Japan. That a film so realistic of the Orient can be produced in California is almost beyond belief, but here it is a gem of its kind.

If this were an American story, produced with an American cast, we might say the picture lacked substance, for as drama in the ordinary sense the plot is slender, but since it is a fairy story sort of a creation, with hardly a sequence which is not wonderful both scenically and in its Japanese atmosphere, telling the love story of a Japanese artist of the mountains who in a half mad sort of way is searching for his "Dragon Princess," whom he at last finds in the person of the daughter of the master painter of dragons of his native land, we can only give the production the highest praise.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Tatsu .....Sessue Hayakawa
Undo Uchida.....Toyo Fujita
Kano Indara.....Edward Peil
Ume Ko.....Tsuru Aoki
Directed by William Worthington.

PRESS NOTICE—STORY

Sessue Hayakawa, the Japanese emotional star, who is alone in his portrayal of Oriental roles, is coming to the ——— theatre in a new and different photoplay entitled "The Dragon Painter," in which Hayakawa is a half-mad Japanese artist who dwells in the mountains ever searching for his "dragon princess."

He paints because he can not find his mate and his creations rival those of the master himself who mourns because his only child is a girl and there will be no one to perpetuate his honored name.

Fate brings the artist of the mountains to the home of the artist of the city. The master's daughter is Tatsu's "dragon princess."

They marry and all are happy, Tatsu and Ume Ko in their love, the master in his artist son, who will succeed him and bring further glory to the name of Kano Indara.

But a strange thing has happened. Love and happiness have robbed Tatsu of his skill and his ambition. When Ume Ko realizes this she plans to disappear believing that Tatsu's artist soul will return.

Tatsu believes her dead and lethargy and hopelessness are successors to happiness and lack of ambition until one day a vision comes to him is which his dragon princess wills that he should again wield his brush. He begins and his paintings bring him fame and fortune.

It is then that he hears that his dragon princess is not dead, but is but gone from his side that be may succeed in his great art, and when Tatsu learns that part of loving is to work for the object of his affection, she returns to bis side to live happy ever after.

It is a strange fanciful tale, this latest picture of Hayakawa's; one suggestive that its origin be in an old Japanese legend, and it bas been surrounded by the most beautiful scenery ever photographed. Tsuru Aoki, the talented Japanese actress, has the role of the dragon princess, and practically the entire cast is Japanese.

PROGRAM READER

You will like this latest picture of Hayakawa's, for it is different and has no tragic moments. The star does not have to give up tbe woman be loves because of his race nor does he do any of the things which have divided your sympathies as have many of his pictures in the past. This is a romance of Japan, with Japanese ways and Japanese customs faithfully portrayed.

The star is an artist who searches for his "dragon princess." He finally finds her and after due time life's patbway smoothes out for Tatsu and Ume Ko and they live happy ever after. Tsuru Aoki is Ume Ko. You will like her in the very appealing role she has.

Nearly all the cast are Japanese and this picture is therefore a distinct novelty as well as a pleasant and fantastic little love story. We believe it is the best Hayakawa picture ever produced.



Sessue Hayakawa in a dramatic moment from the Robertson-Cole feature, "The Dragon Painter," released through Exhibitors Mutual

SUGGESTIONS

This feature has several big angles for exploitation. First is the popularity of the star; then comes the unusual story — a romance of Japan with a novel twist in the plot's unfolding. Next is the fact that this picture is scenically wonderful and represents its locale in Japan perfectly. Last is an almost entire Japanese cast, only two persons of the principal players being white.

While we have no authority for saying so, we would be willing to wager that this story was a Japanese legend tbat has been embellished for picture use and therefore we believe you would be safe in asserting that it is such and thereby arouse considerable interest on this point.

You can promise your patrons the most artistic picture Hayawaka has ever presented. Promise them a trip to Japan, for in spite of the fact that the feature was made in California, no one would ever know that it was not made on Japanese soil.

We would give Tsuru Aoki some of our billing, as she is making many friends. Tell your people she has a good part. In fact the role is juite as good as the star's.

CATCH LINES

"I search for my dragon princess," said Tatsu, the mad artist of the mountains.

He was a painter of dragons because for a thousand years he had been searching for his "dragon princess." He found her and tben began a long life of bappiness.

Kano Indara was the greatest painter of dragons in Japan, but he mourned because no son would live after him to perpetuate his art. But Tatsu, the mad artist of the mountains, wooed and won his daughter's hand and in the end he had a son who added fame to his house and brought happiness to his daughter and to him in his declining years.

"WIDOW BY PROXY"
(PARAMOUNT-ARTCRAFT)

Should Captivate Star's Followers

A VERY amusing and entertaining light comedy offering that should captivate all the star's followers. The cast in support is very good and direction is excellent. Photography and sets are up to par and the sub-titles are clever.

It has a neat love element. Wholesome and full of laughs. Story and continuity contribute the essential suspense.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and entirely pleasing; Elite, strong puller and highly pleasing; Family, big puller and very pleasing: Labor, good puller and generally pleasing.—Length, 5 reels.—Released September 28.—*Tom Hamlin.*

THE CAST

Gloria Grey.....Marguerite Clark
Dolores Pennington.....Brownie Vernon
Sophronia Pennington....Gertrude Norman
Angelica Pennington.....Gertrude Claire
Lieut. Steven Pennington.....Nigel Barrie
Jack Pennington.....Jack Gilbert
Alexander P. Galloway.....Al. W. Filson
Mme. Gilligan.....Rosita Marstini
Story by Catherine Chisholm Cushing.
Scenario by Julia Crawford Ivers.
Directed by Walter Edwards.

PRESS NOTICE—STORY

Marguerite Clark comes to the ——— theatre for a ——— days' engagement begining ——— in her latest Paramount-Artcraft picture, "Widow By Proxy."

This is from the successful stage play by Catherine Chisholm Cushing and Nigel Barrie is Miss Clark's leading man.

As Gloria Grey, she appears as a lively bachelor girl trying in vain to support herself by giving music lessons. She is also trying to provide for a young woman who has lost her soldier husband.

The brother of this same soldier husband has just finished a course of training for the navy and is expecting the call for service any moment. He has never met his brother's wife as the two maiden aunts were very proud of their family tree and would not receive a former actress lady.

But Lieut. Stevens Pennington wanted to settle all his affairs before he left for the other side and felt that his brother Jack's widow should have her share of one piece of property. So the family lawyer sent for her.

When the letter came the two girls were pestered by creditors as Gloria Grey was too honest with her pupils to be financially successful as a music teacher. The widowed girl was too proud to accept the invitation however and felt that as the two aunts had not recognized her when Jack was alive she should not accept anything from them now.

So Gloria persuades her to allow her to act as Jack's widow by proxy inasmuch as they had never seen her. And the real widow accompanies her as her companion. When she completely wins the two aunts she also wins the love of the brother and he proposes.

Then the supposedly dead soldier makes an appearance in person and government reports to the contrary he was very much alive. The complications came thick and fast until the final denoument. This is heralded as one of the best comedies the little star has had in a long time.

SUGGESTIONS

After you have booked this picture your first thought should be just to get a line in every available place that "Marguerite Clark will appear at ——— theatre in her latest Paramount-Artcraft Picture, 'Widow By Proxy'." The star's following will then be assured for you. And the brand is well advertised and may bring in many others. The title is captivating in itself. Therefore this one line capitalizes in three very effective ways and should be displayed everywhere possible.

If you are strong for special stunts you can send out a handsome girl in attractive widow attire. Get a striktng woman but by all means do not have a placard or anything suggestive of the theatre about her. If you can have her drive a car and break a few traffic rules without accident you have staged a publicity stunt that will be very effective. Especially if you can arrange an arrest and have her confess that she is only a widow by proxy.



Marguerite Clark in the Paramount feature "Widow by Proxy"

PROGRAM READER

And she looked so cute in her widow's tweeds.

But she was only a widow by proxy. A sort of a fake widow.

She was courted just as fervently as most attractive young widows are.

Cupid was a merciless little devil and shot both ways for Sunday.

And the widow by proxy did not know which way to turn.

The climax came when her "husband" returned from France contrary to all government reports which had him dead and buried.

Aren't husbands the most contrary things?

Marguerite Clark portrays the role of an unsuccessful music teacher. She was a good little teacher but her financial success was nil. She was too honest with her pupils.

If they had poor voices she told them so frankly. This is against the code of ethics of some teachers, it is said.

Therefore she became a widow by proxy and this eventually brought her wealth and also a nice looking young husband thrown in for good measure.

"Widow By Proxy" is a Paramount-Artcraft Picture coming to this theatre next week.

CATCH LINES

She contributed the widow's mite in the sea of romance but she was only a widow by proxy.

A whirly girly widow without the Reno embellishments. A heart smasher in sombre array.

One girlish widow wins all the apples from the family tree and then gathers the big plum in the orchard.

A little widow is a mighty dangerous thing said a certain wise man.—But who ever took a warning?

Just as she was accepting him, her "husband" returned. Aren't some husbands the perfect bores?

Advance Information on All Film Releases

(Continued from page 2876)

The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale)...5
One Day 5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander 5
Birth of Character.....5
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont—reels each episode).....
The Demon's Shadow (Serial in 10 episodes of 2 reels each) all star cast.....
Series of 42 Fatty Arbuckle comedies, released one each week .....
Series of 29 Charlie Chaplin comedies, released one each week .....
Series of 28 Mack Sennett Keystone two-reel comedies, released one each week.....
Series of 28 Sennett Keystone Liberty comedies, one reel each, released one each week.....
Series of 24 Billy West two-reel comedies.....
Series of 16 Shorty Hamilton two-reel Western comedy dramas, released one each week.....
Series of 18 Wm. S. Hart two-reel Westerns, released one each week.....
Series of 15 Kay Bee Columbia two-reel Westerns, released one each week.....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore).....5
Aug. 3—Upstairs (Mahel Normand).....5
July 27—The Peace of Roaring River (Pauline Frederick).6
July 6—Through the Wrong Door (Madge Kennedy)..5
June 22—The City of Comrades (Tom Moore).....5
June 8—The Fear Woman (Pauline Frederick).....5

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison).....5
Aug. 15—High Pockets (Bennison).....5
May 11—The Road Called Straight (Bennison).....5
Mar. 23—Speedy Meade (Louis Bennison).....5
Jan. 5—Oh, Johnny (Louis Bennison).....5

SPECIALS

Lord and Lady Algy (Tom Moore).....5
Almost a Husband (Will Rogers).....5
Strictly Confidential (Madge Kennedy).....5
Jinx (Mahel Normand).....5
Bonds of Love (Pauline Frederick).....5
The Girl from Outside (Special Cast).....7
The World and Its Woman (Farrar-Tellegen).....7
The Eternal Magdalene.....6
The Border Legion (Blanche Bates-H. Bosworth).....6
For the Freedom of the World.....7

CAPITOL COMEDIES

Nov. 2—His Own Medicene (Parsons).....2
Oct. 19—Why Divorce (Carter De Haven).....2
Oct. 5—Oh! Bill Behave (Parsons).....2
Sept. 21—Honeymooning (Carter De Haven).....2
Sept. 7—He Did and He Didn't (Parsons).....2
Aug. 24—Close to Nature (Carter De Haven).....2
July 27—After the Bawl (Carter De Haven).....2
July 13—Chasing Rainbeaux (Parsons).....2

FORD EDUCATIONAL WEEKLY

Sept. 14—Going South.....1
Sept. 7—The Anglers.....1
Aug. 31—Home Made.....1
Aug. 24—Days of Real Sport.....1
Aug. 17—Caught 1
Aug. 10—God's Handiwork.....1
Aug. 3—A Genuine Panama.....1
July 27—Sweetness 1
July 20—The Town of Up and Down.....1
July 13—School Days 1
July 6—The Fable of the Olive and the Orange.....1
June 29—At the Crossroads.....1

GOLDWYN-BRAY PICTOGRAPHS

Sept. 28—Uncrowned King of Brazil.....1
Sept. 21—Hello Mars.....1
Sept. 14—Meet Nick Carter.....1
Sept. 7—The Samoan Follies.....1

HALL ROOM BOYS PHOTO PLAYS

Oct. 20—Nothing But Nerve.....2
Oct. 6—Almost Heroes 2
Sept. 22—They Do It On $8 Per.....2

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....
(Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan to state right buyers).....
The Wrath of the Gods.....
The Battle of Gettyshurg.....
Raffles, the Amateur Cracksman.....

MAURICE TOURNEUR PRODUCTIONS

Sporting Life (Paramount-Artcraft Special).....
Woman .....
The White Heather.....
My Lady's Garter.....
Broken Butterfly .....
Romany Rye .....

HODKINSON CORP., W. W.

(See Pathe Exchanges)

The Bandbox (Doris Kenyon).....6
The Blue Bonnett (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart).7
Sahara (Louise Glaum).....7

INDEPENDENT SALES CORP.

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

KLEINE SYSTEM, GEORGE

(See World Film Exchanges)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse).....5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....1
Snakeville Comedies 1
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilhur).....5
Strife (George Le Guere).....5

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton).....5
Aug. 11—A Favor to a Friend (Emmy Wehlen).....5
Aug. 4—Easy to Make Money (Bert Lytell).....5
July 28—The Belle of the Season (Emmy Wehlen).....5
July 21—The Microbe (Viola Dana).....5
July 14—In His Brother's Place (Hale Hamilton).....5
July 7—God's Outlaw (Bushman-Bayne).....5
June 30—The Uplifters (May Allison).....5
June 23—One Thing at a Time O'Day (Lytell).....5
June 16—Fools and Their Money (Emmy Wehlen)....5
June 9—Some Bride (Viola Dana).....5
June 2—Almost Married (May Allison).....5

NAZIMOVA PRODUCTIONS

The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7

SCREEN CLASSICS, INC., SPECIALS

Fair and Warmer (May Allison).....6
Please Get Married (Viola Dana).....6
Lombardi, Ltd. (Bert Lytell).....6
The Man Who Stayed at Home (Special Cast) 7

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 30—When It's Time to Retire.....1
Aug. 23—Where They Go Rubbering.....1
Aug. 16—The Hon. Mr. Jap Van Winkle.....1
Aug. 9—Coral and Onions.....1
Aug. 2—Fiddlers and Acrobats.....1
July 27—The Ghost Coast.....1
July 20—Mr. Outing Instructs.....1
July 13—Put Your Cares on Ice.....1
July 6—A Hair Raising Journey.....1
June 29—A Haitian Night's Tale.....1

PATHE EXCHANGES

Oct. 12—A Damsel in Distress (Hale-Caprice).....5
Oct. 5—Impossible Catherine (Virginia Pearson).....5
Sept. 28—The Twin Pawns (May Murray).....5
Sept. 21—The False Code (Frank Keenan).....5
Sept. 14—The Virtuous Model (Dolores Cassinelli).....6
Aug. 31—The Thirteenth Chair (Yvonne Delva).....6
Aug. 24—The Love Cheat (Hale-Caprice).....5
Aug. 17—The World Aflame (Frank Keenan).....5
July 27—Our Better Selves (Fannie Ward).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
July 6—Gates of Brass (Frank Keenan).....5
June 29—The Profiteers (Fannie Ward).....5

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Oct. 12—Eleventh, The Stolen Identity.....2
Oct. 5—Tenth, The Abduction.....2
Sept. 28—Ninth, Through Iron Doors.....2
Sept. 21—Eighth, The Ring of Fire.....2
Sept. 14—Seventh, The Crawling Menace.....2
Sept. 7—Sixth, Out of the Clouds.....2
Aug. 31—Fifth, The Draught of Death.....2
Aug. 24—Fourth, In the Law's Grip.....2
Aug. 17—Third, Into the Chasm.....2
Aug. 10—Second, The Clock of Doom.....2
Aug. 3—First, The Great Gamble.....2

Releases continued on page 2880

"FLYING A" (SPECIALS (American)

Sept. 7—Six Feet Four (Wm. Russell).....5

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell).....5
July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter).....5
June 29—A Sporting Chance (William Russell).....5
June 15—Trixie from Broadway (Margarita Fisher).....5
June 1—A Bachelor's Wife (Mary Miles Minter).....5
May 18—Some Liar (William Russell).....5
May 4—Charge It to Me (Margarita Fisher).....5
Apr. 13—The Intrusion of Isahel (Mary M. Minter).....5

HODKINSON SERVICE

The Bandbox (Doris Kenyon).....6
The Blue Bonnet (Billie Rhodes).....6
The Volcano (Leah Baird).....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)...7
The Westerners (Benjamin B. Hampton's-Roy Stewart) 7
Sahara (Louise Glaum).....7

ROLIN COMEDIES

Oct. 12—Pay Your Dues (Lloyd, Pollard, Daniels)....1
Oct. 5—Count the Votes (Lloyd, Pollard, Daniels)....1
Sept. 28—Soft Money (Lloyd, Pollard, Daniels).....1
Sept. 21—He Leads, Others Follow (Lloyd, Pollard, Daniels) 1
Sept. 14—The Rajah (Lloyd, Pollard, Daniels).....1
Sept. 7—Be My Wife (Lloyd, Pollard, Daniels).....1
Aug. 31—Don't Shove (Lloyd, Pollard, Daniels).....1
Aug. 24—Heap Big Chief (Lloyd, Pollard, Daniels)....1
Aug. 17—Chop Suey and Company (Lloyd, Pollard, Daniels) 1
Aug. 10—Count Your Change (Lloyd, Pollard, Daniels)..1
Aug. 3—A Jazzed Honeymoon (Lloyd, Pollard, Daniels)1
July 27—Never Touched Me (Lloyd, Pollard, Daniels)..1
July 20—At the Old Stage Door (Lloyd, Pollard, Daniels)1
July 13—Just Neighbors (Lloyd, Pollard, Daniels).....1
July 6—Billy Blazes, Esq. (Lloyd, Pollard, Daniels)...1
June 29—Spring Fever (Lloyd, Pollard, Daniels).....1
June 22—Off the Trolley (Lloyd-Pollard-Daniels).....1
June 15—Swat, the Crook (Lloyd-Pollard-Daniels).....1

TWO-REEL SPECIALS

Oct. 12—Daddy Number Two (Baby Marie Osborne)..2
Sept 7—Baby Marie's Roundup (Baby Marie Osborne)..2
May 11—His Vampy Ways (Walter Hall Comedy).....2

THE TIGER'S TRAIL (Serial)

(Starring Ruth Roland and George Larkin; Astra)

July 27—Fifteenth, The Tiger Face.....2
July 20—Fourteenth, At the Pistol's Point.....2
July 13—Thirteenth, The False Idol.....2
July 6—Twelfth, The Two Amazons.....2
June 29—Eleventh, In the Breakers.....2
June 22—Tenth, Bringing in the Law.....2
June 15—Ninth, The Missing Heir.....2
June 8—Eighth, Danger Ahead.....2
June 1—Seventh, The Flaming Waters.....2

BLACKTON PRODUCTIONS

Oct. 19—The Moonshine Trail (Breamer-Gordon). 6

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes, Astra Serial, Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....2
Apr. 6—Fourteenth, Cleared of Guilt.....2
Mar. 30—Thirteenth, The White Roses.....2
Mar. 23—Twelfth, Hurled Into Space.....2
Mar. 16—Eleventh, The Bars of Death.....2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes, Starring George Larkin and Bessie Compson; Produced by Diando)

Mar. 16—Seventh, Run to Earth.....2
Mar. 9—Sixth, Tangled Tales.....2
Mar. 2—Fifth, A Threat from the Past.....2
Feb. 23—Fourth, The Midnight Raid.....2
Feb. 16—Third, The Chasm of Fear.....2
Feb. 9—Second, The Hidden Chart.....2
Feb. 2—First, Prowlers of the Night.....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News 1
Saturdays—Pathe News 1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

The Liberator (Maciste Serial).....
Sept —A Regular Girl (Elsie Janis).....5

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....5
July —The Better Wife (Clara Kimhall Young).....5
June —His Bridal Night (Alice Brady).....5
June —Happiness a la Mode (Constance Talmadge)...5
June —Upstairs and Down (Olive Thomas).....5
May —Jacques of the Silver North (Lewis).....5
May —The New Moon (Norma Talmadge).....6
Apr. —Red Head (Alice Brady).....5
Apr. —Marrying Mary (Marion Davies).....5

SELZNICK PICTURES

Sept. —A Scream in the Night (Special).....6
Sept. —Faith of the Strong (Lewis).....5
Nov. —Piccadilly Jim (Owen Moore).....5
Oct. —The Glorious Lady (Olive Thomas).....5
Oct. —Sealed Hearts (Eugene O'Brien).....5
Oct. —The Country Cousin (Elaine Hammerstein)....5

SPECIALS

Break the News to Mother (Special Cast).....6
The Undercurrent (Guy Empey).....7



George Broadhurst, whose plays will be filmed by Famous Players Lasky Co.

Brentwood Negotiating for Author-Director

L. C. Haynes, President of the Brentwood, has advised Robertson-Cole Company of his recent purchase of two especially suitable stories for picturization with ZaSu Pitts in the leading role. One is a story by Burke Jenkins from which a particularly sympathetic scenario has been prepared by Sarah Y. Mason. The other, an original by Claude H. Mitchell, son of the late Edmund Mitchell, is now in the hands of the continuity writers. Both of these stories are said to admirably sustain the established aims and ideals of the Brentwood.

It is further stated that the Brentwood is negotiating with an author-director of international reputation for the commencement of a production of a series of special pictures as soon as the necessary stage and equipment facilities can be added to the improvements which were planned when the studio property they formerly rented was purchased outright by the Brentwood last month.

New Century Comedy

"Romeo and Jolly Juliets" is the title of a comedy subject now under production by the Century Comedies Company, in which a sly, old farmer lets the farm go to blazes when a number of camp-fire girls disport themselves in a swimming hole near his farm. With all sorts of ingenious devices the sly old reprobate admires the landscape and incidentally the charming swimmers and his wife, naturally, is hot and heavy on his trail. Wm. H. Watson is directing the picture and Cliff Bowes and Merta Sterling have the leads. The Century Bathing Girls take the parts of the campfire beauties.

Three Players Suffer in Fight Scene

After the fight was over William Russell, Fox Film star, went to the dentist; Director Harry Millarde applied some raw meat to his bleeding eye and Agnes Ayres visited a drug store for some arnica for a badly bruised shin, but the director got realism for the motion picture screen.

The cause of it all was an episode in producing the new Fox feature, "Sacred Silence," which has in it a vicious fight between the hero and a big burly truck driver.

German Market Closed to Us

Film Producers There Afraid of Competition Is Report; in Unhealthy Shape

J. C. BARNSTYN, in charge of the New York office of the British and Continental Trading Company of The Hague, Holland, gives out an interesting report of German film conditions as set forth by a representative of his firm who has just visited Berlin. Most German buyers, he writes, have no knowledge whatever of what is being done by American producing firms, excepting those who imported films before the war.

Not ten buyers in the whole of Germany appear to be well posted on Charles Chaplin, and to emphasize how little they know about this, the traveler stated that he had an inquiry from one buyer, for "dramas" featuring that comedian.

There are only four or five exchanges in Germany, the U. F. A. included, that are of any importance. There are many additional exchanges but they are smaller firms, buying one or two features a year, and few of them strictly reliable. As a matter of fact the general condition of the German market, he says, is unsettled and unreliable.

The German producers are making —just as they did during the war— "star series" and the buyers and exchanges, as well as exhibitor, are forced to close the entire series, otherwise they cannot procure any of the desired films.

The German producers, he declares, fearing competition from foreign buyers, have exerted their influence with the Government to continue the embargo on the importation of films, and they are working to have films permanently classified as articles of luxury, which are all "verboten" for importation.

They also have forced their customers to close for their entire output until the end of 1921, and it is for this reason that many of the film buyers are thoroughly "booked up" to the end of 1921.

Mr. Barnstyn believes that in view of this situation and in view of the rumors in Berlin that the German Government is making efforts to place a loan in America for the sum of twenty-five million dollars, American producers and film exporters ought to cooperate and bring to the attention of the United States Government the above situation in regard to film exporters. In the event that a German loan should actually be placed here, he says, the conditions should provide that films not be classified as luxuries, but as the essential they are.

First of Special Vitagraphs

"Vengeance of Durand," Initial Film, Based on Stories of Famous Authors

VITAGRAPH has selected "The Vengeance of Durand," by Rex Beach, as the film to inaugurate its series of twelve plays by twelve of America's most distinguished authors. It will be shown in November, and thereafter the others of the series, comprising the works of Robert W. Chambers, Rupert Hughes, Mary Roberts Rinehart, Irvin S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris, Amelia Rives and George Randolph Chester, will be released at the rate of one a month, the entire series covering a period of a year.

Vitagraph's feature stars will appear in them. Coincident with them Vitagraph will produce a similar series of other super-features, each one, however, based on a notable stage play.

Alice Joyce will have the leading role in "The Vengeance of Durand," which gives her one of the strongest parts in her enviable career. As Marion Durand, and later as Beatrice Durand, she plays the roles of both the wife of Henri Durand and their daughter. It is not a dual role or double personality. The mother dies by her own hand; the daughter grows up and becomes the central figure in the intense story.

"The Vengeance of Durand" is a story of unreasonable jealousy, carried to madness, and cunningly planned vengeance. It is entirely modern, although Mr. Beach very cleverly has introduced a garden fete, which not only permits the use of period costumes, but lends itself to beautiful sets and scenes which seldom have been equalled on the screen. The locale of "The Vengeance of Durand" is in France.

Selznick's Son Assistant Studio Manager

Howard Selznick, one of the sons of Lewis J. Selznick, president of Select Pictures Corporation, has been appointed assistant to Frank J. Hampton, studio manager of the Selznick Fort Lee studios.



Peggy Hyland is the central figure in "The Merry-Go-Round," Fox picture

Many Animal Species in "Wapi" Film

Sixteen varieties of wild animals, each with an active, important role to play, comprise a unique feature of the cast for "Back to God's Country," the Curwood-Carver production adapted from "Wapi, The Walrus," the dog story by James Oliver Curwood, and which was released on September 29 by First National Exhibitors' Circuit.

Beginning with Wapi, a Great Dane of remarkable size, strength and ferocity, and whose exploits as a Killer have been made familiar to hundreds of thousand of magazines readers by the series of stories written about him by Mr. Curwood and published in Good Housekeeping and other national publications, the representatives of the animal kingdom include a pair of mountain lions, wolves, lynx, fox, deer, bears, raccoons, wild cats, and two pugilistic cubs a few weeks old.

"Topics of Day" Taken

The new Strand Theatre in Brooklyn, operated by the same interests as the original Strand in New York City, has followed the example of the parent theatre and booked "Topics of the Day," the popular screen program of timely and witty paragraphs selected from the world's press by The Literary Digest, adapted to the screen by Timely Films, Inc., and distributed by Pathe.

Will he Pack YOUR Theatre for Fifteen Consecutive Weeks?

WILL HE?

Ask Sidney Reynolds
Supreme Pictures, Inc.



Advance Information on All Film Releases

(Continued from page 2878)

The Hidden Truth (Anna Case).....5
Ruling Passion (Julia Dean-Edwin Arden).....5
The Midnight Patrol (Ince Production).....5
The Cavell Case (Julia Arthur).....5
The One Woman (Special Cast).....6

S-L PICTURES

(At State Right Exchanges)
Virtuous Men (E. K. Lincoln) Ralph Ince Attraction...

SHERRY SERVICE, WILLIAM L.

(See Film Clearing House Exchanges)

SOUTHERN FEATURE FILM CO.

(At State Right Exchanges)
Beyond the Law (Emmett Dalton).....

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender .....
Carmen of the Klondike.....
The Grain of Dust .....
Hearts of the World.....
The Crucible of Life .....
Nine-tenths of the Law.....
The Belgian .....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman .....

DOO LEE FILM COMPANY, INC. (N. Y. STATE)

Aug. 27—When Arizona Won (Shorty Hamilton).....5
Aug. 15—The Pen Vulture (Shorty Hamilton).....5
July 29—The Snail (Shorty Hamilton).....5
July 15—The Ranger (Shorty Hamilton).....5
July 1—Denny from Ireland (Shorty Hamilton).....5
Aug. 6—Miss Arizona (Gertrude Bondhill).....
July 22—The Profiteer (Alma Hanlon).....
July 8—When the Desert Smiles (Neal Hart).....
Feb. 22—His Daughter Pays (Gertrude McCoy).....
June 29—Beyond Reproach (Ann Little-Jack Richardson)
June 22—Wanted (Little-Richardson) .....
June 15—Lurking Danger (Little-Richardson).....
June 8—The Winning Loser (Little-Richardson).....
June 1—The Recognition (Little-Richardson).....
May 25—The Law of Hate (Little-Richardson).....
May 19—The Range Rider (Little-Richardson).....
May 17—Fatal Return (Little-Richardson).....
May 4—A Canyon Romance (Little-Richardson).....
Apr. 27—Western Honor (Little-Richardson).....
Apr. 20—Prodigal Love (Little-Richardson).....
Apr. 13—Luxury's Lure (Little-Richardson).....
Lured (Billy West).....2
Coppers and Scents (Billy West).....2
Flirts (Billy West).....2
Her First False Hare (Billy West).....2
Her Tender Feet (Billy West).....2
Out of Tune (Billy West).....2
Soaked (Billy West).....2
The Farmerette (Gale Henry).....2
Cash (Gale Henry).....2
Her Honor, the Scrub Lady (Gale Henry).....2
The Slavey (Gale Henry).....2
Stung (Gale Henry).....2
Saved by Her Horse (Tom Mix).....1
The Stage Coach Driver and the Girl (Tom Mix).....1

TRIANGLE EXCHANGES

Aug. 31—Three Black Eyes (Taylor Holmes).....5
Aug. 24—Her Greatest Performance (Ellen Terry).....5
Aug. 17—One Against Many (Anita King).....5
Aug. 10—Fruits of Passion (Alice Mann).....5
Aug. 3—The Lyons Mail (Henry Irving).....5
July 27—The Unbroken Promise (Special Cast).....5
July 20—Mistaken Identity (Anita King).....5
July 13—Muggsy (Jackie Saunders).....5
July 6—Prudence of Broadway (Olive Thomas).....5
June 29—Dombey and Son (Special Cast).....6
June 22—Upside Down (Taylor Holmes Special).....5
June 15—Lady Windemere's Fan (O. Wilde Play).....5
June 8—Love's Prisoner (Olive Thomas Special).....6
June 1—The Root of Evil (Frances Mann).....5

TYRAD PICTURES, INC.

The Red Viper (Garett Hughes).....6
Human Passions (Special Cast).....6
Your Wife and Mine (Special Cast).....6
And the Children Pay (Garett Hughes).....7

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Bonnie Bonnie Lassie (Mary MacLaren).....6
Loot (Ora Carew) 6
Common Property (Anderson, Craig, Moore).....6
The Sundown Trail (Monroe Salisbury).....6
The Woman Under Cover.....6
The Trap (Olive Tell).....6
The Ace of the Saddle (Harry Carey).....6
Major Allen's Animal Hunt (Lion Trapping).....1
A Petal on the Current (Mary MacLaren).....6
The Man in the Moonlight (Monroe Salisbury).....6
The Heart Punch (Jess Willard).....6
Hiding in Holland (German Crown Prince).....1
The Spitfire of Seville (Hedda Nova).....6
A Little Brother of the Rich (Mayo-Adams).....6

JEWEL PRODUCTIONS, INC.

Oct. 13—The Right to Happiness (Dorothy Phillips)...8
Sept. 1—Forbidden (Mildred Harris).....6
Sept. 1—Paid in Advance (Dorothy Phillips).....6
July 21—The Jazz Monkey (Joe Martin).....2
July 14—Winning His Wife (Maude Heming).....2
July 7—Monkey Stuff (Joe Martin).....2

L-KO COMEDIES

Sept. 24—An Oriental Romeo (Charlie of the Orient)...2
Sept. 10—A Roof Garden Rough House (Zip Monberg-Lois Neilson) 2
Sept. 8—Dainty Damsels and Bogus Counts (Lois Neilson) 2
Sept. 8—Sinbad the Sailor (Special).....2
Aug. 20—Charlie the Hero (Charlie of the Orient).....2
Aug. 11—Sirens of Suds (Mr. and Mrs. Dan Russell)..2
Aug. 4—A Puppy Love Panic (Lois Neilson).....2
July 23—Brown Eyes and Bank Notes (Lois Neilson)..2
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell).2

CENTURY COMEDIES

Oct. 13—Daring Lions and Dizzy Lovers.....2
Sept. 29—Chasing Her Future (Roberts-Adams).....2
Sept. 17—A Lion in the House (Featuring Lions).....2
Sept. 3—A Village Venus (Edith Roberts-Jimmy Adams) 2
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell).....2
July 30—A Lion Special.....2

STAR COMEDIES

Oct. 13—Regular Cut Ups (Lyons-Moran).....1
Sept. 29—Missing Husbands (Lyons-Moran).....1
Sept. 15—Oh, Oh, Nursie (Lyons-Moran).....1
Sept. 15—Heart Trouble (Lyons-Moran).....1
Sept. 1—A Dog Gone Shame (Lyons and Moran).....1
Aug. 16—Penny Ante (Lyons and Moran).....1
Aug. 11—Two Tired (Neal Burns).....1
Aug. 4—Waiting at the Church (Lyons and Moran)...1
July 28—The Tea Hound (Jack Dillon).....1
July 21—All Bound Round (Lyons and Moran).....1
July 14—Temporary Alimony (Neal Burns).....1

OKEH KOMEDIES

Oct. 6—One Lovely Night (Neal Burns).....1
Sept. 22—Bill's Finish (Ben Wilson).....1
Sept. 8—As You Were (Neal Burns).....1
Aug. 25—Billy's Hat (Ben Wilson, Neva Gerber).....1

SPUR AND SADDLE SERIES

(Ten Two-Reelers Featuring Marie Walcamp)
Oct. 13—Tempest Cody Turns the Tables.....2
Oct. 6—Tempest Cody Gets Her Man.....2
Sept. 29—Tempest Cody Plays Detective.....2
Sept. 22—Tempest Cody's Man Hunt.....2
Sept. 15—Tempest Cody Rides Wild.....2
Sept. 8—Tempest Cody Flirts with Death.....2
Sept. 1—Tempest Cody Hits the Trail.....2

STAGE WOMEN'S WAR RELIEF SERIES

(Twelve Two-Reelers Featuring Famous Stars)
Sept. 29—Winning His Wife (Maude Heming).....2
Sept. 6—A Star Over Night (Belasco).....2

WESTERN AND RAILROAD DRAMAS

Oct. 18—Dynamite (Morrison-Lane) 2
Oct. 11—Winning a Bride (Heyes-Ridgeway).....2
Oct. 4—At the Point of a Gun (Morrison-Hill).....2
Sept. 26—The Crowd (Gibson-Moore).....2
Sept. 20—The Best Bad Man (Morrison-Lane).....2
Sept. 13—The Jack of Hearts (Jack Perrin).....2
Sept. 6—The Fighting Sheriff (Pete Morrison-Magda Lane) 2
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill) 2
Aug. 23—The Hidden Badge (Pete Morrison).....2
Aug. 16—The Fighting Heart (Pete Morrison).....2

THE MIDNIGHT MAN (Serial)

(Eighteen Two-Reel Episodes starring James Corbett)
Oct. 13—Seventh, The Electric Foe.....2
Oct. 6—Sixth, The Elevator Mystery.....2
Sept. 29—Fifth, Unmasked 2
Sept. 22—Fourth, At Bay.....2
Sept. 15—Third, Ten Thousand Dollars Reward.....2
Sept. 8—Second, Deadly Enemies.....2
Sept. 1—First, Cast Adrift.....2

ELMO THE MIGHTY (Serial)

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)
Oct. 13—Eighteenth, Unmasked 2
Oct. 6—Seventeenth, The Plunge.....2
Sept. 29—Sixteenth, Parachute Perils.....2
Sept. 22—Fifteenth, Crashing to Earth.....2
Sept. 15—Fourteenth, The Human Bridge.....2
Sept. 8—Thirteenth, Into the Chasm.....2
Sept. 1—Twelfth, Lashed to the Rocks.....2
Aug. 25—Eleventh, The Burning Den.....2
Aug. 16—Tenth, Victims of the Sea.....2
Aug. 11—Ninth, The House of a Thousand Tortures....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News 1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Combat (Anita Stewart).....5
The Black Gate (Earle Williams).....5
A Fighting Colleen (Bessie Love).....5
In Honor's Web (Harry T. Morey).....5
The Winchester Woman (Alice Joyce).....5
The Gray Towers Mystery (Gladys Leslie).....5
The Wreck (Anita Stewart).....5
Over the Garden Wall (Bessie Love).....5
The Bramble Bush (Corinne Griffith).....5
The Girl Woman (Gladys Leslie).....5
Shadows of the Past (Anita Stewart).....5

VITAGRAPH SPECIALS

The Climbers (Corinne Griffith).....6
The Wolf (Earle Williams).....6
The Gamblers (Harry T. Morey).....6
Daring Hearts (Bushman-Bayne).....6

BIG V SPECIAL COMEDIES

Squabs and Squabbles (James Aubrey).....2
Mates and Models (James Aubrey).....2
Vamps and Variety (Montgomery and Rock).....2
Yaps and Yokels (James Aubrey).....2
Zip and Zest (Montgomery and Rock).....2

LARRY SEMON COMEDIES

Dull Care 2
The Simple Life.....2
His Home, Sweet Home.....2
The Star Boarder.....2

O. HENRY (TWO REELERS)

The Guardian of the Accolade (Agnes Ayers).....2
A Ghost of a Chance (Earle-Ayers).....2
Shocks of Doom (Earle-Ayers).....2
The Buried Treasure (Earle-Ayers).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2
Toad Allen's Elopement (Nell Shipman).....2
The Canyon Hold-Up (Al. Jennings).....2

SMASHING BARRIERS (Serial)

(Fifteen two-reel episodes featuring Willian Duncan)
Fifteenth, The Human Chain.....2
Fourteenth, Trapped Like Rats.....2
Thirteenth, The Deadfall.....2
Twelfth, Explosive Bullets.....2
Eleventh, The Den of Deviltry.....2
Tenth, Overpowered 2
Ninth, The Dynamite Tree.....2
Eighth, The Murder Car.....2
Seventh, The Fatal Flight.....2
Sixth, Downward to Doom.....2
Fifth, The Living Grave.....2
Fourth, The Deed of a Devil.....2
Third, The Tree Hut of Torture.....2
Second, The Plunge of Death.....2
First, The Test of Courage.....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)
Fifteenth, Fate's Verdict.....2
Fourteenth, The Hut of Disaster.....2
Thirteenth, The River of Dread.....2
Twelfth, The Rushing Horror.....2
Eleventh, In the Ocean's Grip.....2
Tenth, The Flaming Sacrifice.....2
Ninth, Prisoner of the Deep.....2

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Souls Redeemed .....

WESTERN IMPORT COMPANY

(At State Right Exchanges)
Mickey (Mabel Normand).....

WORLD FILM EXCHANGES

Nov. 24—The Poison Pen (June Elvidge).....5
Nov. 17—Dad's Girl (Jackie Saunders).....5
Nov. 10—The Steel King (Montagu Love).....5
Nov. 3—Me and Captain Kidd (Evelyn Greeley).....5
Oct. 27—Arizona Catclaw (Edythe Sterling).....5
Oct. 20—The Black Circle (Creighton Hale).....5
Oct. 13—Woman of Lies (June Elvidge).....5
Oct. 6—The Oakdale Affair (Evelyn Greeley).....5
Sept. 29—Miss Crusoe (Virginia Hammond).....5
Sept. 22—Where Bonds are Loosed (Dixie Lee).....5
Sept. 15—Forest Rivals (Arthur Ashley).....5
Sept. 8—His Father's Wife (June Elvidge).....5
Sept. 1—The Battler (Metcalf-Hammond).....5
Aug. 25—The Clouded Name (John Lowell).....5
Aug. 18—The Girl Alaska (Lottie Kruse).....5
Aug. 11—The Praise Agent (Ashley-Green).....5
Aug. 4—Coax Me (June Elvidge).....5
July 28—Bringing Up Betty (Evelyn Greeley).....5
July 21—A Broadway Saint (Montague Love).....5
July 14—Dust of Desire (Ruby De Remer).....5
July 7—The American Way (Ashley-Green).....5
June 30—Home Wanted (Madge Evans).....5

SPECIALS

Mar. 16—The Better 'Ole.....5
Feb. 10—What Shall We Do With Him?.....5

UNITED PICTURE THEATRES

Aug. 5—A Man's Fight (Dustin Farnum).....5
June 29—The Woman Under Oath (Florence Reed)....5
June 8—Playthings of Passion (Kitty Gordon).....5
Apr. 13—Her Code of Honor (Florence Reed).....5
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....6

PRIZMA

Model Girls (The Apache Trail).....1
Glacier Park (Kiddies—Old Faithful).....1
Everywhere with Prizma (Hawaii-Trout).....1
China (Skyland-Birds and Flowers).....1
Volcano—Kilauea's (Alaska Revelations).....1

NEW REELS

Tuesdays and Saturdays—Kinograms.....1

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....
The Bank (Charlie Chaplin).....
Police (Charlie Chaplin).....
Shanghaied (Charlie Chaplin).....
A Night in the Show (Charlie Chaplin).....
Behind the Lines in Italy.....
Conquered Hearts .....

MISCELLANEOUS

The Ghost of Slumber Mountain.....1
Little Orphant Annie.....5
The Master Mystery (Houdini Serial).....2

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

PRODUCTION has been begun of the story of the Far East in which Earle Williams is playing under the direction of Chester Bennett, and the new stage is entirely occupied with some splendid Japanese sets. The working title of the picture is "Somewhere East of Suez."

Director David Smith has completed "Pegeen," latest Bessie Love feature, and is taking a semi-vacation by searching for new screen material for his star.

After having taken a brief rest, Larry Semon is directing and playing the principal role in a new comedy, the title of which has not been selected.

Water stuff for the eighth episode of "Smashing Barriers" was filmed by William Duncan during the week in which besides the barriers, a practically new limousine was smashed.

The third episode of the "Secret Service Serial," in which Antonio Moreno plays the leading role, is being completed with the taking of scenes on a mountain location.

Under the direction of Noel Smith, Jimmy Aubrey, Babe Hardy and Jack Smith are half-way through the second of their tenement house comedies, and it is expected it will be completed within a week.

Harry Mann has finished the first of his "Simple Harry" series of two-reel comedies, and the second is being begun.

Fox Studio Doings

PRODUCTION by four dramatic units has been underway during the week at the William Fox studios, and vehicles for Albert Ray and Elinor Fair, Madlaine Traverse and Gladys Brockwell are being prepared for their first scenes.



Bertram Bracken, who directed National's "The Confesion"



Statuesque Madleine Traverse, star in the Fox production of "The Splendid Sin" explaining the camera's mysteries to Jonathan and Frank, the two sons of Secretary of the Navy Daniels

Frank Beal is finishing the direction of "The Devil's Riddle," with Gladys Brockwell, and soon will begin production of a light drama featuring the Ray-Fair combination.

A story by H. H. Van Loan called "The Last Night," in which she plays five different characters, will be Miss Brockwell's next production. It is a drama of Parisian society based on the period before the war.

With Madlaine Traverse as the star, Scott Dunlap, who has completed a series of successful comedy-dramas with Albert Ray and Elinor Fair, will begin production of a South Sea Island story. Both the director and his star, it is said, have a bigger theme than anything either of them has undertaken previously.

Peggy Hyland is nearing the final scenes of "A Girl in Bohemia," which Howard M. Mitchell is directing. Her next story has not been selected.

Production of William Fox Sunshine Comedies, of which Hampton Del Ruth is supervising director, continues with the same organizations at work on two-reel subjects. The first to be completed of these will be the beach story being staged by Director Edward Cline.

At the Ince Plant

SPECTACULAR scenes of a session of soldiers and workmen at the Russian duma, were staged by Director Fred Niblo for the big production of "Americanism vs. Bolshevism." An exact replica of the Chamber at Petrograd was constructed, and seven hundred extras were employed.

Charles Ray has begun work under the direction of Jerome Storm, of a new story, "Paris Green," written by Julien Josephson. The story concerns the adventures of a young man in Paris during the war.

Final scenes have been made of the special Hobart Bosworth feature, "Behind the Door," which is being directed by Irvin Willat. A water explosion was among the last to be made, and more or less damage to properties and other studio furnishings was caused by an overcharge of black powder.

Douglas MacLean and Doris May, Ince co-stars, are half-way in their production of "Mary's Ankle," under the direction of Lloyd Ingraham.

The latest Enid Bennett feature has been begun at Culver City under the direction of Fred Niblo. It is from a story by C. Gardner Sullivan, entitled "The Woman in the Suitcase."

About Metro Players

HAVING completed practically at the same time their principal productions, "Lombardi, Ltd.," "Fair and Warmer" and "Please Get Married," the Metro studios have put underway a new series of vehicles for Bert Lytell, May Allison and Viola Dana, and the all-star casts which will be engaged in the filming of Drury Lane melodramas.

Production is about to be begun on "The Walk-Offs," the fourth Oliver Morosco stage success bought by Metro, as a feature in which May Allison will star. It is to be directed by Herbert Blache from the play by the Hattons, adapted for the screen by June Mathis and A. P. Younger. Darrell Foss has been engaged for Miss Allison's support.

The next Viola Dana vehicle is to be "The Willow Tree," a Japanese fantasy which will be directed by Henry Otto.

Production is well on its way of the Drury Lane melodrama, "The Best of Luck," which is being made for Screen Classics under the direction of Ray Smallwood, with Kathryn Adams prominent in the all-star cast.

The original story by Finis Fox, "Should a Woman Tell," also was placed under production, the first scenes having been made this week.

Jack Dillon is directing Bert Lytell in "The Right-of-Way," the famous story of the Canadian Northwest by Sir Gilbert Parker.

Because of the necessity for experimentation with storm effects being carried out by Director John Ince, Cameraman Sol Polito and Technical Director Amos Myers, the opening scenes of "Tess of the D'Urbervilles," the noted drama by Thomas Hardy, has been postponed.

Universal Newsettes

SEVERAL feature productions are nearing completion, and new features have been placed underway during the week at Universal City. Priscilla Dean has begun work on "The Virgin of Stamboul," under the direction of Tod Browning. The story is by H. H. Van Loan, and the script by William Parker.

Dorothy Phillips, star in "Ambition," has returned from location at Pleasanton, near San Francisco, Cal., with her director, Allen Holubar.

Closing scenes for "The Beach Comber," Elmo Lincoln's photodrama of Central America, are being filmed at Laguna Beach near Los Angeles. The production is being directed by Rex Ingram.

Tsuru Aoki will finish filming "The Breath of the Gods" this week, and

(*Continued on page 2882*)



Alice Brady is starred in "Sinners" her first Realart production



Three tense moments from the Jewell-Universal production, "Blind Husbands," starring Eric Von Stroheim, who is also author and director of the feautre

will shortly after begin production on a feature tentatively called "The Yellow Orchid." Rollin S. Sturgeon is directing.

Al Santell is well started on a Universal comedy called "Hot Tamale."

The exclusive residential section of Pasadena is being used for scenes of "The Pointing Finger," Mary MacLaren's latest production being directed by Eddie Jull.

The fourth episode of "The Lion Man," a serial filmed from "The Strange Case of Cavendish," has been completed with Kathleen O'Connor and Jack Perrin starring.

Cast for "The Pedlar of Lies" is very nearly completed. The story was written by Henry C. Rowland. Frank Mayo portrays the title role, while Ora Carew plays opposite him. Ray Ripley and Dagmar Godowsky have prominent roles. William C. Dowlan is the director.

Director Norman Dawn has returned from the cattle country where the stampede scenes for "Lasca" were made. A few more interior scenes will see the picture completed. The featured players are Frank Mayo, Edith Roberts and Veola Harty.

Florence Turner has finished her latest Universal comedy, "The Health Farm," in which she is assisted by Hal Wilson and Lester Marsh.

Eddie Lyons and Lee Moran have finished "Small Town Stuff," and are ready to start on a new mirth-provoker being written by C. B. Hoadley.

Francelia Billington, Barney Sherry and Gloria Hope will have the leading roles in "The Day She Paid," a forthcoming Universal feature based on a magazine story by Fanny Hurst.



Anita Stewart in a moment from the First National feature "Her Kingdom of Dreams"

Here and There

WORD from Steamboat Springs, Colo., reflects recent activities of the Art-O-Graf Studio at that place under the supervision of Otis B. Thayer, president and director of the company. The company is completing its picture, "The Last of the Open Range" and Mr. Thayer soon will leave for Chicago with the finished film. First prints of the company's initial production of "The Wolves in Wall Street" has been shipped to its Eastern distributors after having received favorable comment at a preview. On the return of Mr. Thayer from the East work will be begun on a thirty-two reel serial.

The latest Mitchell Lewis production, for which five weeks were spent on location in Oregon and the California mountains, has been completed, and has been given the name of "The Last of His People." It was directed by Robert Bradbury, and in it Lewis portrays the character of a chief of a vanished tribe. Catherine Van Buren is his leading woman.

Production of a new series of Holly Comedies in which Sid Smith will be starred under the direction of Robert P. Kerr, has been begun at the new Bull's Eye Studio at Santa Monica Boulevard. The pictures which will be based on comedy situations rather than slapstick effects, will be in one-reel releases begun November 1, and will form a series of twenty-six.

Gale Henry has begun a new series of two-reel comedies, the first of which has been given a Metropolitan location especially adapted, it is said, to her elongated form of humor.

Twenty art titles representing forty actual working days have been made for the "Sunset-Burrud Legends of the Wilderness," which are being filmed in the Northwest and Canadian Rockies, by L. J. Burrud for the Bull's Eye program. The titles were painted by Herbert V. B. Acker, and are said to be among the finest of their kind. The first of the releases will be the "Lake of Living Waters," in which Crater Lake, Oregon, was filmed.

Two notable stage successes have been secured as a result of the amalgamation of interests of the Shuberts, Selwyn and Al H. Woods with the Goldwyn organization. These are "The Woman in Room Thirteen" and "Roads of Destiny," both of which will be screened with Pauline Frederick in the star role.

"Roads of Destiny" was written by Channing Pollock from the story by O. Henry, while "The Woman in Room Thirteen" is by Percival Wilde, Max Marcin and Samuel Shipman.

Director Victor Schertzinger, his star, Mabel Normand, and their company, have gone on location to Victorville for the first scenes of the new Mabel Normand vehicle started this week.

Another company on location is that which is making "The Street Called Straight" from the story by Basil King, of which direction is by Wallace Worsley.

Pauline Fredericks is well into the scenes of her new picture being directed by William Parke, the name of which has not been selected.

Director Clarence Badger is filming another of the Billy Fortune stories by William R. Lighton with Will Rogers.

Eugene Mullen, formerly scenario editor at Universal City, has joined the Goldwyn editorial staff, and will cooperate with Thompson Buchanan under the supervision of J. G. Hawks.

Exterior scenes of shipping episodes are being made by T. Hayes Hunter directing the Eminent Authors' Production of Rupert Hughes' story, "The Cup of Fury." The company is at San Pedro, where a big explosion will be staged. Helene Chadwick and Rockcliffe Fellows are the leading players with Florence Deshon and Herbert Standing prominent in the cast.

With six companies working at top speed and arrangements made for a seventh, which will begin production upon the arrival from the East of a new director, the National studios are buzzing with activity. Under the direction of Bertram Bracken, an all-star cast, headed by Francis McDonald, is at work in "The Kentucky Colonel," the story by Opie Reid, which was adapted for the screen by Franklyn Hall, head of the scenario department.

The present vehicle for Billie Rhodes, upon which production is well underway, is "Hearts and Masks," which is being directed by William Seiter from Mildred Considine's screen adaptation of Harold MacGrath's novel. Negotiations for the right to a big Broadway success are being made by William Parsons, president of the company, for Miss Rhodes' next production, while a story for an all-star cast with Francis McDonald, also is being arranged for.

Ann Little and Jack Hoxey, co-starring in "Lightning Bryce," are making final scenes of the eighth episode under the direction of Paul Hurst.

Harry Edwards is directing Eddie Flanagan and Neely Edwards in "The Hall Room Boy" Comedies, while Mark Goldaine has charge of production of the new Capitol Comedies, with "Smiling" Billy Parsons featured.

Harry Edwards, directing Eddie Flanagan and Neely Edwards in "The Hall Room Boys" series of two-reel comedies, has started upon the eighth story of the scheduled twenty-six.



June Mathis, "ace" of the Metro scenario staff

Simplex

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OCTOBER 11, 1919

Motion Picture News

Reg. U. S. Patent Office



"Motion Picture News" in its new and improved form is attracting favorable attention from every exhibitor in New Orleans." J. Eugene Pearce, general manager of five theatres, thinks it "the best he ever saw and fills every requirement."

Others who think likewise and express it just as forcibly include Publicity Director Grandjean, of Saenger Amusement Company, and A. Harrison, Jr., president and general manager of the Harcel Film Company, Inc. The latter said: "If all producers would follow where Motion Picture News leads it would be a whole lot better for all of us."

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Entered as Second Class Matter, October 1, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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Motion Picture News

VOLUME XX
NUMBER 16

OCTOBER 11
1 9 1 9

Down—But Not Out

¶ Motion Picture News comes to its readers this week with a manner that is in a way an apology.

Due to the unsettled conditions in the printing trade in New York and the shifting currents of labor talk, all publications printed in the metropolitan district several days ago definitely abandoned all hope of issuing their regular editions this week—and possibly for some weeks to come.

The situation is unprecedented.

Naturally, it caused Motion Picture News considerable concern to face the prospect of an abrupt break in its service to exhibitors and the industry at large. The film industry is built on last minute service; it requires and demands a continuous and uninterrupted dissemination of news and service information.

The exhibitor who is not kept posted on the latest releases, through services and Plan Book aid, who does not receive the last minute news, is thrown in the dark. The manufacturer who is unable to make known his plans for coming productions is seriously handicapped.

The moment is an emergency one; the present edition of Motion Picture News is an emergency issue. Every possible effort has been made to prepare and print as many pages of news, reviews and Plan Book service as could be issued before the strike conditons tied our hands completely.

Only such advertising is carried as came to us already printed and in shape for binding.

¶ For Motion Picture News as it comes to you, therefore, we tender an apology. Its slim size, its lack of the all-around complete service that Motion Picture News usually brings to its readers, are sincerely regretted.

But we have done our best. And we offer you—with the little amount of pride to which we are justified—our best possible effort under the circumstances to serve you.

It is a situation such as the present that emphasizes the value of the "all-around" trade paper in the motion picture field.

The current issue of Motion Picture News presents fully as much value as was once considered entirely sufficient for a picture trade paper. Even more—in so far as The Complete Plan Book is concerned.

Think back a few years. And then glance at this issue of Motion Picture News. There is little difference between the copy before you and the accepted trade paper before Motion Picture News showed the way to "all-around" complete Service.

What is principally lacking this week?

The Exhibitors Service Bureau—a Motion Picture News innovation—and to-day the most popular visitor that comes to the box-offices of the country.

Then there are the breezy feature articles discussing problems of the field; the projection service, with its needed technical information; the Music Cue service; the Exhibitors Own Box-Office Reports; the "Fiction Mart," with its valuable aid to the producer; the Special Service Sections; the territorail sub-editions, The Central States and The West Coast.

So we ask you, as you go over the pages of this slim issue, to consider the strides the picture trade press has taken in a few short years and the part that Motion Picture News has played in this advancement by living true to the slogan—"First—at all times. First in evey test and first *by* every test."



Time Flies

Got to talk fast these days.

Must say a lot in a few words.

Here's another one on Paramount-Artcraft policies.

Production policy this time.

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From the exhibitor must come the cost of these productions, plus a reasonable profit.

From the public the exhibitor must collect HIS costs also plus a reasonable profit.

And the public is WILLING, EAGER to pay real money to see REAL pictures.

Finally the public is rapidly approaching the point where it won't pay a plugged nickel to see poor pictures.

That's the whole story of Paramount-Artcraft production policy.

It's the history of the past. The promise of the future.

Better pictures at better prices.

Augmented attendance at increased admissions.

AND a satisfied, SUPPORTING patronage.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

TRADE MARK ARTCRAFT PICTURES



The double suspicion

THOS. H. INCE
PRESENTS

CHARLES RAY

in

"The EGG CRATE WALLOP"

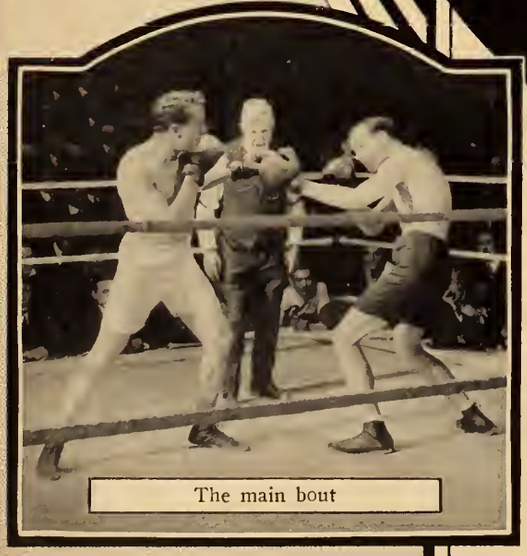
by Julien Josephson
Photographed by Chester Lyons
Supervised by Thos. H. Ince
Directed by JEROME STORM
A Paramount-Artcraft Picture



Dreams of the future



Ready for the wallop



The main bout



"Now go in, and win!"

"THE best young actor on the screen" (N.Y. Tribune) is "as enjoyable as ever. Always delightful" (N.Y. Times) in a comedy that "carries a heavy punch" (N. Y. World), with "one of the most thrilling film bouts that ever turned a staid motion picture audience into fight fans" (N.Y. Sun)

Charles Ray scores again! Line forms on the right! S.R.O. with this one! Book it and go to it!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



Who? Why? When? How?

BAFFLING, thrilling, filled with suspense, and yet a story with a plentiful amount of humor and a strong love interest, "The Teeth of the Tiger" makes an ideal picture story with every known sort of appeal in it.

Played by a remarkable cast of artists including David Powell, Marguerite Courtot, Myrtle Stedman, William Riley Hatch, Templar Saxe, Joseph Herbert, Charles Gerard and others.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

ADOLPH ZUKOR "THE TEETH OF THE TIGER" PRESENTS

TEETH OF THE TIGER

Directed by **CHET WITHEY.** *Story by* Maurice Leblanc. *Scenario by* Roy Sommerville.

An Arsene Lupin Story

A Paramount-Artcraft Picture



"The TEETH OF THE TIGER"

And There's the Evidence!

AS good as a confession of the murder - and yet - there's a flaw in it somewhere. Who's the murderer then - if not the rich man's widow and her accomplice lover? His ward, who inherits? Paul Sernine, who inherits also? Or might it not have been Arsene Lupin himself?

Here's the greatest mystery picture ever filmed - filled with breath-taking suspense, thrilling climaxes and constant inspiration toward guessing the wrong answer. It'll hold your audiences spell-bound!

They're Looking for Mystery!

THE most successful stage plays of the season are murder mystery plays. For some reason it's the popular fancy to crowd to the doors the melodramatic mystery shows.

Well then - here's where they crowd *your* doors! For there never was a better murder - detective - mystery - melodrama than this great Arsene Lupin story. It'll keep your audiences thrilled to the highest pitch of excitement till the very end.

And they'll go and tell their friends not to miss it for love or money.



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



Paramount-Post Nature Pictures

Produced by
Post Pictures Corporation, New York

The playground of the eyes!

The ultimate in scenic pictures. The de-luxe presentation of pictorial beauty.

Never before equaled—impossible to surpass.

One reel every two weeks throughout the new season.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



PARAMOUNT-BRIGGS COMEDIES

Clare A. Briggs
originator, author and
supervising director

"When a feller needs a friend"

PARAMOUNT-BRIGGS COMEDIES are the best friends the public and the exhibitor could ever have.

Clare A. Briggs has turned his world-appealing cartoons into real-life comedies of the days of real sport. Their appeal is unlimited—father, mother, sister and the boys will find equal and unqualified delight in them.

Here's a gold-mine for exhibitors. A one-reel comedy each week, throughout the new season. See your exchange about bookings now!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Live News from the Producers

Pathe Gets Edgar Lewis Output

Will Release Specials of Red-Blooded Character

EDGAR LEWIS, far-famed for his creation of red-blooded, vigorous dramas, with human heart interest, has been added to the rapidly growing list of noted Pathe producers. As head of the Edgar Lewis Productions, Inc., Mr. Lewis has contracted to produce for Pathe a minimum of four big special features a year,—as in "The Barrier," "The Bar Sinister" and "The Sign Invincible." Mr. Lewis will depend largely on a smashing story, and a highly competent cast of players to make his productions noteworthy.

Associated with Mr. Lewis in the formation of his own company, is Harry Cahane, who is also interested in the Albert Capellani and Edwin Carewe organizations.

The announcement coming from Pathe this week regarding the signing of its contract with Mr. Lewis, sets at rest all rumors to the effect that the director was to be aligned with any other distributing concern.

Mr. Lewis will signalize his entrance into the big Pathe family with a production of Andrew Soutar's novel. "Other Men's Shoes." This is the type of outdoor story that Mr. Lewis has come to be associated with.

The producer only recently returned from Japan, where he went to collect numerous shots of pictorial splendor which he will use in a production he has contemplated for some months.

At present, Mr. Lewis is engaged in selecting his cast for "Other Men's Shoes." He has completed all production details, and will direct the interior for the new feature in the Solax Studio. Great care is being exercised for Mr. Lewis in the selection of his players, for without a highly competent cast it would be most difficult to make the finest type of production from "Other Men's Shoes," which is a tense, dramatic recital full of human nature.

Mr. Lewis is one of the pioneers of the motion picture industry, and has been actor and director almost from the inception of the cinema in this country.

Mr. Lewis is considered a distinct asset to the Pathe feature producers' list. Among the pictures which he has turned out are "Northern Lights," "The Fires of Johannis," "Those Who Toil," "The Light at Dusk," "The Barrier," "The Bar Sinister," "The Sign Invincible" and "Calibre 38."

Paul Brunet, vice-president and general manager of Pathe, is most enthusiastic over the signing of Mr. Lewis. "The exhibitor is the man who led me to bring Mr. Lewis into the Pathe fold," said Mr. Brunet after the signing of the contract. Never in his career has Mr. Lewis made a picture that was not a big box office winner. That is because he makes pictures the public wants—pictures with a story, a touch that reaches the heart, and one that brings a smile to wipe away each tear.

"Since I first saw 'The Barrier' I have wished that Edgar Lewis could produce for Pathe. Now that my wishes have been fulfilled, I am certain that Pathe will have other 'Barriers' to give exhibitors."



Harry Levey, manager Universal's Industrial Dept., talking over the script with Walter Coyle Clare Collings, and Harry Fraser

Pictures Not Affected by Unrest

Larger Robertson-Cole Bookings Would So Indicate

WITH the theatrical season fairly begun and the early Autumn motion picture releases under way the outstanding fact, according to an official of Robertson-Cole Company, is that whatever else may be affected by the general unrest and the strike condition, the motion picture industry has not been injured in the slightest. In fact, a decided increase in business is reported from all sections of the country, and it would seem that with all the turmoil people are turning to the motion picture as the favorite means of enjoyment and relaxation.

Realizing the unusual conditions of this Autumn, this official of the Robertson-Cole organization undertook a month ago to obtain the best available information on the situation throughout the country. The reports which are now coming in rapidly all showed increased bookings for the Robertson-Cole offerings distributed by Exhibitors'-Mutual, and established the significant fact that exhibitors have met with an astonishing increase in the number of motion picture patrons.

"Right in many of the strike centers the largest gains in percentage of attendance have been shown," said the official who made the investigation, "and it is evident that under present conditions people under mental stress will turn to the theatre, and particularly to the motion picture theatre, for the necessary diversion. The establishing of this fact should be hailed with the greatest satisfaction by every one in the industry, for it indicates that we will probably be spared much of the distress which prevailing industrial conditions will create for others.

"It was the belief of Robertson-Cole that this situation would prevail in the industry, that despite all else motion pictures would continue in great popular favor. We arranged our Fall and early Winter campaign of pictures to be distributed by Exhibitors-Mutual on that basis; but, of course, that was no guarantee that we were right, so we very naturally kept the necessary lines out to gauge the situation when the normal theatrical situation got under way.

"We have at all times followed the policy of keeping in close touch with the exhibitors, and in addition to the regular sources our traveling representatives have been active in meeting them and in obtaining definite information of conditions in each locality. This, of course, enabled us to get a quick and still comprehensive understanding of the situation when it was required. That understanding is highly gratifying to Robertson-Cole, and should be to all in the business.

"The information we have received brings a warm endorsement of the high character of the offerings thus far released. We announced that every picture released would have to meet a certain high standard, and failure to meet that standard would mean that a production would not go on the market from the office of Robertson-Cole.

"I do not think producers should believe that the general increase in bookings and business in the houses should be taken to mean that the public is looking for entertainment and will take anything.



Wm. Desmond, star of "The Blue Bandanna," a Robertson-Cole feature

Katterjohn Comes East on Big Picture

Monte M. Katterjohn has been called suddenly to New York, where he will conclude final arrangements with a group of Eastern financiers for the filming of his big Alaskan play, based on his book, "Hearts of the Stampede."

It is Katterjohn's intention to make this production the real living epic of the far northland—an historical pageant of stampede days. He states that "Hearts of the Stampede" will be much more elaborate than either of his former Alaskan screen plays, "The Flame of the Yukon" or "Carmen of the Klondike."

More than $250,000 will be expended on the production. Within twelve hours after receiving a wire to come to New York and make final arrangements for producing the Alaskan spectacle, Katterjohn had disposed of his interests in "Love, Honor and Obey" and the Katterjohn productions to Harry Garson, who also manages the Clara Kimball Young pictures, and was en route for the Eastern metropolis.

Initial Paramount Al St. John Comedy

The first of the Paramount-Al St. John Comedies, "Speed," is nearing completion at the St. John Studio at Glendale, Cal., it was learned at the offices of the Famous Players-Lasky Corporation. "Speed" is written and personally directed by Mr. St. John who is said to be, under his new contract, one of the highest salaried comedians on the screen today.

An Alice Joyce Release

Alice Joyce, who has not been seen on the screen since the release of "The Spark Divine" several weeks ago, has the title role in "The Winchester Woman," soon to be released by Vitagraph.



D. W. Griffith and two moments in "Broken Blossoms," distributed by United artists

Priscilla Dean on Big Feature

"Beautiful Beggar" Is First Under New "U" Contract

THE big event of the week at Universal City was the start of Priscilla Dean on the first special production on her new Universal contract.

"The Beautiful Beggar" is the title of the eight-reel feature which marks the return of this well-known star to the screen after an absence of six months. The story was written by H. H. Van Loan, and is under the direction of Tod Browning.

"The Beautiful Beggar" will cost over $250,000 to film, it is announced. The entire action of the picture takes place in Turkey, and the Universal technical department has constructed a number of colossal street sets and mosques for the production. Miss Dean's supporting cast includes Wheeler Oakman, Wallace Beery, E. A. Warren and Ed Burns.

Monroe Salisbury's new production, "The Phantom Melody," is well under way under the direction of Douglas Gerrard. Both the story and scenario were written by F. McGrew Willis. An exceptional cast is seen in this new Universal subject, and includes Barney Sherry, Ray Gallagher, Charles West, Jean Calhoun, Joe Ray and Milton Markwell.

Adapted from the noted poem from the pen of Frank Duprez, by Percy Heath, the film version of "Lasca" has been completed under the direction of Norman Dawn. Frank Mayo and Edith Roberts have the leading roles.

This week also marked the completion of the new Elmo Lincoln feature, "The Beach Comber," under the direction of Rex Ingram. It was written by J. G. Hawks, author of many William S. Hart stories.

Eric Stroheim's newest production, "The Woman in the Plot," is well under way with an all-star cast, including Sam DeGrasse, Clyde Fillmore, Una Trevelun Maude George, Leo White and Mae Busch.

Dorothy Phillips and her director, Allen Holubar, have been doing some creditable work on their latest feature, "Ambition," which was written by Holubar in collaboration with Olga Linek Scholl.

Holubar has surrounded Miss Phillips with a cast including Robert Andersen, Rudolf Valentino, Elinor Field, Emily Chichester, Mary Wise, William Ellingford, Mrs. Margaret Mann and William von Hardenburg.

Tsuru Aoki (Mrs. Hayakawa) is in the middle of her first Universal feature, "The Breath of the Gods," by Randall Parrish. Rollin Sturgeon is directing.

The Harry Carey company, under the direction of Jack Ford, is still in Victorville, Cal., filming scenes for "The Gift of the Desert." Winifred Westover plays opposite Carey, with J. Farrell McDonald, Joe Harris, Ted Brook and Charles LeMoyne in the supporting cast.

Several scenes for "The Pointing Finger," Mary MacLaren's newest vehicle, were filmed in the famous Wrigley mansion in Pasadena, California's city of millionaires. David Butler is again seen opposite Miss MacLaren.

"The Lion Man" serial, starring Kathleen O'Connor and Jack Perrin, is now in the fifth episode, under the direction of Al Russell. Universal has engaged a stroing cast for this serial, the principal players being Barney Sherry, Robert Walker, Henry Barrows, Gertrude Astor, James Farley, Phil Gastrock, Leonard Clapham and Slim Pagett.

Print Strike Will Not Affect Hodkinson

No exhibitors of the productions released through the W. W. Hodkinson organization will be inconvenienced or deprived of any printed accessories by the strike of New York printers, should the strike develop as now seems likely. Since the first reports of a strike the supply department and the publicity department of the Hodkinson organization, which produce the accessories and printed press sheets and exploitation aids for pictures, have been at work to get complete lines of accessories made and shipped before the inauguration of the strike.

With the strike now at hand announcement is made to exhibitors that accessories on all the productions released by the W. W. Hodkinson Corporation up and well into December have been completed and sent to the branches.

Pathe Acquires Juanita Hansen, Serial Star

Juanita Hansen, popular leading woman who has long been favorably identified with serial productions, will be starred in a "continued-next-week" photo-drama to be known as "The Red Snows," the first of a series of productions with Miss Hansen in the leading feminine roles, to be published through Pathe, and for which final negotiations were closed through Don Meaney, representing the coast star, and who has been in New York several days.

Miss Hansen, who is at present engaged in serial work, will not finish until late in December. Exteriors for "The Red Snows," which are to be made in the Maine woods, will commence operation about the first of January.

Ince Cutting Picture "Americanism"

Thomas H. Ince is now supervising the cutting and editing of his big new special production, "Americanism," which has just been completed under the direction of Fred Niblo, and which will be released on the Paramount-Artcraft schedule.



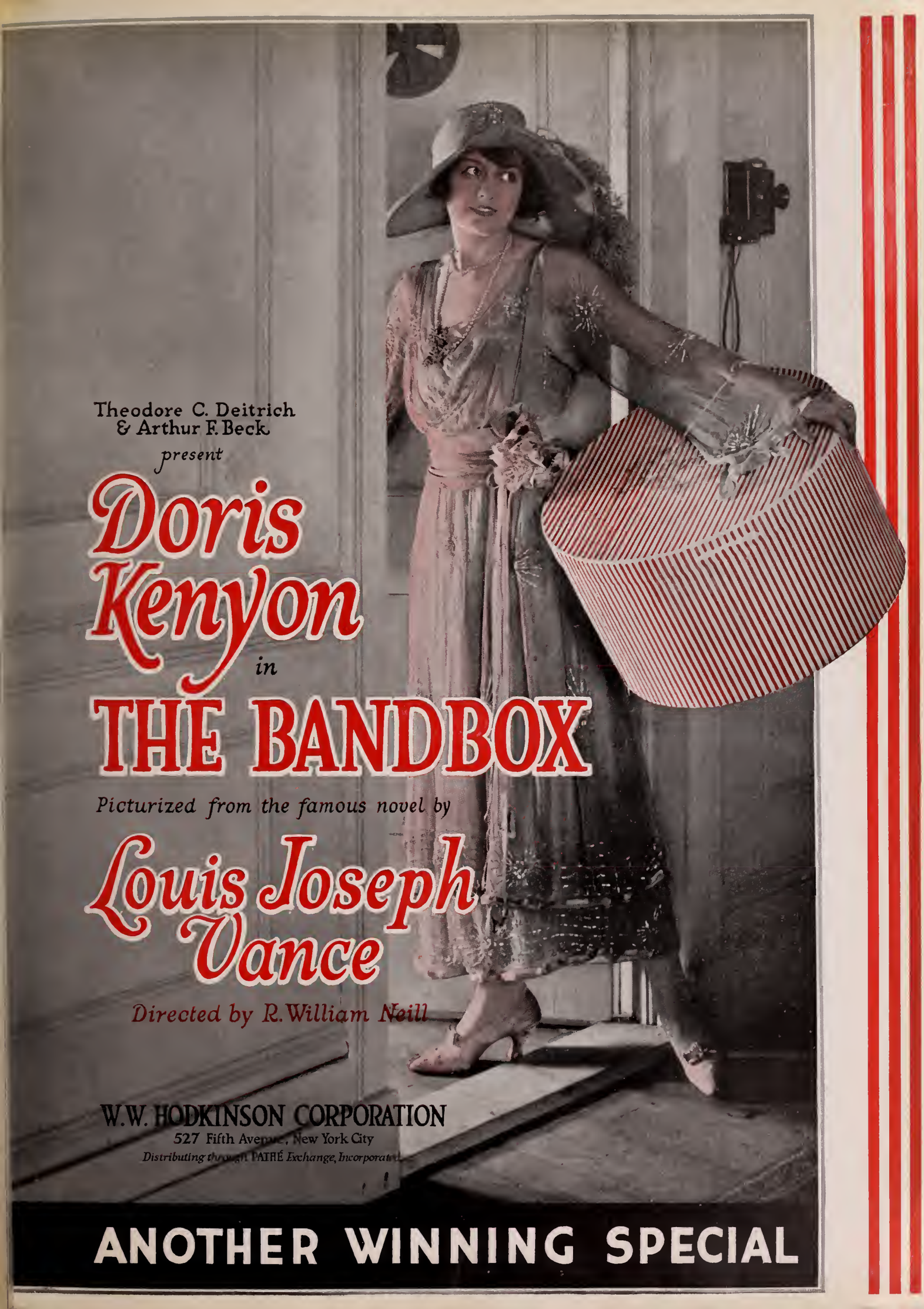
Lila Lee and Wanda Hawley look their prettiest as they are being cartooned by Los Angeles newspaper men at the Lasky studio

Bosworth to Direct "The Oath" Next

Hobart Bosworth has just completed work on the big Thomas H. Ince production for Paramount-Artcraft, "Behind the Door," which is based on the story by Gouverneur Morris and was produced under the direction of Irvin Willat, and starts this week on a new picture from a story by Luther Reed, a well-known writer on the Ince scenario staff. The title of the production is "The Oath."

Jack Norworth's Serial

Rapid progress on the early episodes of the Wharton serial, "The Crooked Dagger," starring Jack Norworth, is reported by Frederick Chapin of the Scenario Department of Pathe Exchange, Inc., who returned yesterday after ten days' supervision work at the Wharton Studio in Ithaca, N. Y. The scenario was written by Mr. Chapin and the serial is to be released by Pathe.


Theodore C. Deitrich
& Arthur F. Beck
present
Doris Kenyon
in
THE BANDBOX
Picturized from the famous novel by
Louis Joseph Vance
Directed by R. William Neill
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
ANOTHER WINNING SPECIAL

The Mastery of a Powerful Author:
LOUIS JOSEPH VANCE





Louis Joseph Vance is the world's foremost author of adventurous mystery-melodrama. "The Lone Wolf," "The Destroying Angel," "The Lone Wolf's Daughter," "False Faces," "Cynthia-of-the-Minute" and, greatest of them all "The Bandbox."

Doris Kenyon—young, beautiful, popular and able. If she had never before done a screen production, this one production, "The Bandbox," would establish her popularity with the screen's millions.

Here are combined the genius of an author and the talents and beauty of a star.

ARCO
PRESS
N Y C

Splendid Direction. A Beautiful Star:
DORIS KENYON



Melodrama, with the right kind of love story, with suspense, action, mystery and tenseness, is *always* popular. Only the most skilled authors, players and directors know *the magic mixture* of the right kind of melodrama.

"The Bandbox" is fast, rushing, thrilling *melodrama at its finest and best.*

A priceless collar of pearls with soft flesh tints like the skin of a beautiful woman. The famous *Cadogan collar.* Smuggled into America—and stolen!



Two swift, mysterious little men—alike to the fraction of an inch; to the twitch of an eye-brow. William H. Iff, the suspect, and Ismay, the thief.

Alison Landis, a beautiful actress and smuggler. Elcanor Searle, a singer and unintentional accomplice—younger and even more beautiful.

Two lovers, a playwright and wealthy idler; a manager. Customs officers; an island hiding-place; baffling, mixed identities.

And two pink and white striped bandboxes containing Parisian creations, in the lining of one of which rested trouble and happiness.









LOUIS JOSEPH VANCE

Deitrich-Beck, Inc., the producing organization, covers the identities of Theodore C. Deitrich and Arthur F. Beck, two young men who determined to make but a few pictures annually, and *to make them very well.*

R. William Neill, with an established reputation for dramatic and directorial power, has doubled his reputation with this one production.

W. W. Hodkinson Corporation, the distributor, can look the exhibitor squarely in the eyes, having established and maintained its reputation with big pictures like this one.

HERE IS THE CAST OF "THE BANDBOX"

ELEANOR SEARLE	DORIS KENYON
BENJAMIN STAFF	ALEXANDER GADEN
WILLIAM H. IFF	WALTER McEWEN
ARBUTHNOT ISMAY	WALTER McEWEN
ALISON LANDIS	GRETCHEN HARTMAN
ARTHUR ARKROYD	EDWARD KEPPLER
MRS. CLOVER	MAGGIE WESTON
EPHRIAM CLOVER	LOGAN PAUL
MARIE	LORRAINE HARDING

Scenario by Roy Somerville

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Blackton's "Moonshine Trail" on Oct. 19

Announcement is made this week from the Pathe office, that the initial feature of the J. Stuart Blackton series, "The Moonshine Trail," will be released as a six-reel subject, heading the program for the week of October 19.

Sylvia Breamer, who has starred in a number of Blackton features, appears with Robert Gordon in the initial Blackton-Pathe release.

A large and well-known cast support Miss Breamer and Mr. Gordon in "The Moonshine Trail." Although the production will not be released for three weeks, the bookings are extremely heavy on the Blackton feature, indicating that showmen are counting upon the past merit of the Commodore's attractions as assurance for other big box office winners.

Women Best Scenario Writers, 'Tis Said

A new field for clever women is offered by the motion picture industry. Stories suitable for the screen are required by all of the studios and high purchase prices are paid for acceptable matter.

In the writing of scenarios women excel, according to Percy Heath, script editor at Universal City. Mr. Heath says that the feminine mind devises more brilliant plots than the male writer and that the work of a trained woman scenarist is usually better than that of a trained male writer.

"The amateur writer," Mr. Heath says, "furnishes the studios with the best material—less stereotyped and frequently brilliant with an absolutely new idea."

Gladys Leslie Starts on New Vitagraph

Vitagraph has completed the cast for Gladys Leslie's next feature which has the working title of "The Marriage of Little Jeanne Sterling." In addition to Miss Leslie it will include James Morrison, Gladden James, Nellie Spaulding, Roy Applegate and Miss Vallie. "The Marriage of Little Jeanne Sterling" is from the magazine story of the same name by Charles Stokes Wayne, and was picturized by Sam Taylor. William J. Humphrey will direct.



A moment from "The Joyous Sin," starring J. Warren Kerrigan; a W. W. Hodkinson feature released through Pathe



A strong scene from "The Lost Battalion," a MacManus feature released through W. H. Productions Co.

"U" City Closed to Visitors

No Longer Is Tourist's Mecca, Gates Closing Because of Disturbing Element

UNIVERSAL CITY is practically closed to visitors now, and these famous studios, once the mecca of all tourists, are difficult of access except to the occasional person of sufficient importance to receive an invitation. Distinguished persons are always welcome at Universal, and the Los Angeles Chamber of Commerce can always arrange for the entertainment of important visitors at the big movie plant. Even then it is not always easy to see the picture in the making, for the directors have hit upon the idea of "boxing in" the sets—that is, building a barricade around the action, excluding all who are not employed in the special picture being filmed.

To the tourist arriving in Los Angeles, the first thought always is, "When can I visit Universal City and see the movies made?"

When the big Universal colony was first opened, visitors were permitted and encouraged, and guides were furnished to show them who was who and what was what in the movies. The idea behind this experiment was principally publicity, as it was believed that persons visiting the vast studios would be so enthralled with the immensity of Universal City that they would spread its praises broadcast.

But the experiment proved a failure, for the vast crowds that came daily interfered with the morals of the studios. For to a movie man pictures are a business, the same as banking is to a banker. The huge number of visitors which came to Universal City were not content to watch the action from a reasonable distance, but would crowd on the scene and distract the attention of the directors and players. Many of them were souvenir hunters, and as a result Universal often noticed a loss of little studio articles, in themselves valueless, but of utmost importance to the particular picture in which they were used.

New Rolin Film Comic Series

One Reelers for Pathe Release Will Feature Harry Pollard; Strong Cast

THE Rolin Film Company, producers of the celebrated Harold Lloyd comedies, will inaugurate a new series of one-reel fun-makers for distribution under the Pathe banner, beginning with the issue of "Start Something."

Harry "Snub" Pollard, who had been one of the leading mirth producers in the support of Harold Lloyd, will have the featured role in the new subjects. Hal Roach, president of the Rolin organization, has surrounded Pollard with a choice aggregation of prominent comedy players, and will continue to provide sure-fire support for the popular "Snub."

In the first comedy, Mildred Davis, who because of her beauty and natural talent, is expected to become a prime favorite among lovers of motion pictures, plays opposite Pollard.

Frederick Ernest Morrison, the mirth-making little Senegambian, who has been in comedies with Fatty Arbuckle, and for sometime has been Marie Osborne's little playmate in her two-reel subjects is also in the cast of Pollard's supporting players. He is called the one bright dark spot—"Sunshine Sammy, Prince of Piekaninnies." And to insure his keeping the services of the dusky-hued young comedian, Mr. Roach has tied him up on contract for the entire series of one reelers.

Jack Allen Making Animal Pictures

Major Jack Allen, famous hunter and naturalist, is now writing, directing and starring in one-reel pictures for Universal dealing with wild animal life. Each picture will show life and habits of one certain species of animal, around which an exciting adventure story will be woven with Major Allen as the leading character.

Nature is a religion to Major Allen, and, although having achieved the reputation of a noted hunter, he never wilfully kills an animal if he can avoid it, but traps them alive to add to his already remarkable collection.

Major Allen, who is fifty-one years of age and has a son still with the American army in France, is in better physical condition than many young fellows twenty years old. He attributes his excellent health and vigor to the fact that he loves and lives with nature. He believes that if the overworked human race would live with nature two months in every year there is no reason why man should not live to attain the age of one hundred.

Big Story Purchased for William Farnum

From the office of Fox Film Corporation comes announcement that William Fox, in his exhaustive search for new material for William Farnum, has secured the motion picture rights to one of Victor Bridge's best works, "The Lady from Longacre."

The title of the novel is slightly misleading as a guide to the character of the story—which is declared to be adapted to use by Mr. Farnum.

An impressive production of "The Lady from Longacre" is being planned by Mr. Fox and the expectation is that it will follow "If I Were King," on which Mr. Farnum is now engaged under the skilful direction of J. Gordon Edwards.

Musical Comedy Star with Fairbanks

Miss Kathleen Clifford has been engaged as Douglas Fairbanks' leading lady in his current picture on the United Artist's program. A very flattering offer was made the little artiste of musical comedy.



A view of the Central theatre on Broadway during the run of "The Last of the Duanes," a Fox production, starring Wm. Farnum



clusive Features presents "The Heart of Texas Ryan," with Tom Mix

Greene on Value of Advertising

With Quality Films It Made Demand for Paramounts

NATIONAL advertising is credited with playing a big part in creating a public demand for better motion pictures, and consequently furthering the distribution of the Paramount-Artcraft product, by Walter E. Greene, Vice-President in Charge of Distribution of the Famous Players-Lasky Corporation, in an article which appears in the current issue of "Pep," the Famous Players-Lasky house organ.

"Not so very long ago we issued an advertisement in which we proudly stated that we were serving 'five thousand satisfied customers' out of a possible total of fifteen thousand theatres in the United tates," says Mr. Greene. "Since that time the aggregate number of theatres in active operation has changed but little and yet a recent analysis made of our business brought to light the fact that during the past eighteen months no less than 11,008 theatres have used either our entire output or some portion of it.

"This clientele represents over two-thirds of the available market and includes practically all of the better-class houses in the country. This tremendous increase in business is ascribable to but one thing, the policy followed by this organization. And when I say policy I mean the policy of quality in production, nationally advertised in such periodicals as the *Saturday Evening Post* and backed by an exchange service which is as near perfect as we have been able to make it.

"The old saw, 'The proof of the pudding is in the eating,' was never more applicable than here. This steady, continued, healthful growth in business has come to us through perfectly natural causes, The public is being continually reminded of the quality of Paramount Artcraft pictures and there is an insistant demand for them which cannot be ignored? HAS not been ignored by the average exhibitors. And we have supplied the demand we have created with the sort of pictures which were calculated to completely satisfy the patrons of the motion picture theatre and thus make the demand for our product a constant one.

"Exhibitors have prospered through the presentation of our pictures and will prosper to an even greater degree in the future than in the past because we are gradually extending our national advertising and our producers are supplying us with better pictures today than ever before, due to our new production policy of allowing directors an unlimited period for the creation of each subject instead of setting a time limit as has been necessary in the past.

"An important factor in the construction of better pictures has been our policy in the matter of production costs. Directors, once they have signified their belief in their ability to turn out a top-notch picture from any given story, are left entirely on their own in in the matter of costs. They are expected simply to return a picture of a quality commensurate with its cost. Their reputation is behind each picture they make.

"We are looking forward with the greatest optimism to by far the most successful year in the history of our business and we know that it will be a prosperity in which the exhibitor will share equally with the producer and the distributor. The motion picture arrived years ago, but since it was first recognized as one of the greatest forces of the times it has progressed steadily and surely until it is now possible to look ahead with perfect certainty to an assured permanent success.

nowmen Argue Henley's "No Star" Statement

Hobart Henley's views on the acy of the star as a factor in box ce successes have started a discus- n among exhibitors from one coast the other. When Mr. Henley re- tly signed a contract to produce r features a year for Pathe, he quoted in an interview as saying t he was going to give the best ures that could be made for the ple reason that he would have no s to interfere with his own ideas proper direction.

Ir. Henley is standing pat, how- r, and refers all who seek enlight- ent on the subject to "The Gay Dog," his production made from . Sidney Drew's adaptation of a Ferber's famous short story. ugh John Cumberland, a Broad- favorite, whose name has been pled with many comedy hits, is ing the title role, he is not starred.

Jniversal Cameraman Has Narrow Escape

cablegram dated September 20 from gapore informed Carl Laemmle, versal's president, that one of his eramen in the Far East came in e contact with a wild tiger and after a fight succeeded in get- free with his life.

ccording to the cable the camera- , W. F. Alder, and Edward nmle's nephew, had made arrange- ts with the Governor of the Prov- to obtain pictures of a tiger hunt. two men with their assistants and cameras were attempting to ob- a close-up of the tiger which had found, but the tiger was a bit wise and scenting danger attacked Alder. The native hunters with spears succeeded in spearing the before it had fatally injured r. Alder received several severe

ddy Sampson to Star n Strand Comedies

ddy Sampson, well-known screen dienne and popular girl of the Angeles film colony, has been se- l by the Southern California Pro- g Company to play leads in id Comedies, presented by Rob- n-Cole through Exhibitors'- tal.

Sees Million Dollar Film Ahead

Rowland, Metro's Head, Tells of Aims of His Company

RICHARD A. ROWLAND, president of Metro and Screen Classics, Inc., promises exhibitors and the picture-going public a precise illustration of the "fewer, bigger and better productions" slogan coined by Metro, with the release of "Lombardi, Ltd.," starring Bert Lytell.

"Director General Karger and Director Jack Conway have achieved perfectly, in this production," said the Metro executive, "exactly what we had in mind when we abandoned program pictures for the 'fewer and better' policy. Our intention is to manufacture and place on the market photoplays derived exclusively from outstanding dramatic and comedy successes of the legitimate stage, and from novels by celebrated authors which by their story merit and power have become household books.

"In the former category is 'Lombardi, Ltd.' It is a picturization of the smart comedy of modes of that title by Frederick and Fanny Hatton, which was produced in New York and later throughout this country and Canada by Oliver Morosco.

"The day of the machine made picture is past. The public has turned thumbs down. It has shown that its taste has immeasurably improved, and now demands fewer and better screen productions.

"With our watchword of 'fewer and better' productions as his guide, it is evident from the finished work of 'Lombardi, Ltd.,' that Director General Karger gave the picture the most painstaking and assiduous care. The production is in every detail worthy of a long run. And Metro has been advocating and fighting for the long run consistently for nearly two years.

"'Lombardi, Ltd.,' has triple-sided quality and distinction: story, star and production are each and all of a strength to challenge comparison with the very best work that has ever been presented in motion pictures."

Mr. Rowland, incidentally, stated that in his belief the day of the million dollar photo production is not far distant. He declared he could readily conceive of stories worthy of such an expenditure in order to give them the artistic environment they deserve.

With other Metro officials Mr. Rowland has held staunchly to the belief that, properly presented, a motion picture production is the best and highest form of entertainment in the world, adapted as it is to all classes and conditions of men and women. Metro has always striven to bring the silent drama to a recognized, equal footing with the spoken play, which enjoys runs of six months and a year and longer, enabling its producers to realize substantially upon the capital invested, as well as permitting them to devote more and more time to the preparation of each succeeding new work.



A moment from Joseph Freidberg's first production, "The Innocent Cheat"

"U" Man to Pittsburg

A. J. Burgun has been appointed supervisor in the handling of all Universal-Jewel productions in all the territory covered by Universal's Pittsburg exchange, with the exception of Allegheny County.


We told you it
was a great big
picture. Turn this
page and see what
others think!

FRANK in The WORLD

San Francisco News

"World Aflame" Rouses Big Crowd at Review

New Keenan Film to Be

San Francisco Chronicle

Washington Herald

Frank K[illegible]nan Shows His Screen Triumphs

Morning Telegraph

OFFICIALS SEE PICTURE DRAMA

St Louis Star

NEW KEENAN FILM BASED ON PROBLEM OF LABOR UNREST

'The World Aflame' Is Given Private Showing by Distributer Here

San Francisco Bulletin

New Keenan Film

New York Telegraph

"WORLD AFLAME" INDORSED BY ROTARY CLUBS

Private Showing of "World Aflame" at

"World Aflame" Film Show

The Cleveland News – August 23rd 1919

SATURDAY, AUGUST 23, 1919 — THE CLEVELAND NEWS

"World Aflame" Is Gripping Film Story Based on Problems of Today

Solution of Industrial Unrest Offered in Timely Picture With Frank Keenan as Star

By Archie Bell.



Frank Keenan

THE cook burned the soup. That doesn't seem a particularly dramatic episode at first thought, but it was the one that proved the nitro glycerin of general discontent and incipient revolution to the boiling point.

The timely problem is involved. The whole thing, called "The World Aflame," with Frank Keenan playing the principal part, is a film about to be made visible locally, and I have no hesitation in declaring that it is one of the biggest things that has reached us via the celluloid route.

In the first place, for as timely as the last edition of the newspaper, generally, its plot might have been taken from the front page of the newspaper any day. Third to be satisfying, though, it makes you think and prompts you to a constructive view as individual powers that be. A refreshing if not wholly unlooked for part of the country and of all the world's ills, and most important of all, the authors of the piece and the actors in it had something to say and they said it well. It wasn't apparently just a case of reading "another play."

There's a distinct message for you and for me.

People are dodging that issue.

CARSON BURR, a rich man living in a luxurious home with his wife, son and daughter, is surrounded by cronies, every one of whom, excepting his valet, who is a man of keen for the development of sentimental and romantic interest in a love affair with the daughter, proves himself intelligent, adds to his performance of duty, in reality stung with the poison of "every man is as good as any other man and perhaps a little better."

The cook burns the soup and when it is returned to the kitchen, smashes up things generally and quits the place, compelling the family to go to a restaurant for dinner.

Here they are served by a smarting, ex-good waiter, who feels that he is ten good for his job and who resents serving his "inferiors."

The family chauffeur, Lorenz, the automobile while they are dining and wants his pal for a game, during which robes are stolen from the machine and he is nowhere to be found when wanted.

Ineffective, no ambition to perform any task the is expected from workers, entirely the wrong attitude of everyone concerned in keeping the wheels of everyday life in motion, drives Burr to the office of the mayor of the city. He announces that he will run in opposition to the incumbent for the position of mayor, his campaign being based entirely upon a promise to give the people a service that they have not been getting and the hysteria of war seemed to settle in the minds of all men.

There is a lively campaign on both sides, the older order of politicians fighting against the man. The race is run and Burr is installed in the chair of the chief executive of the city.

IMMEDIATELY he is pounced upon by all dissatisfied elements because he is a "rich man" and because he is not supposed to be a friend of the laboring class. Even the cook makes violent speeches about how he was "through" with Burr, says he has been in the habit of [illegible] and that he is not going to stand for it any longer.

[illegible] labor's music have a financial interest, impressive scenes. Will protest is what they produce. There must only interest you, but as it is to be a different relationship between employer and employee than there has been in the past. And finally, for the drama's sake, at least, he convinces them that what he says is true. One man admits that he lost $200,000 in a strike at his mine factory. "How much better if you had given that $200,000 among your men," says Burr.

There is a labor meeting in progress. "I'm going there tonight and you're going with me," Burr says to his [illegible] and we are [illegible] the crucial position and interest [illegible] out the six reels that are supposed to [illegible] the story.

San Francisco Bulletin

LABOR PHOTO PLAY.

Representative labor men and others interested have been invited to attend a review of "The World Aflame," the educative motion picture drama portraying a proposed solution of the industrial problem, tonight in the Colonial Room of the St. Francis Hotel. Frank Keenan, well-known actor and artist in both the author and star of the play which will be presented to the public. Keenan both has he has portrayed a virile and honest hero in the difficulties existing between capital and labor. It is said that a purpose has been spent in producing the film. Keenan has toured the country lecturing before labor unions on his remedy for industrial unrest. SEE MOVIE PLAY, Page 18

St. Louis Star

MOVIEGRAMS

James Cairns, film producer and exhibitor, who recently purchased the Kenmore and Pathe Grove theaters from Messrs. Elkins & Lachman, is negotiating with the Pathe Exchange to secure Frank Keenan's great timely picture, "The World Aflame," for a months run in one of the two houses. In all probability it will be shown in the Auditorium.

Mr. Cairns has recently sold his interest in the New Lake Theater and resigned his position as general manager of the American Music Hall Theater Corporation, which owns the lease to that house.

MAYORS OFFICE
SAN FRANCISCO

SAN FRANCISCO, CAL.
August
Nineteenth
1919.

Mr. Frank Keenan,
Pathe Exchange, Inc,
San Francisco, Calif.

My Dear Mr. Keenan:

Last night I had the pleasure of witnessing a preview of your wonderful photoplay, "THE WORLD AFLAME", and desire to express my sincere thanks for having had the opportunity to be present.

A large part of the world is indeed aflame. Much of the rest of it is uneasy with apprehension as to what the future may hold. Economic questions must be better understood, and every man, and woman can find food for thought, comfort and encouragement in the lessons of your masterpiece of photoplay art, pointthe way, as it does, to closer industrial relationship and a warmer brotherhood of mankind.

I deem it a duty and a privilege, my good friend, to express my pleasure, in your success in "THE WORLD AFLAME" and to offer my hearty endorsement of its theme. It should be shown as widely as possible, so that every man, woman and child in the United States may see it, for it carries a message of true patriotism.

Please accept my congratulations upon "THE WORLD AFLAME", and my best wishes for its success in every country where it is shown.

Sincerely yours,
James Rolph Jr.
Mayor.

Washington Post

NOTABLES WITNESS LABOR PROBLEM PLAY

Boston Traveler

FILM PORTRAYS UNREST IN U.

"World Aflame" Indorsed by Capital and Labor

Seattle Post-Star

Picture Play Aims to Correct Abuses of Capital and Labor

When Self-Interest Becomes Co-operation Peace May Be Engaged by What Is Taught in Keenan Screen Drama

Morning Telegraph

KEENAN RECEIVES OVATION IN WEST

During Visit to Seattle Pathe Star Is Guest of Mayor Ole Hanson.

INTERESTED IN LABORING MEN

Frank Keenan has taken the Northwest by storm, and, in his forceful, winning way, has done a powerful work in combatting the feeling of unrest among workmen of that territory. During his visit to Seattle Mr. Keenan was the guest of Mayor Hanson, whose determined stand against the men who virtually represent Bolshevism in the United States won him nationwide fame.

The meeting between Mayor Hanson and Mr. Keenan was a memorable event, because of the views in common held by the two men regarding American labor and the things that make for ideal Americanism. Mr. Keenan's special production, "The World Aflame," a Pathe release, deals with Seattle's historic strike and the world's solution of the situation which when carried out personally gathered a great deal of favorable comment from the press and local organizations.

Affame" carries a timely and most vital message.

It can be thoroughly impressed was the Mayor by the earnestness of Mr. Keenan's interest in the workingman, and of the great good which "The World Aflame" will do that he has offered to do everything possible to further its exploitation. He has even gone further than to endorse the production, by agreeing to appear in Seattle and [illegible] and make a speech during the run of "The World Aflame" at one of the theaters.

Mr. Keenan during his tour through the Northwest has received the greatest ovation ever accorded a public favorite since the days of Theodore Roosevelt, in 1909. In Spokane, Seattle, Tacoma and Portland he was given a welcome [illegible] and [illegible] a speech during the run of "The World Aflame" at one of the theaters.

Before his recent trip to the Northwest as a guest of the Northwest Press Board of Trade, at their first annual convention, which was held in Seattle June 26 to 28, Mr. Keenan was known as the producer of America's foremost big [illegible] and a new favorite.

The Northwest has now [illegible] upon its favorite actor in the [illegible] Keenan is equally at home on the other [illegible] and that while [illegible] strong personality and his [illegible] [illegible] he is a great [illegible] [illegible] become the head of the team in the Northwest [illegible] [illegible] [illegible]

KEENAN AFLAME

Morning Picture News

Notables See "The World Aflame"

San Francisco Call

KEENAN PICTURE PREVIEWED BY OFFICIALS

St. Louis Star

NEW KEENAN FILM BASED ON PROBLEM OF LABOR

CHICAGO EVENING AMERICAN, AUGUST 22, 1919.

FILM NEWS AND REVIEWS

U. S. Took an Official Look at 'World Aflame'

Washington Times

U. S. OFFICIALS SEE NEW PHOTODRAMA

Morning Telegraph

Washington Post

Boston Herald

GET FIRST SIGHT OF "WORLD AFLAME"

Distinguished Guests Shown Film Drama at State House

San Francisco News

Private View of "World Aflame" at St. Francis

A formal preview of Frank Keenan's latest photoplay, "The World Aflame," to which invitations were issued, will be given Monday night in the colonial room at the St. Francis hotel.

The picture concerns itself with industrial unrest and the big problems of labor and capital, and offers a possible solution.

Newspaper Men "World Aflame" in Washington

Newspaper Men There.

Opinions Given.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words), this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

R26CH 52 NL 1919 Sep 1 AM 1 47

MILWAUKEE WIS AUG 31

PATHE EXCHANGE INC

25 WEST 45 ST NEW YORK NY

WORLD AFLAME RECEIVED WITH WARMEST ENTHUSIASM BY GREAT REPRESENTATIVE AUDIENCE OF ANY PICTURE BROUGHT TO MILWAUKEE STOP OPENED AT PRINCESS THEATRE TODAY WITH CAPACITY CROWD FIRST SHOW AND BROKE HOUSE RECORDS FOR THE DAY STOP PLEASE ACCEPT MY CONGRATULATIONS ON THIS WONDERFUL TIMELY PRODUCTION AND CONVEY THE SAME TO MR. FRANK KEENAN

THOS SAXE.

THE MORNING TELEGRAPH, SATURDAY, AUGUST 2, 1919

OFFICIALS SEE PICTURE DRAMA

Auditorium of Interior Department Building Used for First Time to Exhibit Photo-Play.

MANY CONGRESSMEN THERE

Cabinet Ministers and Other Government Notables Present When "World Aflame" Is Shown.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, D. C., Aug. 1.

The Auditorium of the new building of the Interior Department was inaugurated as a playhouse for motion picture drama to-night, when "The World Aflame," a Pathe production, with Frank Keenan as the star, was put on before an audience composed of members of the Cabinet and many other Government officials and members of Congress.

Although this auditorium has frequently been used for the display of educational films and travel pictures, Secretary of the Interior Lane has never before assented to have a film drama produced there.

"The World Aflame," however, presents a particularly timely interest, dealing as it does with the industrial unrest now sweeping the country and the remedy to be found in the profit-sharing idea.

Many notables were in the audience this evening. Among them were Secretary of Labor Wilson, and Assistant Secretary Louis F. Post, Commissioner of Immigration Caminetti, Terence V. Powderly, of Knights of Labor fame, now an official of the Labor Department; Secretary of Commerce Redfield, Frank Morrison, secretary of the American Federation of Labor, who chaperoned a party including a number of the officials of the United Mine Workers and Messrs. Lee and Stone of the Railway Brotherhoods, who have been here interviewing the President; Senator Colt, chairman of the Senate Immigration Committee; Senators Edge, Nugent, Johnson, King and Harrison, members of the committee; Chairman Homer Cummings, William Cochran and Peter F. Vroom of the National Democratic Committee, and a number of the members of the House Committee on Labor.

GOVERNOR ORDERS

THE ST. LOUIS TIMES—THURSDAY

KEENAN IN FILM PRESENTS PLAN TO END STRIKES

Pathe Star's Latest Spectacle, The World Aflame, to Be Shown at Pershing and Kings Theaters.

San Francisco Chronicle

Labor Men and City Officials View Film

Providence Journal

GOVERNOR BEECKMAN ADDS APPROVAL TO "THE WORLD AFLAME"

San Francisco Bulletin

KEENAN PICTURE GIVEN FIRST SHOWING

San Francisco Chronicle

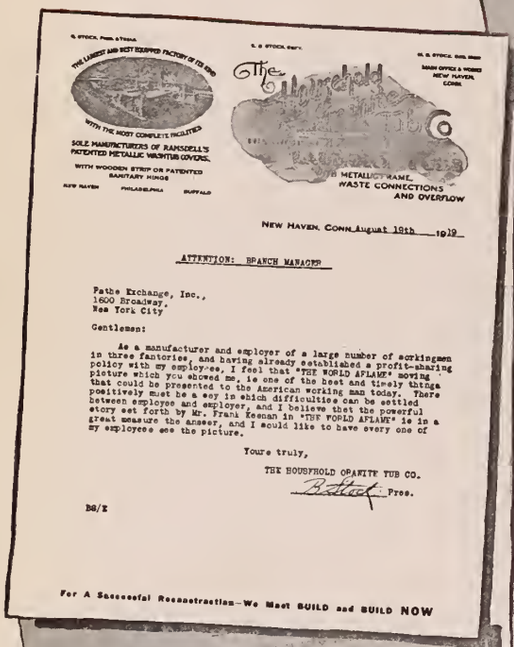
Keenan's Latest Picture Will Get Special Showing

"The World Aflame" Produced Here Invitation to See It

The leader's of the nation's thought vote it great!

Pathe Distributors

FRANK KEENAN
in
The WORLD AFLAME



NEW HAVEN, CONN. August 19th 1919

ATTENTION: BRANCH MANAGER

Pathe Exchange, Inc.,
1600 Broadway,
New York City

Gentlemen:

As a manufacturer and employer of a large number of workingmen in three factories, and having already established a profit-sharing policy with my employees, I feel that "THE WORLD AFLAME" moving picture which you showed me, is one of the best and timely things that could be presented to the American working man today. There positively must be a way in which difficulties can be settled between employe and employer, and I believe that the powerful story set forth by Mr. Frank Keenan in "THE WORLD AFLAME" is in a great measure the answer, and I would like to have every one of my employees see the picture.

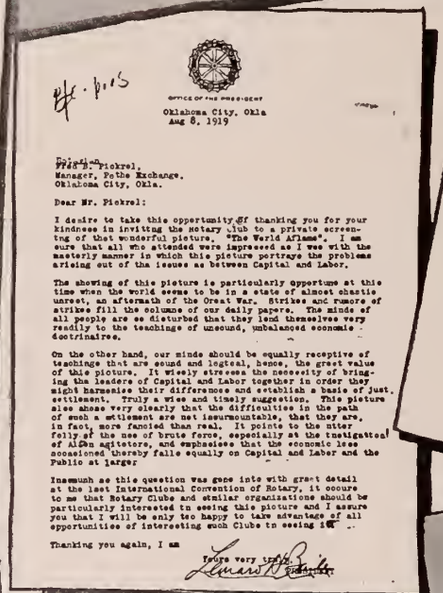
Yours truly,

THE HOUSEHOLD ORNAMITE TUB CO.

Pres.

BS/E

For A Successful Reconstruction—We Must BUILD and BUILD NOW



Oklahoma City, Okla
Aug 8, 1919

Mr. Pickrel,
Manager, Pathe Exchange,
Oklahoma City, Okla.

Dear Mr. Pickrel:

I desire to take this opportunity of thanking you for your kindness in inviting the Rotary Club to a private screening of that wonderful picture, "The World Aflame". I am sure that all who attended were impressed as I was with the masterly manner in which this picture portrays the problems arising out of the issues as between Capital and Labor.

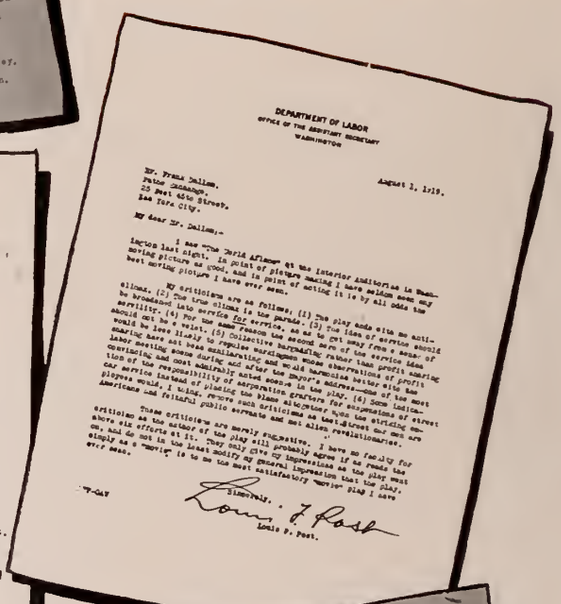
The showing of this picture is particularly opportune at this time when the world seems to be in a state of almost chaotic unrest, an aftermath of the Great War. Strikes and rumors of strikes fill the columns of our daily papers. The minds of all people are so disturbed that they lend themselves very readily to the teachings of unsound, unbalanced economic doctrinaires.

On the other hand, our minds should be equally receptive of teachings that are sound and logical, hence, the great value of this picture. It wisely stresses the necessity of bringing the leaders of Capital and Labor together in order they might harmonize their differences and establish a basis of just settlement. Truly a wise and timely suggestion. This picture also shows very clearly that the difficulties in the path of such a settlement are not insurmountable, that they are, in fact, more fancied than real. It points to the utter folly of the use of brute force, especially at the instigation of Alien agitators, and emphasizes that the economic loss occasioned thereby falls equally on Capital and Labor and the Public at large.

Inasmuch as this question was gone into with great detail at the last International Convention of Rotary, it occurs to me that Rotary Clubs and similar organizations should be particularly interested in seeing this picture and I assure you that I will be only too happy to take advantage of all opportunities of interesting such Clubs in seeing it.

Thanking you again, I am

Yours very truly,



DEPARTMENT OF LABOR
OFFICE OF THE ASSISTANT SECRETARY
WASHINGTON

August 2, 1919.

Mr. Frank Dallam,
Patho Exchange,
25 West 45th Street,
New York City.

My dear Mr. Dallam:-

I saw "The World Aflame" at the Interior Auditorium in Washington last night. In point of picture making I have seldom seen any moving picture as good, and in point of acting it is by all odds the best moving picture I have ever seen.

My criticisms are as follows: (1) The play ends with an anti-climax. (2) The true climax is the parade. (3) The idea of service should be broadened into service for service, as set out many times in the course of the picture. (4) For the same reason the second scene of the service should not be a waist. (5) Collective bargaining rather than profit sharing would be more likely to regulate many happenings such as are pictured here. (6) Some indication of the responsibility of organized labor for the many outbreaks of violence during and after the war should accompany the scene depicting such outbreaks. (7) The employer's address at the opening meeting seems unfair and not in accord with the better mind of employers would, I think, remove such criticisms as have been indicated. (8) The street scenes during and after the parade are not typical of the streets of Washington, New York or other cities. (9

PEARL WHITE *in The* BLACK SECRET



Pathé Distributors

Another serial sure to "turn them away," full of sensations, with a great cast, with the finest feature production and with a star who in Pathe serials has made an international reputation as a money-drawing attraction.

Adapted from Robert W. Chambers' famous novel, "In Secret".

Produced and directed by George B. Seitz, creator of Miss White's greatest successes.

Scenario by B. Millhauser

Released Nov. 9th



Rip-roaring Archie!
As mild and inoffensive a millionaire as you'd find in a day's walk and yet—
to win the heart of a romance-loving girl he was willing to leave his clothes, his money, his very name, and start a tour of the world unaided and alone!

Announcing

GEORGE B. SEITZ

in

BOUND AND GAGGED

with

Marguerite Courtot

a different sort of a motion picture serial
Grade A in production, story and acting

Produced and directed by Mr. Seitz
Written by Frank L. Smith

Released Oct. 26

Pathé Distributors



Pearl White is star in the Pathe serial, "The Black Secret"

Story Fits Desmond's Talent

Hampton Said to Have Selected Well in "The Blue Bandana" Action Tale

DESPITE the difficulty of selecting a good play with a part particularly well adapted to a star with a long record of successes to uphold, Jesse D. Hampton has scored big in the selection of his latest William Desmond production, according to the Robertson-Cole announcement. "The Blue Bandanna" is the rather colorful title of the new Desmond play and it will be released by Robertson-Cole for distribution by Exhibitors Mutual.

The story is from the pen of Eugene B. Lewis, a new addition to the staff of the Hampton Studios, and the direction was in the hands of Joseph J. Frantz, who was responsible for the success of many other Hampton productions. It is a drama with many light comedy touches laid in the region of the Colorado-Wyoming cattle ranges and gives Desmond full opportunity for the fast action which has characterized many of his plays.

Jean Acker, who has met with considerable success as an ingenue, has the principal female role, and handles it to perfection. As the daughter of a mysterious rancher who is later found to be an ex-convict she is placed in situations which require acting of a high order and she is said to meet them favorably.

Among others in support are Russell Simpson, as the ex-convict rancher, and Frank Lanning in his favorite role of "bad man." Richard La Reno plays the Sheriff. The work of others making up the background of the picture is excellent and the production in general meets the high standard set by the reviewing committee of Robertson-Cole.

The theme of the story is in the unravelling of a mystery story centering about the robbery of a stage.



Geo. D. Uffner, manager short subject Universal

Pathe Heads a Unit in Praise of Serial

It is an adage with Pathe Exchange, Inc., that the selling force in order to sell a pictutre must first be sold themselves. Vice President and General Manager Brunet and Director of Exchanges Quimby, are both decidedly of the opinion that a salesman cannot convincingly tell an exhibitor of the merits of a subject unless he himself is an enthusiast on it, nor can a branch manager direct his selling effort, unless he is enthusiastic over the picture in question.

This state of mind is said to have been attained during the viewing of George B. Setiz's ten episode serial, "Bound and Gagged," scheduled for release October 26. The verdict of the Pathe chiefs was that it was one of the best, if not the best, ever turned out by the House of Pathe.

Southern Audiences Like Hayakawa

From the South comes a series of the most optimistic reports regarding the increased popularity of Robertson-Cole Hayakawa pictures. Bearing a recent date, a telegram from the manager of a theatre in a North Carolina town received by Exhibitors Mutual indicates the conversion of this exhibitor to the lure of the Japanese virtuoso of the screen.

William C. McIntyre, manager of the most popular house in Fayetteville, N. C., wires: "Sessue Hayakawa passing over the top. Advertised as his hundred percent picture an extra good fine photo drama. Public well-pleased with the picture. It pays to book good service and advertise it well."

This was but one of many such tributes received recently.

No Hitches in Filming of "Best of Luck"

Kathryn Adams, Frederic Malatesta and other members of the all-star cast now at work in the Screen Classics, Inc., picturization of the famous Drury Lane drama, "The Best of Luck," at the company's Hollywood studios, have concluded that there is something in a name, after all.

MacklynArbuckleBackAgain

Returns to Screen with San Antonio Pictures Corp.; to Produce in Texas

MACLYN ARBUCKLE, the star of the speaking stage, whose "The County Chairman" and 'The Round-Up," two of the greatest stage hits of the last two decades, will re-enter pictures. Announcement was made this week that the San Antonio Pictures Corporation has been formed in the Texas city for the express purpose of making photoplays starring the western character actor.

A studio site consisting of eleven acres has been purchased in the suburbs of San Antonio, near the famous Hot Wells. It is an ideal site in every respect, according to L. D. Wharton, director general of the new company. Formerly an old exposition park, a number of the buildings readily adapted themselves to screen usages, and what was formerly a large enclosed dance hall was remodeled and is now a large modern appointed studio with ample room for six scenes to be taken at once. The lighting is all of the very latest type, and was installed under the personal direction of Roy Baker, former technical director for the Whartons at Ithaca, N. Y.

The San Antonio Pictures Corporation plan to make a series of photoplays starring the man who created the character of "The County Chairman" on the stage, in which Mr. Arbuckle will supply the comedy. Comedy dramas of five or six reels, with love interest and plenty of action, is what the Texas company plan to make. Mr. Arbuckle will be seen in characters similar to those he has made famous on the American stage. Arrangements have already been made with several of the leading authors, to furnish original stories.



Mayors and governors, with Alice Brady, Realart star, at the New York State Fair

Strand Comedies Dra

Accessions to the admirers of co edy features are marked indicatio on the trend of public taste for t humorous and fun-provoking episod of this type of play. Since Robertso Cole announced releases of Stra comedies through Exhibitors Mutu as an added product to their schedu of pictures, demand for these com dies has materially increased, due no small degree to the rigid standa set by the reviewing committee of th organization, who have sensed t impetus of the public in this directio The policy of the Southern Californ Producing Company in presenting train of stars in separate and alterna releases of widely contrasted comedi and farces, also indicates to the e hibitor the range of the appeal, ar the ability of Robertson-Cole to quicl ly supply pictures which may be fe tured in any prospective program ou lined by the exhibitors.

Brochure Out on "Wom an of Pleasure"

"A Woman of Pleasure," the bi Drury Lane melodrama, produced b J. D. Hampton, with Blanche Swe in the title role, made its first bo before the footlights in the earl nineties, when as a stage drama played to bigger audiences and mad more money than any other Drur Lane melodrama that ever played th Adelphi, London.

As an added help to exhibitor trade papers and fan magazines J. D Hampton has just issued a brochur of the fictionization of this, Blanch Sweet's first production from he own studios.

Written by James Willard, the au thor of the stage success, the bookle has a clean, crisp style.

Houdini Soon Working on New Thriller

Houdini, king of handcuffs, mon arch of magic and star in Paramount Artcraft pictures, is again in Lo Angeles, overjoyed to be back in th Land of Sunshine, he says. He was accompanied by Mrs. Houdini, and they have secured apartments in Hollywood near the Lasky studio.



Moments in "Snares of Paris," "The Speed Maniac" and "The Last of the Duanes," three new Fox pictures

Big Circuit Signs for "Six Feet Four"

Proof of the very definite way in which "Six Feet Four" American's new six-reel special, has scored with the most prominent exhibitors of the country, is the quota of important contracts that every day brings into "Flying A" headquarters. Among the latest to sign up is the Jensen & Von Herberg circuit, which ranks as one of the biggest in the whole Northwest. This organization has booked "Six Feet Four" for first runs in their Portland, Seattle, Tacoma and Butte houses, the contract calling for showings varying from four to seven days. In Seattle the picture will be shown for a full week.

The contract for these cities was signed during the past week by J. Von Herberg personally.

Another Song Tie-up

Supplementary to the release of the new Robertson-Cole production, "Kitty Kelly M. D.," which will be distributed by Exhibitors Mutual, in which Bessie Barriscale appears in a highly diverting role, a song dedicated to her and descriptive of the highlights and comedy touches of this silent drama will be sent to the music trade by the publishers, William R. Haskin. It will be embellished with an appropriate colored reproduction of Miss Barriscale on the title page of the song.

Publicity Director for Goldwyn in West

Pursuing his policy to give practical aid to exhibitors in the exploitation of Goldwyn Pictures, Mr. Samuel Goldwyn announces the engagement as director of his west coast studio publicity, J. Stewart Woodhouse, who for the past year has been director of publicity at the Thomas H. Ince studio.

Story for Fox Player

An original story by Forrest Halsey and Clara Beranger, "Flame of the Flesh," described as an exceptionally powerful and sensational story, will be used by William Fox to star Gladys Brockwell.

Farnum's Latest from Old Play

"The Corsicans" Will Be Star's Biggest, Says Berst

WITH the announcement this week of "The Corsican Brothers" as the actual title of Dustin Farnum's forthcoming United offering, hitherto temporarily titled "The Honor of His Family," details can be given of the piece and production both of which are claimed to be of a strength and calibre surpassing any previous screen production in which this star has as yet appeared.

Since the first speaking stage performance in this country of the famous Dumas play, which was at the Old Bowery theatre, New York, in 1852, this great drama-romance has received no less than forty-four distinct and separate legitimate stage productions. Evidence of the great popularity of the piece is found in the fact that two burlesques of the play were successfully presented, one of them wtthin a month of the first production.

Abroad, "The Corsican Brothers" has been given countless presentations on the stage, and Dumas' book, of course, has been read by millions, and is known in every civilized country in the world.

News from J. A. Berst, president of United Picture Theatres, who is now on the Coast giving his personal attention to the big production which Louis J. Gasnier is supervising for United at the Astra Studios, Glendale, Cal., is to the effect that in magnitude of settings, strength of cast, elaborateness of detail and skillful direction, secured regardless of cost in the determination to make the offering one of surpassing importance and value to exhibitors, Dustin Farnum will head in the forthcoming vehicle a notable super-feature.

The main part of the story is laid in the Island of Corsica and in Paris in the year 1841. The piece calls for elaborate settings including the picturesque village life of mountainous Corsica and the luxurious and costly appurtenances of the Paris of the period. For the former, advantage is being taken of the proximity to Los Angeles of the Island of Catalina, which, incidentally is well representative of the rugged wildness of Corsica. Its picturesque mountains and its beautiful bays with the blue Pacific much resembling the waters of the northern Mediterranean lend themselves excellently to the representation of the Corsican land and sea scenes of the story. For the Parisian scenes sets have been constructed at the Astra Studios, which in magnitude, atmosphere and accuracy carry the true effect of their prototype, it is said.

Mr. Berst, in consultation with Mr. Gasnier and Mr. Farnum, engaged a pre-eminent cast in keeping with the calibre of the production. Dustin Farnum is, of course, seen in the roles of the two brothers, Louis and Fabian, and is supported by Winifred Kingston in the leading female role of Emilie, Andrew Robson as General Lesparre, Ogden Crane as Orlando, J. Palvez, Sidney Payne, Fanny Midgley as Mme. de Franchi, Evett Mitchell, Tote Du Crow, Pearl Levier, Mme. Mastine, and Wedgwood Nowell among others. One thousand extra people are said to be employed in ensemble.



Bert Lytell, Metro star, in "Lombardi, Ltd."

Alan Forrest Opposite May Allison

Alan Forrest has been engaged as leading man for May Allison in "The Walk Offs," her forthcoming Screen Classics special production. The young actor has had an extensive experience on the stage and on the screen. For the past two years he has played leads opposite Mary Miles Minter.

Mr. Forrest is cast in the role of Robert Shirley Winston, a cultured but unsophisticated Kentuckian, in "The Walk Offs."

Denies That Brady Is to Rejoin World Film

Briton N. Busch, who has just been made General Manager of the World Film Corporation, was asked concerning the authenticity of the report that appeared in print to the effect that Mr. William A. Brady was about to be again associated with the World Film Corporation. He states that all such rumors are absolutely without foundation, and that there are no negotiations with Mr. Brady for his association with the World.


MARY
MACLAREN
"BONNIE
BONNIE
LASSIE"

Carl Laemmle offers

"Bonnie Bonnie

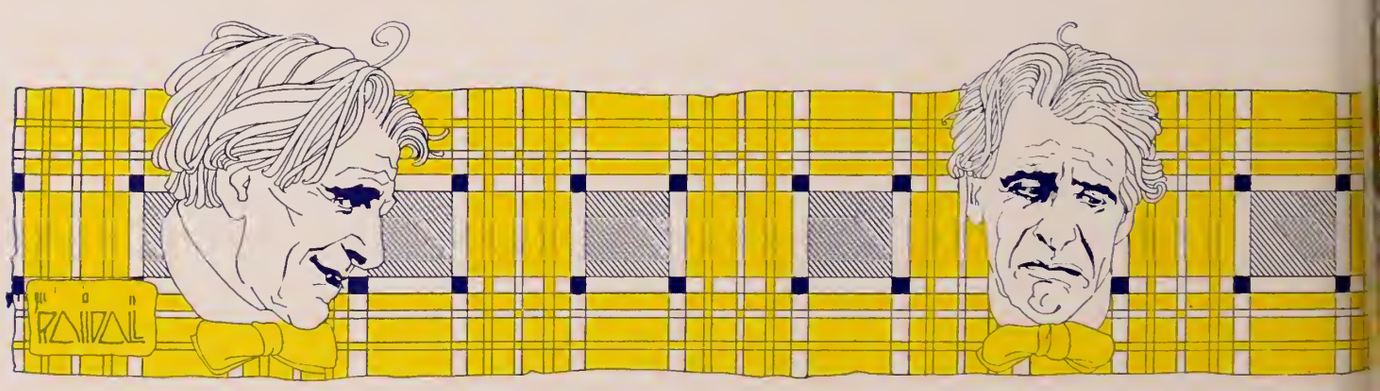


THE kind of a picture that a man likes to take his mother and wife and kiddies to see.

The kind of play that is popular longest on the stage—the kind that's popular longest on the screen.

In other words—just life. And life's full of comedy. Laughs and chuckles mixed in with the tears. Drama? Oh, yes—but not more than you have in real life. Because "BONNIE, BONNIE LASSIE" is real. Mary MacLaren is real—and Spottiswood Aitken is real—and the situations are real—romantic realism—just the kind to lift you out of yourself and make you realize that truth is funnier than fiction.

Book this delightful, wholesome picture and put another Mary MacLaren success on your list. Do it today.



Lassie II

A wholesome and delightful comedy-drama featuring

Mary MacLaren

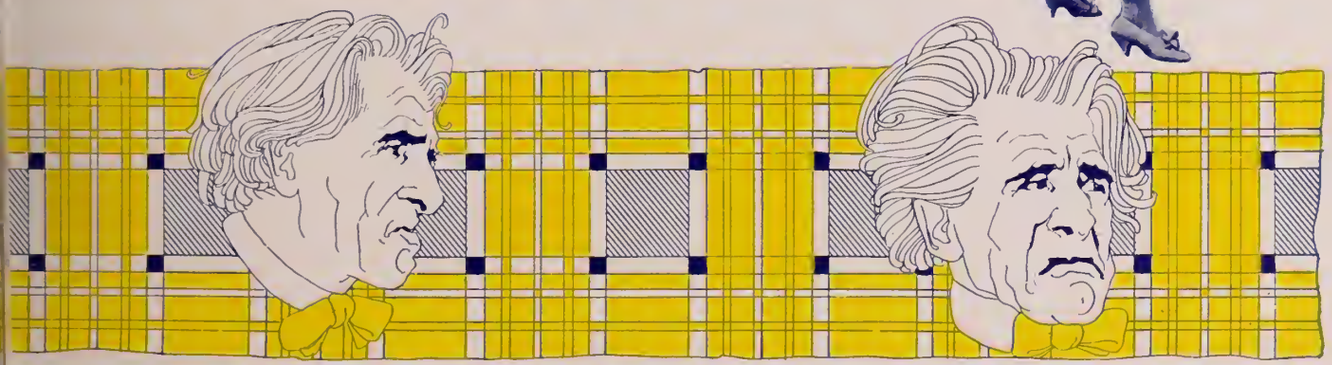
Supported by that sterling character actor

Spottiswood Aitken









Mary MacLaren hits

"The Amazing Wife"

THE story of a poverty-stricken girl who claims an officer supposedly killed in France as her husband and who is taken into his family as his widow. One day the "husband" comes to life and the fair imposter sees shame and disgrace staring her in the face. A picture that holds its audiences breathless right to its beautiful end. You can't show anything surer of making a hit.

UNIVERSAL SPECIAL ATTRACTION

"The Weather Vane"

THIS is the comedy-drama that Julian Johnson, Editor of Photoplay, praised so highly—the one which he said was "a true-to-life, positive uproar." He further said that it was one of the most adroit pieces of photoplay construction he had ever seen. Everywhere that this picture has been shown people have been intensely amused by it. It is realistic, sufficiently dramatic and outrageously funny.

UNIVERSAL SPECIAL ATTRACTION

"The Petal on the Current"

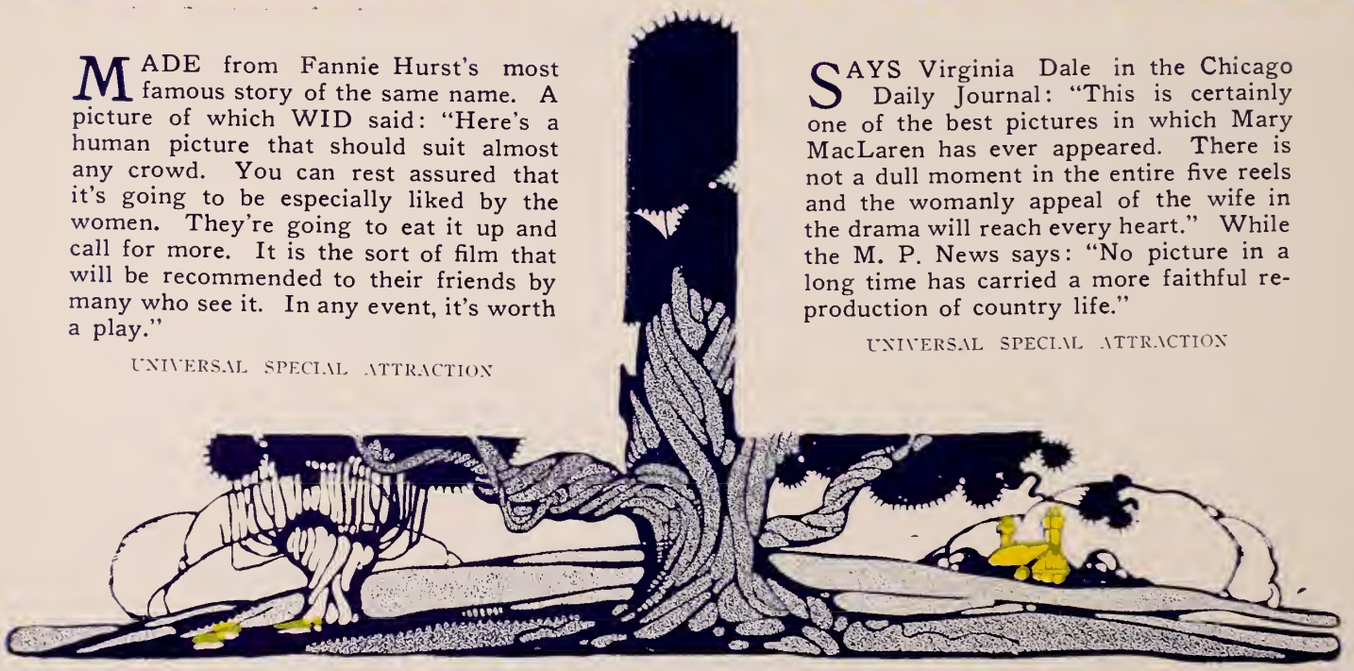
MADE from Fannie Hurst's most famous story of the same name. A picture of which WID said: "Here's a human picture that should suit almost any crowd. You can rest assured that it's going to be especially liked by the women. They're going to eat it up and call for more. It is the sort of film that will be recommended to their friends by many who see it. In any event, it's worth a play."

UNIVERSAL SPECIAL ATTRACTION

"The Unpaid Wages"

SAYS Virginia Dale in the Chicago Daily Journal: "This is certainly one of the best pictures in which Mary MacLaren has ever appeared. There is not a dull moment in the entire five reels and the womanly appeal of the wife in the drama will reach every heart." While the M. P. News says: "No picture in a long time has carried a more faithful reproduction of country life."

UNIVERSAL SPECIAL ATTRACTION





Six reasons why Fox Sunshine Comedies are popular

Fox Gets Rights to a Big Story

In line with the policy of Fox Corporation to supply its stars with the best material obtainable for each it is announced that William Fox has just closed negotiations for the screen rights to one of the best of the many stories from the pen of Natalie Sumner Lincoln, an American writer of international reputation.

The story purchased is entitled "The Official Chaperon," and is of a light comedy type. No star has been selected for it as yet.

Plays in "The Hellion"

Lillian Langdon, who mothers Margarita Fisher in her next American Production, "The Hellion," bears a striking resemblance to Douglas Fairbanks and has appeared as his screen mother in five of the Fairbanks releases. "The Hellion," the second special on American's list, is based on an original drama by Daniel F. Whitcomb. Among the men enacting important roles are Emory Johnson, Henry Barrows, Charles Spere, George Periolat, Frank Clark and Bull Montana. The production is announced for early release.

The Albert Capellani production of "A Damsel in Distress" heads the Pathe program of release scheduled for November 12. The play has been made into a light comedy drama in five parts from a successful serial which appeared in the Saturday Evening Post and offers as stars Creighton Hale and June Caprice.



Jane Novak, Ince star in the Famous Players-Lasky film, "Behind the Door"

Great Line of Aids on Comics

Pathe Announces Aids Suitable to the Biggest Features for Lloyd's Series

THE most complete line of exhibitors' aids yet issued on comedies of any description is claimed in those which will be supplied by Pathe on the new series of special $100,000 two-reel Lloyd comedies, which will be inaugurated with "Bumping Into Broadway" on November 2.

Emphasizing the importance with which it regards the new Lloyd specials, Pathe calls attention to the fact that it will issue the first stock twenty-four sheet ever lithographed for a comedy.

The widest line of advertising matter is included in the exploitation material mapped out for the new specials.

Included in the list of exhibitor's aids will be found stock one-sheet posters; stock three-sheet poster; stock 22x28 of Harold Lloyd; stock twenty-four sheet poster; stock slide; special one-sheet on each release; special three sheet for each release; special six-sheet on each subject; special 11x14 colored lobby photos on each issue; special colored slide on each release; special combination broadside press sheet on each release; special one-column line ad. cut on each release; special two-column line ad. on each release, and also a special three-column line ad.

Fred C. Quimby, Director of Exchanges for Pathe, during a tour of several weeks' duration, which brought him into almost every important motion picture distribution centre of the country, discussed with leading exhibitors their needs in accessories lines for comedy exploitation purposes. The result of these discussions has been the outlining of the advertising material mentioned.

Backing up all these accessories will be the million-dollar advertising campaign announced by Pathe a month ago. The greatest stress on the new Lloyd features will be laid in the big advertising scheduled to begin shortly in the Saturday Evening Post.

Tie-Up on a Robertson-Cole

"The House of Intrigue" Gets Aid in Campaign of Two Publishing Houses

"THE HOUSE OF INTRIGUE," the Robertson-Cole production, distributed by Exhibitors' Mutual, is getting the benefit of one of the most extensive exploitation and advertising campaigns of recent months. Bobbs-Merrill, the publishers of the famous Arthur W. Stringer story, which first appeared in the *Saturday Evening Post,* and the McClure Syndicate are both, coincident with the release of the picture, engaged in an extensive exploitation of the story.

All the large book stores throughout the country have been enlisted in the Bobbs-Merrill sales effort, and practically all of the book shops will carry window displays, while the picture is showing in nearby theatres and exhibitors are urged to co-operate with the local bookman, so that the shop windows may advertise the theatre, and the theatre may advertise the book store.

In addition to the specific work of the book stores a general effort in favor of the book is under way, and this, of course, will have a great influence in popularizing the screen version. It is believed that at the close of the campaign "The House of Intrigue" will come close to being regarded as the most widely read book published in this country with the exception of the Bible and a few standard classics that are read by every one.

The McClure Syndicate have released the story in serial form to many of the largest newspapers in the country and theatre newspaper tie-ups are now under way in several instances. One of the notable cases of live exploitation in the work of the management of Proctor's theatre in Albany with the Albany Knickerbocker Press.

Twenty-five thousand half sheets advertising the fact that the story was running in the newspaper, and could be seen at the theatre even spread through the city and surrounding country.

The result of the first week's showing of the picture was as might be expected a fitting reward for the energy of the campaign of exploitaion. A record-breaking week was achieved.

Daredevil Thrills by Leap Over Chasm

Charles Hutchison was the magnet who drew hundreds of late lingerers in the Adirondacks to Ausable Chasm last week when they came by every conceivable conveyance to watch him make his daring motorcycle leap forty feet across the chasm where it is 170 feet deep.

Time and again has Hutchison, who is known as the most daring of all of screendom's dare devils, taken his life in his hands, but never, it is said, has he attempted anything more breath taking. To those who gathered about the chasm, as close as the director and camerman would allow, the feat did not seem humanly possible.

An an evidence of the care and thoroughness which the Allgood people are expending in making this serial of the highest type was the announcement this week that they had signed Jules W. Redston, a well known technical director, to take charge of all the sets for the interiors, as well as to design them and costumes. Mr. Redston was until recently with the Goldwyn company, where he came into notice for his fine work in designing sets for pictures for Geraldine Farrar, Madge Kennedy, Mabel Normand and others.

Gale Henry Establishes Scenario Dept.

The Model Comedy Company, of which Gale Henry is the star and head, has erected a scenario department at its new studio quarters in Hollywood. A staff of writers, headed by George Lynn Harrison, who for the past few years has been well known in journalistic circles in England, are busily engaged with pen and typewriter writing stories featuring Miss Henry. Director General Bruno J. Becker says the company, however, will gladly continue to receive two reel subjects from outside writers.

Crest Picture Titled

Carle Carlton has announced that Somebody's Children is the title that has been decided on for the first Paul Scardon Crest Pictures production wherein Edith Day enacts the leading role, supported by a distinguished cast.

The production will be released about the first week in October.



Alice Lake, Metro star

Titling Russell Production

WILLIAM RUSSELL, under the direction of Harry Millarde, has completed work on "Sacred Silence," his first picture for William Fox. The story, a strong one, is from the pen of Robert Peyton Carter and Anna Alice Chapin. It was a most successful play on the speaking stage under the title "The Deserter." Roy Somerville adapted it for the screen, and he has made a truly remarkable photoplay.

"Sacred Silence" is not a war picture in any sense of the word. "The Deserter," its stage title, led many to believe that it would be a film based on the great struggle. It is not. It is a picture of peace time.

William Russell appears as Jim Craig. This is a virile, red-blooded part that fits Mr. Russell perfectly, and in its interpretation he finds full room for his athletic powers. He has a supporting company which might be readily termed all-star and the production promises to figure as one of the finest releases on the Fox program for 1919-20.

Agnes Ayres, leading woman for Mr. Russell, brings to the role of Madge Summers all the sympathy that it demands. She is a finished artist, a star in her own right, and her appealing portrayal of a secret service agent will win for her a host of new friends.

As soon as he had finished "Sacred Silence" William Russell began work on "Eastward Ho," founded on Harry MacCleod Raine's well known story. This picture is being directed by Emmett J. Flynn, with John J. Foley as his assistant.

Director Consults Exhibitor

A DIRECTOR of a new type is Wesley Ruggles, recently engaged by Selznick Pictures, to handle Owen Moore in his first Selznick production, "Piccadilly Jim," by P. G. Wodehouse. He not only believes in turning out a screen play that satisfies his own artistic standards and lives up to his theories, but reasons also that a picture, unless it meets with the approval of branch managers and exhibitors, is lacking in something very vital to its success.

In pursuance of this idea he has just finished visiting a number of the men who sell Selznick Pictures. The opportunity to do this came to him while en route to the coast to see his parents. Having returned from service with the A. E. F. only a short time ago, he was eager to say "hello" to the home-folks before buckling down to a long spell of work. Myron Selznick granted him permission to do this.

The fact that he intended to stop off at Chicago, Denver and Los Angeles to talk to exchange men concerning "Piccadilly Jim" he kept a dark secret. When reports from these sources of receptions to Ruggles reached the home office surprise was undisguised.

Then Ruggles himself appeared on the scene and let the details of his little quiet expedition out of the bag. "I've always had a pet idea," he said, "that exchange men and exhibitors know a good deal more about pictures than they are generally given credit.

Many Fox Features for October

Well Balanced Program if Presented for the Month

NEARLY all the William Fox stars are represented in the scheduled releases from that ducing organization for the month of October.

Beginning with October 5, Fox Film Corporation has listed fourteen productions for the tenth month of the year—many of them of first importance in the Fox season's program. Among them are vehicles of such favorite as William Farnum, Tom Mix, Madlaine Traverse, Gladys Brockwell, William Russell, and Albert Ray with Elinor Fair. The Sunshine Comedies also are well represented and, of course, there are the inimitable comedians, Mutt and Jeff, issued weekly.

On October 5 there are two releases. One is "The Lost Princess," starring Albert Ray with Elinor Fair. The leading members of the cast of "The Lost Princess," are George Hermandez, Maggie Halloway, Fisher, Edward Cecil, Burt Wesner, H. C. Simmons and Fred Bond. George Schneiderman turned the camera for the picture.

Also on October 5 comes an Animated Cartoon of Bud Fisher's "Mutt and Jeff" series, entitled "Honest Book Agents."

October 11, as has been widely announced throughout the world, is the date set for the showing of the first of the great Fox News reels. This new enterprise has aroused the most acute interest among motion picture theatre men. The first reel will show, in addition to unique features gathered from all parts of the globe, a letter of commendation on Fox News received from President Wilson by Fox Film Corporation.

The most important date in the month, so far as quantity is concerned, is October 12. The Fox organization then releases five subjects—two or these, "The Last of the Duanes," with William Farnum, and "Kathleen Mavourneen," with Theda Bara, having already scored triumphs on Broadway, thus creating widespread interest among exhibitors.

Third of the Fox pictures listed for release on the 12th is the first of the big plays in which William Russell appears as a Fox star. This is "Sacred Silence." Harry Millards, prominent as a Fox director, staged the picture, and George Lane photographed it.

A Fox Sunshine Comedy, sparkling with novel incident and pulsating with pulchritudinal charm furnished by the Sunshine Beauty Brigade, is entitled "Wild Waves and Women."

Following immediately upon the heels of "Wild Waves and Women" comes the second Mutt and Jeff for the month, "The Chambermaid's Revenge."

The Tom Mix contribution to the October schedule comes out on the 19th of the month, under the title of "The Speed Maniac."

"The Speed Maniac" gives Tom Mix an extraordinary role, even for him, and shows a lot of new stuff for the seekers of thrills. "The Speed Maniac" is taken from an original story by H. H. Van Loan, writer of many screen successes and was adapted by Denison Clift.

A striking dramatic offering entitled "Snares of Paris" is the vehicle in which the "Empress of Stormy Emotion," Madlaine Traverse makes her October bow on the 19th. The story is one of love, ambition, intrigue and villainous plotting, and of ultimate redemption brought about in a most unusual manner by the author, Denison Clift.

"Pretzel Farming" is the name of the Mutt and Jeff for October 19—the title offering a gentle hint as to the theme of the story; for a story it is.

The last October release date scheduled by Fox, the 26th shows three pictures, beginning with "Chasing Rainbows," which has Gladys Brockwell, one of the most popular of screen artists, in the stellar role.

The second of the releases for October 26 is another of those Sunshine Comedies; this one is called "The Yellow Dog Catcher."

"Why Mutt Left the Village" represents the rear guard of the Fox releases for the month. It comes out also on the 26th, and shows what can be made of black and white cartoons.

Dwan a Stickler for Detail

Much Research Work Evidenced in the Production of "Soldiers of Fortune"

THAT the better pictures movement has reflected itself in attention being given by directors to details which have only indirect bearing on the story is evidenced by a statement from the Allan Dwan studios in California. Mr. Dwan has just completed "Soldiers of Fortune," written by Richard Harding Davis and dramatized by Augustus Thomas and the director asserts he has given especially careful consideration to proper presentation of the people of the novel and the geographical location of the story.

A story laid in South America, in a certain province of a certain country, must be filmed true to the given place. "If the shake of the head means, 'yes' to the natives and no word is used, substitute the motion for the word," said Dwan.

Again, in the director's opinion, while it is true love is the same the world over, how one loves—expresses the emotions in words or action—is controlled by customs, training and temperament. Dwan's research department spent much time in the attempt to determine how the characters of the story loved, what heights of ecstasies reached or whether they were phlegmatic, matter-of-fact lovers.

How the people lived came in for its full share of Dwanesque scrutiny. Did the people live on fatty foods? Were they athletic? Did they have to fight hard for an existence, or was nature bountiful? Many similar questions came up which had to be answered correctly if Dwan could cast true to type. The exhibitor casually inspecting the film on his screen will never guess what "research" meant in connection with this production. And the little matter of "locations"—that just enfold neatly for the exhibitor on his handy screen! After a futile search Dwan decided to hunt for locations via the air route. Accompanied by his associate, Arthur Rosson, the trip was made soaring along the Coast and over mountains until suitable locations were sighted and "clinched."

The cutting and editing of the picture Dwan trusted to no one. He installed a projection room in his summer home so as to give this branch of the work all his spare time. With the findings of the research department before him, each scene was gone over carefully and to the producer's ultimate satisfaction.



Adolf Philipp directing "Oh, Louise"


The
HELLION
Sensational!

AMERICAN FILM CO.,INC.

PRESENTS

The HELL

Margarita Fisher as Mazie Del Mar



What It Is:

A mystifying, amazing production of stupendous dramatic intensity! A strange case of social and sociological conditions. A gripping revelation of character duality. Big scenes! Tremendous climaxes!



ION

What It Means To Your Box Office:

"Biggest receipts we have ever had!" Play it up with strong advertising, sensational banners, alluring lobby. The picture will back up the most attractive lobby. Watch the crowds.

Distributed through
PATHE'

AMERICAN FILM CO., INC.

PRESENTS

The HELLION

Sensational! Dramatic! Powerful! Appealing!

The Production: A masterful portrayal of a powerful theme. Scenes with dramatic punch that surpass description. A fortune spent in extras and big sets!

The Story: An absorbing, baffling depiction of two extremes of life—social and sociological. Written by Daniel F. Whitcomb.

The Star: Margarita Fisher in a dramatic role of superlative power. Tremendous emotional acting. Supreme character delineation!

The Direction: Directed by George L. Cox. Wonderful suspense interest. A delicate subject handled with masterful touch.

The Advertising: Posters ones, threes, sixes and twenty-fours. Lobby photos. Press matter, electrotypes, program data—everything for big business.

The Result: A box office attraction with magnetic strength. A title that compels attention. Tremendous profits for the exhibitors who know how to play it! Any theatre can play it for a long run and record business.

ASK ABOUT IT!

AMERICAN FLYING PICTURES

WRITE OR CALL ON AMERICAN FILM REPRESENTATIVE AT NEAREST PATHÉ EXCHANGE

State Right and Foreign Sales

WILLIAM CONN, Manager of Premier Pictures Corp. of Charlotte, North Carolina, has purchased "The Spoilers" from Film Market, Inc., for North and South Carolina, Georgia, Florida and Alabama. "Miss Arizona" has been bought from Arrow Film for the Carolinas, Georgia, Florida, Alabama and Tennessee.

Jos. Friedberg has secured the world foreign rights for five 5-reel pictures starring Taylor Holmes, from the Triangle Distributing Corporation. The pictures involved in the deal are, "It's a Bar," "A Regular Fellow," "Upside Down," "Taxi" and "3 Black Eyes."

The Australisian Film Company has purchased "The Lurking Peril," the Bruton King serial production for Wistaria for the entire Orient, embracing India, China, Japan, the Philippines, Federated Malay States, Dutch East Indies, Egypt, Siam and Corea.

Herman Rifkin, president of Eastern Feature Film Company, has purchased the Abramson-Graphic feature, "Somone Must Pay" for all of New England.

Two Metro Specials Started

"The Willow Tree" with Viola Dana and "The Walk-Offs" with May Allison Begun

VIRTUALLY duplicating his achievement in finishing the first three of the Screen Classics, Inc., specials to be distributed by Metro under its "fewer and better" pictures policy, almost simultaneously, Maxwell Karger, director general, has gotton away to a flying start with two more. The two new ones are "The Willow Tree," with Viola Dana as its star, and "The Walk-Offs," starring May Allison.

Miss Dana went to work in "The Willow Tree," a picturization of the Cohan and Harris stage success by J. H. Benrimo and Harrison Rhodes, before Director General Karger had completed the selection of her supporting cast. June Mathis, head of the Screen Classics, Inc., scenario staff, adapted the Japanese fantasy and placed the manuscript in the hands of Henry Otto.

When Miss Allison began work in "The Walk-Offs," the Oliver Morosco stage success by Frederic and Fanny Hatton, her leading man and another principal supporting player had been engaged. They are, respectively, Alan Forrest and Darrell Foss. Mr. Forrest is portraying Robert Shirley Winston, the young Kentuckian, who has an exhilarating experience among the "walk-offs," or parasitical snobs of a certain New York smart set. Mr. Foss has the part of the heroine's brother in the screen dramatization.

"The Walk-Offs" is the fourth Morosco stage hit to find its way to the screen by the Metro route. The other three are "The Brat," starring Nazimova: "Lombardi, Ltd.," with Bert Lytell, and "Please Get Married," Miss Dana's newest vehicle.

To Spread Goldwyn Name

Campaign Will Involve Four Hundred Newspapers, All Carefully Selected

AS a part of what promises to be the most extensive campaign ever conducted, Gldwyn Pictures Corporation will appear in some four hundred newspapers on October 15th, with display announcements, to be followed by steady advertising tied up with exhibitors in all parts of the country. During the next twelve months, newspaper readers, whether they are in large cities or the smallest towns will be kept informed about the activities of Goldwyn stars, the Eminent Authors and all other producing factors in the twenty-million-dollar corporation, according to the plans laid out in great detail by Director of Advertising Charles D. Isaacson.

In describing the method followed in selecting the mediums to be used, Mr. Isaacson said: "Reports of the most exhaustive nature have been received from Goldwyn's press and service representatives in the twenty-two exchanges. They have made thorough surveys of the territories to which they have been assigned, with a view to learning the immediate needs of the exhibitors they serve and to giving the home office definite knowledge of the standing of the newspapers through which motion picture patrons may be reached.

"Instead of preparing general advertisements to be inserted at random, regardless of the situation to be met in certain localities special copy will be written according to the specific needs of the exhibitor at a certain time and in a certain place. It is recognized that with conditions varying as they do from month to month and according to the community, advertising copy to realize its greatest power must be designed along lines suggested by men closely in touch with each locality.

"Several factors have been considered in the selection of the newspapers that will carry the first Goldwyn copy. Circulation and the class of readers appealed to have been deemed important.

Nehls Tells American's Plans

Has Been Supervising the Big Productions at the West Coast Studios

AFTER a sojourn of some weeks at the studios in Santa Barbara, where he has been supervising the work of beginning the big productions which are to form the offerings of American during the season of 1919-1920, General Manager Richard R. Nehls of the American Film Company, Inc., has just returned to the general offices of the company in Chicago.

"Things are surely booming on the coast," asserted Mr. Nehls when chatting with a News interviewer, following his return to Chicago, "and I have no doubt you are already aware that American for the coming season is offering exhibitors productions that are, without qualification, the best the market affords. A number of the trade journals have already passed judgment upon 'Six Feet Four,' our first offering under the new policy, and every theater which has played it to date has found it an even bigger attraction than we claimed it to be.

"'The Hellion,' our offering immediately following 'Six Feet Four,' is another top-notch feature," went on Mr. Nehls; "and just as soon as it is screened I am confident it will receive an equal quota of praise.

"When I left the coast the studio force was just completing the final scenes of a feature that we anticipate will prove still more popular than the two already mentioned. It is entitled "Eve in Exile," and is from the pen of Cosmo Hamilton, the author of "Scandal"—a play which, as you doubtless know, has enjoyed one of the most phenomenal runs in the history of the theatre. This new feature of ours will offer a star who has never before appeared in an American production, but one whom every exhibitor will consider a real box-office asset.

"You know, I presume, that American is making each of its 1919-1920 productions as a separate entity—that each picture is handled as though that were the only production we ever expected to make. The star, the director and each individual member of the supporting cast is engaged for that picture and that picture alone. If some of them happen to be also adaptable for parts in the picture next undertaken they are re-engaged—otherwise not. That this policy is well founded and results in superior pictures, I am certain no one will question for a moment after seeing the results.

Pathe Review Soon Enlarged

Extra Features to Be Added Following Change from Semi-Monthly to Weekly

CONCURRENT with the establishment of the Pathe Review as a weekly feature, instead of a semi-monthly release, it is announced that the scope of this entertaining reel, always broad and thoroughly diversified, will assume a broader nature. Many new features will be introduced into The Review, which in reality is a motion picture magazine of science, education, industry and scenic features.

The world will be scoured for subjects for the broadened Review, and under the new plans recently formulated every effort will be made to avoid the stereotyped in screen magazine material. One of the novelties which Pathe will introduce in The Review, is a series called "The Spirit of the Dance." Fifty-two dances will be exhibited in this series, and the manner in which they will be arranged and introduced on the screen will be most extraordinary in film annals.

Julian Ollendorff, the famous artist and illustrator, is making a series of fifty-two sketches illustrating the various dances to be interpreted for The Pathe Review by the famous terpsichorean artists. These drawings will appear on the screen as a prelude to the actual dances, and the plan is to have the various dancers walk virtually out of Ollendorff's panel.

Among the artists who will perform in The Review's "Spirit of the Dance" series are Ruth St. Denis, one of America's foremost interpreters of the classics; Mme. Lobowsky, Ada Forman, another great American dancer, and Edna Fontaine, of the Ziegfield Follies.

It is also proposed to enlarge on the Novagraph slow-motion process pictures, which have become one of the most firmly established and popular subjects in The Review. Extra footage will be devoted to this feature, and subjects heretofore not touched by the ultra-rapid camera will be brought before the public. Realizing the value of well written captions to any motion picture subject. Pathe has engaged special men to title them.



Real Mexicans, in the Universal picture, "The Beach Comber"



Victor Kremer

Industry Needs Independents

"IN the light of various big efforts to secure theatres in various cities, it behooves these large interests, to take well into consideration, the disintergation of the one night stand and loss to the legitimate field of its most imaginative producers. To wit, Frank Perley, Edward E. Rice, Mort Singer, Lincoln Carter and others.

"When Klaw and Erlanger, practically cornered the small one night stands throughout America and began dictating terms to such remarkable producers as those mentioned, and Joseph Gaites, Sire Brothers and Messrs. Shubert, the independent producer was wiped off the map. The quality of productions began dropping. The organized producer, to fill the gap made vacant by the independent producer, was compelled to create greater numbers of plays a year with the consequent result that his product became worse and worse.

"Plays were produced, opened on Broadway, played to less than it cost to maintain a stage crew—then sent post haste on tour and slowly but surely the one night stand manager turned his house into a film theatre or closed entirely. He could not earn salary as the owner of a piece of theatrical property.

"Throughout a season, he would receive twenty shows, all produced by the same firm, with play, plots, casts, ideas and scenic effects devised by the same organization. There was lack of variety, lack of novelty, lack, of enterprise—merely—fillers, hurriedly sent out, and from paying business, one night stands became white elephants.

"And this condition exists right now in filmdom.

BILL PARSONS DIES

WILLIAM PARSONS, president of the National Film Corporation of America, known throughout the film world as "Smiling" Bill Parsons, died last week. The illness which caused his death resulted from a cold which he had contracted about a week before his death.

Mr. Parsons was known as one of our best "light comedians," having appeared in many comedies which delighted and amused his followers. He had a this a personality which when once seen could never be forgotten.

Before his entry into the film industry he was a prominent insurance broker.

American Announces Super-Film

"The Hellion" Said to Be a Noteworthy Release

AMERICAN FILM COMPANY is announcing in the advertising columns of the MOTION PICTURE NEWS this week another of its super-productions. "The Hellion," which is from the pen of Daniel F. Whitcomb, is referred to as a feature of tremendous dramatic force, and called the strongest in which Margarita Fisher has ever appeared. Though Miss Fisher is the feature star, the role of "The Hellion" is enacted by George Periolat and many believe that he does the greatest bit of acting in his entire career, claiming his ability as a master of make-up was never better displayed.

This picture, like other forthcoming American Features, was made as a separate entity, the cast, director and all in fact having anything to do with the production being specially employed for this picture and this picture alone, though several of them had been engaged for roles in former American productions. Emory Johnson has an important part in the cast and others whom exhibitors will remember from previous appearances are Lillian Langdon, Charles Spere, Henry Barrows, Frank Clark and "Bull" Montana.

Exhibitors who judge "The Hellion" by any of the former pictures in which Margarita Fisher has appeared will go far wrong in their estimate of the picture, according to American for she has never enjoyed a role in the past which can in any sense be compared with the part of "Mazie Del Mar" which she enacts now. Credited by many with being a comedienne, she proves in "The Hellion" that she can interpret tense dramatic roles with equal effect. As the dancing star of an underworld cafe, taken into the home of a wealthy man on the understanding that she shall pretend to be his daughter, she has opportunity for display of histrionic ability rarely accorded the most versatile of stars, but she more than takes advantage of the opportunity afforded.

The American Film Company representatives have shown the feature to a number of critics and should feel highly elated over the comments that have been made. One famous newspaper critic refers to the picture as "A dramatic thunderbolt—an emotional tornado." Another hardened reviewer of pictures compared "The Hellion" to "Trilby" and asserted that George Periolat in his character impersonation had created a role that would easily rival that of "Svengli" in "Trilby."

One official of the American Film Company in discussing "The Hellion with a News representative said:

"Here's the kind of a picture that hundreds of exhibitors have long clamored for, saying that if they only had pictures that would bear unlimited exploitation they could pack their houses to the doors nightly. "The Hellion" is, we believe, a picture that will enable any exhibitor to demonstrate the kind of a showman he is. It will bear featuring in a sensational manner for it is a sensational picture. The exhibitor who is fond of circus methods, seeking an opportunity for unusual and bizarre advertising—the offering of an unusual picture in a novel and original way, can play 'The Hellion' to capacity business for several weeks, and at tremendous profit.

Goldwyn Well Ahead of Schedule

Players and Directors Are Hard at Work on Coast

AS a result of incessant work during the past few months on the nine stages of Goldwyn's Culver City studios, the directors and players at the production headquarters are well ahead of the schedule of releases and two of the stars are enjoying short vacations prior to starting work on their next pictures. Pauline Frederick, having finished a production under the direction of William Parke, left immediately for New York, and Tom Moore, who recently made the closing scenes in a picture directed by Harry Beaumont is now on his way east.

Word has just been received from the Culver City studios that Mr. Beaumont has been assigned to direct Jack Pickford's first Goldwyn production, an adaptation of John Fox, Jr.'s most famous novel, "The Little Shepherd of Kingdom Come." The company to support the young Goldwyn star is now being chosen and as soon as the selection of players has been completed work will be started on the picture.

Miss Frederick's stay in New York will be of short duration for in a month's time she is scheduled to start making scenes for the screen version of A. H. Woods' renowned stage success, "The Woman in Room 13," which was one of the first two plays selected by Samuel Goldwyn from the great number made available through the alliance with the Shuberts, Woods and the Selwyns. The other Woods' drama, also chosen as a starring vehicle for Miss Frederick, is "Roads of Destiny." Tom Moore will have to make the most of a short visit to New York. By the end of October he is expected back at Culver City to appear in "Duds," an adaptation by Harvey Thew of a novel published serially in The Saturday Evening Post.

Conceded by all who have seen it in preparation to be the most elaborate production in which she has ever appeared, Geraldine Farrar has concluded another super-picture, directed by Reginald Barker, and is packing her trunks preparatory to coming East to open a concert tour, October 4th. The famous diva will, of course, return to the coast as soon as she has filled her stage engagements for the winter season, and meanwhile Director Barker will keep busy turning out pictures presenting other stars, or making what will be featured as Reginald Barker Productions.

Mabel Normand, who is about half way through with a story written and being directed by Victor Schertzinger, has just returned from a week's expedition to the Mojave Desert. Director Frank Lloyd also is among the seekers for local color calculated to add realism to his scenes. This time he has taken his company to San Francisco to get just the right thing in locations for a big fight scene in the screen version of Rex Beach's "The Silver Horde," an Eminent Authors production.

Other Eminent Authors Pictures that are nearing completion at Culver City are Rupert Hughes' "The Cup of Fury," directed by T. Hayes Hunter and Basil King's "The Street Called Straight," the filming of which is handled by Wallace Worsley.



R. A. Scott, manager for Wm. Fox at Vancouver, B. C.; W. S. Jones, at Winnipeg, and Michael Rose at Calgary

Motor Driven Camera

When the first aerial photographs of any American city were made by them in 1912, A. S. Le Vino and Frank Coffyn used a device that has now proven itself invaluable in filming airplane scenes for "The Best of Luck," a Drury Lane melodrama adapted by Mr. Le Vino for Screen Classics, Inc., under production with Kathryn Adams heading the cast.

"It's a Circus"





JINX



"It's a Circus"

Mabel Normand

The Little Girl You Never Forget

in

JINX

Her bad luck, this little Jinx, is going
to bring good luck to many thousands

Plans in formation

EMINENT AUTHORS PRODUCTIONS



RUPERT HUGHES



BASIL KING

All of these Eminent Authors have personally cooperated in the development of their pictures, giving their advice and viewpoint, to the end that the pictures will truly translate their famous books.

Eminent Authors pictures are released through Goldwyn.

"THE CUP OF FURY"
By Rupert Hughes

"DANGEROUS DAYS"
By Mary Roberts Rinehart

"PERCH OF THE DEVIL"
By Gertrude Atherton

"THE STREET CALLED STRAIGHT"
By Basil King

"THE SILVER HORDE"
By Rex Beach

"PARTNERS OF THE NIGHT"
By Leroy Scott

"THE WILD GOOSE"
By Gouverneur Morris

Made and distributed by GOLDWYN



MARY ROBERTS RINEHART



GERTRUDE ATHERTON



LEROY SCOTT



REX BEACH



GOUVERNEUR MORRIS

"Audience Laughed, Cried and Applauded Like they Were in Regular Opera"

It was Bill Rice, theatre man of Texas who said it.

"YOU'VE OFTEN MADE ME LAUGH BUT NEVER CRY. YOU DID BOTH IN 'ALMOST A HUSBAND.' BUSINESS VERY BIG HERE TODAY WITH YOUR PICTURE AND VERY WELL LIKED BY AUDIENCE WHO LAUGHED, CRIED AND APPLAUDED LIKE THEY WERE IN REGULAR OPERA."

Here's a comedian and a comedy with more than just humor slammed all over the screen . . . Here's humor which gets deeper because it's the sunnyside of a real street that also has its shadows!

Samuel Goldwyn *Presents*

WILL ROGERS

IN

ALMOST A HUSBAND

By Opie Read *Directed By Clarence G. Badger*



You can use Will Rogers and this picture with a different idea in mind. Not only can you pack your house but with this kind of entertainment you can pack your house for all time. It is the Goldwyn idea not merely to sell you a single picture but the wherewithal to keep you supplied with a standard of entertainment all through. (Yet you may see each Goldwyn picture before you book it—you're the judge, don't contract unless you wish to).

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Short Subjects, Comedies and Other Features Reviewed on This Page

"Back Stage"

(A Two-Reel Arbuckle-Paramount Comedy —Released September 7)

JUST as "A Desert Hero" was a corking good burlesque on the screen melodrama of the wild and wooly west, "Back Stage" is a sure fire travesty on the small town show appearing at the "Opry House."

The opening shows the "rube" proprietor of the house preparing for the expected visit of the traveling show that night. It happened in this instance to be a vaudeville combination with the "sis" character rehearsing his dancing number; the strong man and his much abused girl traveling companion getting located, with Fatty Arbuckle, property man and bill poster hovering about in the offing.

Clever acrobatics of the stage-hand-assistant to Arbuckle stands out as one of the very striking features of this offering.

A very laughable incident is the posting of a six-sheet by the star and the opening of a door which divides the announcement into a description which astonishes the natives of the town. A big attendance was present that night but the strong man and his troupe refuses to go on with the show.

The girl and Fatty with the assistant and house manager determine to keep the money in the box office and attempt to give the show themselves. It is full of laughs and rapid action especially as the strong man and his troupe are in the audience with the intention of hooting the show.

In the Romeo and Juliet episode the scenery falls and shows the girl standing on the top of a step ladder. Innumerable situations of this kind are responsible for the almost continuous laughter.

Yes, there is plenty of slapstick, but it is clean, and this comedy will generally entertain everybody wherever it is shown.—*Tom Hamlin.*

"In Spain"

(Mutt and Jeff Cartoon—Fox)

MUTT AND JEFF are trouping again in this number. They are never content to remain "on location" very long but must seek new worlds to conquer. The freaks have been on the Chautauqua circuit before (it looks like Chautauqua to us for you cannot call their act Big Time) and so we know what to expect. We know that little Jeff will be toward the ceiling of the opry house in the projection booth turning the crank while his elongated pal will be using the pointer on their new lecture, "In Spain." "Ready Jeff?" "Shoot!"

"And now, ladies and gentlemen, if you will watch the screen closely you will see us departing for sunny Spain." To quote the oratorical Mutt. "You will notice that the man on the bicycle is yours truly because he is so handsome, while the hop-toad on the balloon is my little sidekick, Jeff." "And so we are in Spain." "You will observe that good bull-fighters are scarce and that we accept the job of throwing the bull with great eclat." "But to qualify, the tall fellow cries out, 'We must first practice the art of camouflage.'"

And so the spectator sees the freaks masquerading as a bull, Jeff as the front legs and head, Mut as—well as the rest of the animal. The toreador is in the arena mustering up courage. But when he leaves the freaks do not discover that a genuine bull has been admitted. Not until he charges them in typical "bully" fashion. Then it is a problem to get out of the disguise. Hilarity reigns when Mutt and Jeff stretch their animal out of shape in their eagerness to avoid the onrushing bull. Mutt being on the tail end is having a merry time in trying to make the cloth (or whatever it is) behave. But the bull, being a bull, is determined and finally he catches the masqueraders.—*Laurence Reid.*



Dolores Cassinelli, whose next feature will be "The Right to Lie," a Pathe release



A big moment in the Wm. Fox Production, "Checkers"

"TWIN PAWNS"
(PATHE

This Will Be Generally Acceptable

HEAVILY dramatic, melodramatic and tragic in spots, portraying in one of the principal roles a villain absolutely without conscience plotting for wealth and power regardless of whom he may sacrifice.

It is a story of sadness with the inevitable happy future pictured at the finish, but as this is easily anticipated the suspense is nil. A well produced picture for this sort of story and handled by a capable and nicely balanced cast. Continuity is easy to follow and both photography and laboratory work are up to present day standards.

There are several thrills and much pathos, with no comedy relief. The star shows ability in portraying the roles of twin sisters. A picture that will be generally quite acceptable.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and generally pleasing; Elite, ordinary puller and quite pleasing; Family, good puller and generally pleasing; Labor, big puller and very pleasing.—Length, 5 reels.—Released September 28.—*Tom Hamlin.*

THE CAST

Daisy White.....Mae Murray
Violet White .....
John Bent .....Warner Oland
Harry White .....J. W. Johnston
Bob Anderson .....Henry G. Sell
Bartender, Mrs. White, factory hands, guests, Daisy's friend, doctor, nurses, attendants at insane asylum, hotel employees, etc.

Suggested by Wilkie Collins' novel, "The Woman in White."
Scenario by Leonce Perret.
Directed by Leonce Perret.
Photographed by Alfred Ortleib.

PRESS NOTICE—STORY

"The Twin Pawns," the Pathe picture starring Mae Murray, will come to the ——— theatre beginning ———. The photoplay is adapted from Wilkie Collins' famous novel, "The Woman in White," and it has been produced under the direction of Leonce Perret. The story is melodrama pure and simple and concerns twin sisters, Violet and Daisy White. They have been separated since childhood—in fact each is unaware of the existence of the other. Violet, the idol of her indulgent father, has everything her heart could wish, but Daisy, who has been raised by her mother, is poorly clad and underfed. The fragile child of the slums is not aware that John Bent possesses certain papers which state her true relation to Harry White. By hiding from Daisy's father the truth of her existence, Bent is able to shift the twins to his own best advantage—they become mere pawns in other words. He hides Daisy away in a school and substitutes her for Violet, who is forced to marry him, when the former girl really dies. Violet, he disposes of by having her declared insane and placed in an asylum. But her sweetheart, Bob Anderson, comes to the rescue and a happy ending follows.

"The Twin Pawns" is one of those stories which strikes out from the shoulder at the beginning of the first reel and holds the spectator in a tight embrace. Miss Murray differentiates the roles of the sisters with fine understanding and feeling and she is surrounded by a competent cast that includes such well known players as Warner Oland, J. W. Johnston, Henry G. Sell, and others. The director has given the picture many beautiful settings besides bringing out the high lights of the story.

CATCH LINES

Do you like a good melodrama? Do you enjoy a story framed with things that do not happen in your own life? If you do come to the ——— theatre next ——— and see the beautiful Mae Murray in "The Twin Pawns." It is a rare treat.

A terrified shriek rang out—and her overburdened heart stopped beating. This man had succeeded. But retribution came at last. How? You must see Mae Murray in "The Twin Pawns."

They were pawns—human pawns these two sisters. Were they swept off the board in the game of life? See "The Twin Pawns" with beautiful Mae Murray as the star.

One girl was brought up in the lap of luxury—the other was a product of the slums. And an unkind Fate took charge of the girls and—See the intense melodrama adapted from Wilkie Collins' famous novel, "The Woman in White." It is "The Twin Pawns" and Mae Murray is the star.

She is the "maid of many moods" is Mae Murray. See her next ——— in "The Twin Pawns." It is a dramatic story of life, of two beautiful young girls who become pawns. In this human game of chess the pawns are revealed as queens.

Youth and love are strong forces. And they, in the end, proved the supremacy of virtue over evil. How it is worked out can only be seen at the ——— when Mae Murray appears in "The Twin Pawns."

PROGRAM READER

When you go to the ——— theatre next ——— you will see the "Maid of many moods," Mae Murray portraying the dual role of twin sisters. You will see an adaptation of Wilkie Collins' famous novel, "The Woman in White," entitled "The Twin Pawns." It is a good old-fashioned melodrama and unfolds a rich number of scenes—scenes which are charged with pathos, humor, heart interest, and romance. You will see a man's craving for wealth and power—a man's lust for greed that hesitates at nothing to accomplish his evil desires. You will see Mae Murray as twin sisters who are separated in their youth. To give the plot in detail would be to remove much of the pleasure in seeing "The Twin Pawns" on the screen. Suffice to say that it is an excellent picture in every respect. The star is supported by a competent cast and the picture is produced under the direction of Leonce Perret, the man responsible for "The Thirteenth Chair." Remember the date, next ———. Be sure and see it.

SUGGESTIONS

There are four big exploitation angles to advertise this picture. First place must be given to Mae Murray, who is popularly called the "Maid of many moods." So feature her as such. Play her up big in stills and feature stories. She is remarkably beautiful and this fact should be impressed upon your audiences who are unacquainted with her. Mention that Warner Oland is associated with her. Bring out that the picture is taken from a world famous story—that it is adapted from Wilkie Collins' novel, "The Woman in White." Then mention the director and tell that he is responsible for that high-class picture, "The Thirteenth Chair." Finally emphasize that the story is a red-blooded melodrama, but which has a rich setting. Use circular letters stating that the beautiful Mae Murray will appear at the ——— next ——— in a fascinating story of triumphant virtue. You can distribute handbills or dodgers here with an appropriate catch line incorporated. Obtain all the advertising sheets from your nearest Pathe exchange and play them up. And use catch lines. We have written a number with that object in mind. Put plenty of punch in your copy. It is an exciting melodrama and calls for vigorous advertising.

"THE LIFE LINE"
(TOURNEUR-PARAMOUNT-ARTCRAFT)

Most Excellent Entertainment of Great Merit

MAURICE TOURNEUR has cleverly succeeded in placing all the high spots in his filming of the familiar story of Romany Rye. There are thrills and laughs throughout this very pleasant entertainment and it is rich in delightful sentiment and romance.

The masses and the classes will thoroughly enjoy "The Life Line," and the cast is an especially happy selection. Wallace Beery proves that he is an exceptionally versatile screen artist. This is lavishly mounted and the photography is very clear cut. It very realistically portrays a theatre fire with its consequent panic.

Locale is England, both city and countryside, and the suspense is added by the search for a lost marriage certificate. A most excellent entertainment of great merit.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and greatly pleasing; Elite, strong puller and exceptionally pleasing; Family, big puller and greatly pleasing; Labor, strong puller and exceptionally pleasing.—Length, 5 reels.—Released October 5.—*Tom Hamlin.*

THE CAST

Jack Hearne, the Romany Rye...Jack Holt
Laura .....Seena Owen
Bos.....Wallace Beery
Ruth Heckett.....Pauline Stark
Joe Heckett.....Tully Marshall
Phillip Royston.....Lewis J. Cody

Story by George R. Sims.
Directed by Maurice Tourneur.
Scenario by Charles E. Whittaker.

PRESS NOTICE—STORY

Maurice Tourneur's Paramount-Artcraft production based on "Romany Rye" comes to the ——— theatre for a ——— days' engagement beginning ———.

"The Life Line" is the screen title and the heralded all star cast contains the names of the following well and favorably known screen artists: Jack Holt, Seena Owen, Wallace Beery, Pauline Stark, Tully Marshall and Lewis J. Cody.

The story shows Phillip Royston, master of Cragsnest, as host in a fox hunt, when he is attracted by a beautiful fortune teller in a gypsy camp. Jack Hearn, known as Romany Rye, overhears the girl's father cautioning her not to visit Royston, and when finally she visits the wealthy young man it is the Romany Rye who enters the house and brings her back to camp.

It develops that the Romany Rye is a half brother of the wealthy Royston but never claimed his share of the property as he prefers to roam. When Royston learns this he searches for the family bible which contains the marriage certificate, intending to destroy it.

But in the meantime this bible had been stolen by Joe Hecket and Bos, two London crooks. Royston and his shyster lawyer trace the thieves to their lair but are interrupted by the Romany Rye and Bos. The presence of the Romany Rye is accounted for in this particular spot by his infatuation for the daughter of Joe Hecket.

Ruth Hecket, Jack Hearn (Romany Rye) and Bos go to the theatre that night and a fire and panic brings a heroic rescue of the girl. They decide to leave for America to secure the affidavits of the witnesses to his mother's marriage so that he could claim his share in the estate as he is now desirous of having a home where he may take his love.

The burning of the ship with Royston on board and the rescue of Ruth by the Romany Rye is described as one of the biggest thrillers of the screen.

PROGRAM READER

Wealth had no appeal for the carefree Romany Rye. He was a gypsy by choice and never would claim his share of a great estate in England.

So he vowed, until he met a young girl in London and love was born. The homing instinct he thought had been forgotten had presented itself.

A terrible theatre fire with its consequent panic brought these two closer together when he rescued her. They determined to sail for America and find proof of his gypsy mother's marriage to the wealthy Englishman long since dead.

The family bible so seldom read told the tale. The certificate was there to prove his legal status as a successful claimant for the rich estate.

But two London crooks had stolen the bible. How was the Romany Rye to know that his best friends were crooks in secret and finally presented him with the bible as a token of their esteem, not knowing that it contained anything of importance to the receiver?



A moment in "The Life Line"

This was on the eve of sailing. And the ship burned with the plotter who had boarded the ship to thwart the hero. There are thrills and most beautiful sentiment in the Paramount-Artcraft attraction coming to this theatre next week.

Maurice Tourneur is the director and it is lavishly mounted. "The Life Line" is the title and it is based on George R. Sim's great novel, "Romany Rye."

Jack Holt, Pauline Stark, Wallace Beery, Senna Owen, Tully Marshall and Lewis J. Cody make up what is declared to be the strongest all star cast this successful director has ever gathered together.

SUGGESTIONS

After you book this picture you should exploit it to the limit. It will stand it and you have a great many exploitation angles especially in the way of big names. When you mention Maurice Tourneur's name you should call attention to some of his former productions: "The Blue Bird," "Sporting Life" and "The White Heather." And get the brand Paramount-Artcraft Special prominent as this is well advertised.

In all this you have a great cast, each with a following: Jack Holt, Seena Owen, Wallace Beery, Pauline Stark, Tully Marshall and Lewis J. Cody. And emphasize that the story is by George R. Sims and that it is Romany Rye upon which this photoplay is adapted. Show pictures, posters and photographs depicting the several thrills such as the theatre fire and the rescue from the sinking steamship.

CATCH LINES

Through theatre fires and shipwrecks two wandering souls were brought together.

Romance injected the germ of homing instincts in the breast of the wanderer.

When he craved the carefree gypsy existence the estate meant nothing to Romany Rye.

Where the old family bible was finally opened and proved a treasure.

Love conquers all and plants the home appeal in the breast of a gypsy.

WILLIAM FOX PRESENTS

WILLIAM RUSSELL

in

SACRED SILENCE





A VICTORY PICTURE

directed by Henry Millarde-Adapted by Roy Somerville from the famous New York stage success The DESERTER

DONT let your competitor beat you to the Fox Manager

COMING

WILLIAM RUSSELL *in*

EASTWARD HO !

FOX ENTERTAINMENTS





DONT let your competitor beat you to the Fox Manager.

WILLIAM FOX
presents

ALBERT RAY
WITH
ELINOR FAIR
in

The Lost Princess

A compelling drama of mutual charm

COMING
RAY & FAIR
IN
VAGABOND LUCK

FOX
ENTERTAIN-
MENTS

A new triumph for the great actress of the screen.



WILLIAM FOX
presents

GLADYS BROCKWELL

IN

CHASING RAINBOWS

A
VICTORY PICTURE

DONT
let your
competitor
beat you to
the Fox
Manager

FOX
ENTERTAINMENTS.

COMING

GLADYS BROCKWELL
IN
THIEVES

Get ready

for the best
and biggest
in the world



See
what this world
contains

fox News

Twice weekly
beginning
OCTOBER
11th

DONT
let your
competitor
beat you to
the Fox
Manager

FOX ENTERTAINMENTS

"THE WINNING STROKE"
(FOX)

College Story Offers Stunts for Walsh

IT was bound to occur to the sponsors for George Walsh that the athletic star would look decidedly appropriate in a college story. The result is he has another of his heroic roles as the stroke oar of the Yale crew. The Fox "stunter" is more successful here than in his recent pieces since the subject matter is so apropos to his personality. And the sponsors in selecting their material have hit happily upon the most picturesque event connected with a large college—the annual boat race.

Around this idea the story is woven—a story which is quite juvenile of theme since it smacks of Dick Merriwell. The hero has great odds to overcome before the big punch scene arrives. There are villains and their schemes are black. But you know George Walsh and his ability to take care of himself. In stories of this type the outcome is known from the start.

It has its compensations however, in the thrilling boat race (the genuine thing), and the stunts (some of which are new) performed by the star. And Director Dillon's action is crisp and his atmosphere suggestive of the campus.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Buck Simmons.....George Walsh
Aida Courtlandt.....Jane McAlpine
Paul Browning.....John Leslie
Burton Hampdon.....William Hayes
"Crickett" Perry.....Louis Eate
The Dean.....Mr. Woodford
"Chub" Winters.....Sidney Marion
The Head Coach.....Byron Douglas
Story by Edward Sedgwick.
Scenario by Raymond Schrock.
Directed by Edward Dillon.

PRESS NOTICE—STORY

The athletic George Walsh will appear at the ——— theatre on ——— of ——— week in his latest feature entitled "The Winning Stroke." This is a story of college life with Yale furnishing the background and it is said to be the most typical thing of its kind ever picturized. You catch the spirit, the atmosphere of the tale in more ways than one—but particularly as it concers the crew.

Here is Buck Simmons, the stroke oar, and the most popular man in college. Of course there is a jealous faction that attempts to discredit him on every occasion, but Simmons is a fighter—it is that quality which makes him such a credit to Yale. His opponents are unsuccessful until the night before the Yale-Harvard boat race when they lure him to a notorious roadhouse and so cause him to break training rules. His motive in going there is to rescue the girl he loves. Inasmuch as he is unwilling to stigmatize her good name he refuses to explain to the coach with the result that he loses his place as stroke oar. Furthermore he is charged with accepting a bribe for the purpose of throwing the race to Harvard. But at the last minute he succeeds in restoring his good name and takes his place as stroke oar. Closer and closer creeps Harvard, but Buck, by a superhuman effort, increases the stroke and Yale wins. And another victory comes to him when he takes his sweetheart into his arms.

This picture is no exception to the rule that George Walsh must supply a lot of stunts. And there are plenty here, all told. There is a genuine thrill contained in the boat race. Edward Dillon directed the picture from a story by Edward Sedgwick, the scenario being contributed by Raymond Schrock. The star has a very capable company with Jane McAlpine appearing as his leading woman.

PROGRAM READER

Make way for this picture of college life—a picture of Yale, its spirit, its atmosphere, and its athletics. A picture which will amuse you and keep you gasping at the same time. You know who the star is? Of course you do! Who else could play the athlete but George Walsh? The favorite actor's new picture is called "The Winning Stroke," which is coming to the ———theatre shortly with all its thrills and comedy. The story contains romance, pathos, stunts and sensations—everything that a Walsh picture should contain. You will see the athletic star as the stroke oar and you will follow him with the keenest interest as he fights for his good name.

How he comes back to fight, how he takes his place as stroke oar in the last minute and leads the Yale crew home as the winner over Harvard, forms a sweeping climax to a highly entertaining photoplay. You will feel like singing "Boola, Boola," and giving three long yells for Yale when you see it. That's how true it is to college life. Be sure and see it.



George Walsh is star in the Fox production, "The Winning Stroke"

CATCH LINES

Because he was the most popular man in college and a great athlete they did everything in their power to discredit him. Why did they want to put him out of the way? See Gorge Walsh in "The Winning Stroke."

They were jealous of his success so they placed temptation before him. They even tried to kill him! ! ! Why? ? ? See "The Winning Stroke" with George Walsh.

See the great boat-racing scene in "The Winning Stroke," George Walsh's new picture. You will be thrilled. Closer and closer comes the other boat but the stroke of the leading crew increases his speed and —See "The Winning Stroke."

See "The Winning Stroke"—the first great college play of its kind. It is a story of Yale, of its spirit, its athletics and atmosphere. And it has beauty, power and thrills galore. Don't miss it.

SUGGESTIONS

If you have had good returns from the previous George Walsh pictures there is no reason why you shouldn't find the present one a pleasant investment. It is an ideal picture for the athletic star since it permits him to be a college hero. And to be the stroke oar of Yale's crew indicates that the man on the job must be thoroughly capable. You can write your copy around the role he has here and by all means bring out its college atmosphere. Tell that it is a typical tale of college life and that it concerns the big athletic events—the annual boat race between Yale and Harvard. Catch lines would be a good angle to exploit.

You can decorate your lobby in an atmospheric way through the medium of pennants and banners. And on the stage you can employ your singers to sing the favorite college songs. Play up the star as a great athlete—and that nothing is too difficult for him. And use cards announcing that scenes from the great Yale-Harvard boat race will be seen in "The Winning Stroke" which comes to the ——— next ———. There are plenty of exploitation ideas in this picture.

"WIT WINS"
(BURTON KING-HALLMARK)

A Better Than Average Picture

THIS drama of business life and frenzied finance in Wall Street has a suspensive element that forces the spectator to pay strict attention to the continuity or he will become hopelessly confused. And this same suspense is maintained throughout and will baffle the majority of patrons until the climax.

A romantic angle is provided in what at first sight seems to be the eternal triangle, and true love runs quite roughly for a time amid the stocks and bonds environment. The business rivals and the lovers finally realize a prospective happy future.

The picture is well directed and the action is rapid. Florence Billings is capably supported by a well balanced cast. The sets are very appropriate and the photography is up to standard. A better than average photoplay.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and very pleasing; Family, good puller and wholly pleasing; Labor, good puller and entirely pleasing.—Length, 6 reels.—Released Sept. 14.—*Tom Hamlin.*

THE CAST

The Girl.....Florence Billings
The Man.....Hugh Thompson
Watts.....John Nichols
The Banker.....E. J. Ratcliffe
His Son.....Eugene Strong
Produced by Burton King.
Story by Leander De Cordover.
Photography by Roy Vaughn.

PRESS NOTICE—STORY

"Wit Wins" is scheduled for a run at the ——— theatre for ——— days beginning ———.

This is a Hallmark Picture in six reels, produced by Burton King. Florence Billings is the star and both Hugh Thompson and Eugene Strong have leading roles.

The story is described as a frenzied finance theme with most of the action in Wall Street. Even in this environment true love seems to flourish. And the romance unfolded shows that sentiment can take a strong hold upon hard-headed business men on occasions.

When the dominating financier takes the girl as his private secretary he secures not only an efficient girl but a beautiful one. It is then that his son decides to take an interest in business. His father suspects that his son has suddenly become imbued with business affairs because of the striking young woman secretary he has engaged and tells him that if he intends to go into business he can do so but he does not want him about the office.

The son is unsuccessful in many deals and when some bonds are missing the guilty parties manage to successfully charge him with stealing them. In the meantime he had been visiting the charming young secretary of his father and often met his father's cashier coming out of the apartment.

He had become furiously jealous and the climax came when he discovered his sweetheart in the arms of the cashier. It is when he is accused of stealing the bonds that he begins to realize that his father's cashier and the pretty secretary are in a plot to ruin his father.

And right here is where the story becomes intensely interesting and the suspense is finally lifted. Of course the business rivals become staunch friends again as of yore. But the lovers have come over a rough road in their romance and a pleasant future is also assured for them.

The great suspensive element in this feature is what grips the spectator, according to all report.

PROGRAM READER

She told him that she loved him dearly but when he discovered her in another man's arms in her own apartment he felt naturally that his father's charming secretary had been making a fool of him.

It was only a few days later that he was accused by his father's cashier of stealing some bonds.

Then he remembered that it was this same cashier that held his sweetheart in his arms.

It was a job and a plant directed against him at the hands of an unscrupulous woman and her pal. He bitterly resented their accusations and determined to prove that this pair were trying to ruin his father through casting a stigma upon him.

But it was a hard task to proceed against this girl. For in spite of all this he loved her to distraction.

In the final denoument of this romantic story laid amid the frenzied financial environments of Wall Street he realized that a pleasant feature loomed up on the horizon for him.



"Wit Wins" is a Hallmark, with Florence Billings

Next week at this theatre this story is unfolded upon the screen. It is a Hallmark Picture directed by Burton King and starring Florence Billings.

Hugh Thompson and Eugene Strong have leading roles in the cast.

CATCH LINES

Where frenzied finance gets a dent in its hard boiled shell.

Cupid's Darts clink against the metallic ring of the financiers.

In a battle of wits for the elusive dollars, "Wit Wins."

It takes a charming woman to find the weak spots in the financial armor.

Where love storms the citadels of the mighty men of wealth and power.

Affluence surrenders to superior wits and all is well.

SUGGESTIONS

When you have booked this picture you should capitalize on the title, "Wit Wins." Display it everywhere and use the catch lines in connection. Describe it in your newspaper advertising as a romantic tale of Wall Street.

Florence Billings, Hugh Thompson and Eugene Strong each have a following and the three names should always be prominently mentioned. Burton King as a director is also known to the majority.

Any local financial deal, especially anent public service corporations, that you can tie in with, seize the opportunity. Mention the local affair which has undoubtedly received volumes of publicity and mention that in "Wit Wins" many of the secret inside financial dealings of big corporate interests are bared to the public.

"THE EGG CRATE WALLOP"
(INCE-PARAMOUNT-ARTCRAFT)

Pleasing Light Comedy with Prize Fight Punch

CHARLIE RAY'S latest is slender in plot, with many sequences having little to do with the story, yet it will be accepted by Ray's followers as one of the best of his recent pictures.

The feature presents the star in another small town role, but later locates him in a city where he is substituted in a ring encounter with the villain as his opponent, the selection in a pinch being brought about because he has a "wallop" developed by his experience back home in handling eggcrates. Hence the title of the film. It is needless to relate that the "egg crate wallop" delayed somewhat for a very good prize fight, goes for a knockout and that the "hog fat" and overconfident professional is defeated not only in the fistic encounter, but also in the game of love, for Charlie has been induced to enter the ring in the hope of winning two thousand dollars, that he may go back home and clear his name of the stain of a crime which he has shouldered, as he thinks, for the sake of his sweetheart's father. The star gives an excellent performance in a characteristic made to order part and is ably supported. In construction and theme this resembles one of Ray's early hits, "The Pinch Hitter." It has not, however, the real underlying "uplift" thought nor the plausibility of the story of the last named picture.

—*J. S. Dickerson.*

THE CAST

Jim Kelly.....Charles Ray
Kitty Haskell.....Colleen Moore
Perry Woods.....Jack Connelly
Dave Haskell.....J. P. Lockney
"Fatty" Brennan.....George Williams
Assistant Promoter.....Fred Moore
"R Spider" Blake.....Otto Hoffman
Constable.....Ed Jobson
Fight Referee.....Dewitt Van Court
"Battling" Miller.....Arthur Millett
Fighters—Al Kauffman, Ray Kirkwood, Cliff Jordan, Jimmie Fortney, Izzie Glassner.

By Julian Josephson.
Directed by Jerome Storm.
Photographed by Chester Lyons.
Supervised by Thomas H. Ince.

PRESS NOTICE—STORY

Charles Ray, the Ince-Paramount star, will be seen in his latest feature, "The Egg Crate Wallop," at the ——— theatre beginning ———. The story of this picture, by Julian Josephson, offers him the opportunity of appearing in another country boy part. Followers of Mr. Ray well realize his ability for expert characterization in this line, and his Jim Kelly is no exception to the general rule. He is absolutely human, is Charles Ray. This is assured by his performance. Indeed it can be said that he has never been anything else than delightfully human.

Jim Kelly is the assistant express agent, in love with Kitty Haskell, his employer's daughter. Now Jim has developed his biceps juggling egg crates at Pitt's Junction. A packet of money is stolen and suspicion points toward Dave Haskell, the agent. To clear his employer's name, Jim leaves town and lands a job in Chicago as sparring partner for a noted pugilist. Right here is where a simple little story becomes a pulsating drama. The climax offers the prize ring and at the last minute he substitutes for a crooked fighter and lands the victory with his "egg crate wallop." His opponent proves to be the man who stole the money—a fact which Jim discovers in an ingenious fashion. The fight lasts five furious rounds. For faithfulness of reproduction and excitement, this scene is one of the best ever screened. And so Jim wins the girl.

The story is filled with small town atmosphere and the glamour of the prize ring. It is a veritable delight both from the comedy viewpoint and the angle of human interest. Mr. Ray is ably supported by a cast headed by Colleen Moore, while a formidable array of types appear in parts of varying importance. Thomas H. Ince produced the picture for Paramount.

CATCH LINES

You wouldn't think to look at him that he could fight. But he packed an awful wallop in that good right arm—a wallop gained from lifting egg crates. And what happened? See Charles Ran in "The Egg Crate Wallop."

It's a wonderful story this "The Egg Crate Wallop," which comes to this theatre next ——— with Charles Ray. A story of the squarred ring where strong men battle for money, for fame, and for love. See it.

He was as docile as a lamb in the presence of the girl he loved, but he became a seething volcano in the squared arena, where he fought a battle against terrible odds to a victory. See "The Egg Crate Wallop."

You like a good old-fashioned prize fight? Well your chance has arrived to see one on the screen when "The Egg Crate Wallop" comes to the ——— theatre next ——— with Charles Ray as the star. The story is exciting and human and a rare treat. Don't miss it!

His opponent rained blows on his tired and battered body but he did not feel them. Why? Because his mind was set on winning. He crashed to the floor time and again but finally he delivered his wallop—but we can say no more. See the climax of "The Egg Crate Wallop," a wonderful picture

PROGRAM READER

No one can fail to recognize something human about Charles Ray. In his every action there is something that reflects the spectator's own self. It may be some duplication of a pet emotion or action of a friend's but it is always human. There is nothing false about Charles Ray. The result is he is about the most popular actor on the screen. It is always a treat to Manager ——— to offer a Charles Ray picture, and it is a particular treat to be able to present "The Egg Crate Wallop," his latest Ince-Paramount picture which comes to the ——— next ———.

For in this picture Mr. Ray has a new role. True the background is the little country town again, but Jim Kelly, the character interpreted by Mr. Ray, is the assistant express agent, who gets ahead by sheer pluck and ability. How he does it is not to be divulged here. Suffice to state that it is done to the merry tune of comedy and human interest. Pretty Coleen Moore appears opposite the star. Remember the date ——— the ———.

SUGGESTIONS

"The Egg Crate Walop" offers you another chance to come through with advertising of a small town variety. Strive for atmosphere in your copy as it counts a lot in Charles Ray's pictures. Mention that the star appears in a new role here—a role which will win him all sorts of praise. Dwell upon the human touches he puts into his characters. Bring this out as much as you can. Don't let a chance go by to praise him as typifying all that is human in the awkward youth. Use catch lines liberally in your copy—the title comes in handy in that respect.

Use special decorations in your lobby scheme and get in all the atmosphere. Of course Charles Ray does not need boosting to the skies. But you can emphasize his pictures by giving them a proper atmosphere. Mention the other players and use stills of them. Mention that "The Egg Crate Wallop" is an appealing story, that it is written by Julian Josephson, the man responsible for many of the star's finest offerings, and that it is produced under the personal supervision of Thomas H. Ince.

"LORD AND LADY ALGY"
(GOLDWYN)

Aristocratic Story of Blue Bloods and Horses

R. C. CARTON'S famous play, "Lord and Lady Algy," is an exception to the general rule that a success on the stage cannot score as decisively on the screen. Presented as a photodrama, it reaches the high water mark of polite comedy, not because its dialogue is faithfully reproduced, but because its outstanding points are admirably emphasized. It is a production picture, pure and simple, and the director has taken advantage of its pictorial appeal by incorporating the correct atmosphere. It is as English as the original and while it is not cut exactly for Tom Moore's personality, still he manages to give a good account of himself.

Lord Algy is a jolly old duffer and one sympathizes with him because of his ingratiating good nature even in the face of adversity. His lordship cannot pick a winner, but her ladyship can. And when he has suffered and realized his shortcomings she magnanimously comes to the rescue. The plot verges at times towards outrageous farce, which is in its favor. And it unfolds a wealth of color and excitement in the racing scene.

In all a rich number and one calculated to interest any kind of an audience. The picture carries out an aristocracy of good taste in every department. Naomi Childers is an ideal type for Lady Algy and the remaining players are thoroughly in character.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lord Algy.....Tom Moore
Lady Algy.....Naomi Childers
Jethroe.....Leslie Stuart
Marquis of Quarmby.....Frank Leigh
Brabazon Tudway.....William Burress
Swepson.....Alec B. Francis
Standage.....Philo McCullough
Mrs. Tudway.....Mabel Ballin
Mrs. Vokins.....Kate Lester
Annesley.....Hal Taintor

By R. C. Carton.
Scenario by Edfrid A. Bingham.
Directed by Harry Beaumont.
Photographed by George Webber.

PRESS NOTICE—STORY

Tom Moore, supported by Naomi Childers, comes to the ——— theatre for ——— days, beginning ———, in his latest Goldwyn production, "Lord and Lady Algy" taken from the stage play of the same name which was a success twenty years ago.

An English Lord, married to a charming girl, is nevertheless held at arms length by his wife owing to his weakness for gambling. As the story opens the young Englishman has again had a tift with his wife, and the friendly relations between them were broken, owing to his having broken his promise not to bet again.

With the chivalry of the nobility the Lord permits his wife to leave him, despite that his love for her was deep. Nevertheless they keep up a bantering friendship, the girl knowing her moral aid was necessary to her husband's welfare. The old "take a chance spirit" breaks out again and the Englishman enters his horse in the Grand Derby, putting everything he had on the equine to win. His wife learns of this, learns also that another horse is by far the better, and does a little plunging on her own account—on the rival of her husband's horse.

As a prelude to the race there is a masked ball at which the already precarious relations between husband and wife are almost irreparably broken when the man becomes intoxicated and maudlin.

Next day comes the big race, Algy's horse going to the post with his entire fortune bet on it. The horse his wife had bet on, a rank outsider, wins the stake, and the personal fortune of the man is thus saved.

This really teaches him a lesson, and the two are brought together once more in happiness.

SUGGESTIONS

An excellent chance is afforded for a catching lobby display on this picture, the horse-racing scene opening many opportunities. A lobby display depicting a race track, with crowded grandstand and paddock in the back, and the horses just passing under the wire might draw, depending somewhat on the nature of the audiences.

The again subtle appeal to the curiosity of the public might be used by judicious use of posters bearing phrases such as "Can the curse of gambling in a man's blood ever be removed?" These together with a plentiful use of photographs, some excellent ones on the racing scenes and the masked ball scenes being available from the producers.



A moment from the William Fox production, "Should a Husband Forgive"

Tom Moore is a favorite in many communities, and if yours is one of those, prominent use of his name should be made. The fact also that the play has been for years a success will be remembered by the elders, should be prominently brought to attention.

PROGRAM READER

He loved his wife, yet his blood ran wild to the lure of gambling. He couldn't have both, and as a consequence he lost his wife.

With his world's possessions on his horse in the Great Derby he further widened the breach by making a fool of himself with liquor before his wife and English nobility at a grand masked ball.

She, however, with love in her heart never driven away by the multitude of broken promises of her husband, saw clearly where he was blinded with the gambling fever. She wagered heavily on a horse she knew must beat that of her husband.

His horse lost. And so he stood, apparently stripped of wealth, home and love. She, however, has saved the estate, and in the awakening he forever forswears gambling and is returned to the arms of the one he loves.

Such is the story, human and dramatic in its touches, told in the Goldwyn productions coming to this theatre next week. Tom Moore and Naomi Childers are the stars, and the picture is a version of the great stage play "Lord and Lady Algy."

CATCH LINES

Love, self respect and fortune were stolen from him by the lure of gambling.

His estranged wife, despite his broken promises and bestial conduct, saved his estate and manhood.

Motion Picture News

VOLUME XX
NUMBER 16

OCTOBER 11
1 9 1 9

An Apology

¶ Motion Picture News comes to its readers this week with an apology. Because of the shut-down of the printing trades in New York City it was found impossible to publish the regular large-sized issue. Practically all publications printed in the metropolitan district several days ago definitely abandoned all hope of publishing this week—and possibly for some weeks to come.

But in order to prevent a complete interruption in our service to Motion Picture News readers we have taken emergency measures to keep you posted on the necessary developments in the industry from week to week.

The slim issue before you is an emergency one—intended to supply you with all the reviews of coming productions available at the moment of going to press, together with the valuable Complete Plan Book aid. In addition the latest release information is presented and the news of the week in bulletin form.

This issue will not be counted as part of your regular subscription—your term will be extended so as to give you the number of the issues of the regular, large-sized News for which you have contracted.

As a service to those manufacturers who found it necessary to let the trade know of their coming plans we are carrying such advertising as came to us already printed and ready for binding.

In closing, while once more tendering an apology, allow us to assure you most emphatically that, should the unsettled printing conditions continue, Motion Picture News will make every possible effort to maintain its service of news, reviews and Plan Book aid.

We will stand by you to the best of our ability—and in return we ask your indulgence for the short-comings forced upon us by conditions.

WILLIAM A. JOHNSTON.

TIMELY TOPICS IN COMMENT

The widely circulated rumor that William A. Brady was again to become associated with the World Film Corporation has been unequivocally denied by Briton N. Busch, General Manager of the concern.

Pathe has signed Juanita Hansen to star in a serial, title of which is given as "The Red Snows."

Twenty-four sheets for a two reel comedy! That is just one of the many aids Pathe plans on the new series of Harold Lloyd comedies, first of which, "Bumping Into Broadway," is scheduled for November 2.

Blackton's "The Moonshine Trail" has been set by Pathe for release the week of October 19.

Edgar Lewis, producer of many red blooded dramas, will hereafter release through Pathe a minimum of four features a year. "Other Men's Shoes" will be his first special under the agreement.

President Richard Rowland, of Metro, predicts the day of the million dollar photo drama is not far distant.

Alan Forrest has been engaged by Screen Classics, Inc., as leading man for May Allison.

The Stanley Company of America, one of the largest circuits of picture theatres in the country, and the Nixon Nirdlinger interests, controlling more than a score of houses, have entered a working agreement and the theatres will be operated under joint control.

The event of the week at Universal City is the start by Priscilla Dean on the first special production under her new contract. It is titled "The Beautiful Beggar."

The early episodes of the Wharton serial, "The Crooked Dagger," starring Jack Norworth, have been completed.

The Rolin Company, which produces the Lloyd comedies for Pathe release, now inaugurate a new series of fun makers featuring Harry "Snub" Pollard,

Many exhibitors are reported as disagreeing with Hobart Henley's views that the star is not a paramount factor as a box office attraction.

"Lost Money," a Fox production, has been completed with Madelaine Traverse in the stellar role.

Heavy demand from big and little picture centers for the first issue of Fox News, out October 11, is reported.

The first Paramount-Al St. John comedy, to be released in November, is almost completed. It is titled "Speed."

The Fox offices announce Peggy Hyland has completed the filming of "A Girl in Bohemia."

A constantly increasing demand for comedies is reflected in the reports of big bookings on the Strand comics by Robertson-Cole.

The tie-up with Bobbs-Merrill, publishers, and the McClure syndicate is giving "The House of Intrigue," Robertson-Cole production distributed by Exhibitors Mutual, wide exploitation.

The general unrest and industrial troubles prevailing throughout the country have not affected pictures, according to the statement of a Robertson-Cole official.

Macklyn Arbuckle, stage star, is to reenter pictures, through the medium of the San Antonio Pictures Corporation, formed in Texas. A studio site has been purchased near San Antonio.

The American Film Company's production, "Six Feet Four," has been taken for all Jensen and Von Herberg houses.

The Model Comedy Company, Gale Henry head and star, has inaugurated a scenario department, with a staff of able writers.

J. Stewart Woodhouse, for the past year director of publicity at the Thomas H. Ince studios, has been engaged to act in a similar capacity for the Goldwyn West Coast Studios.

The fact that Cuckoo Comedies have been acquired by United Picture Theatres is said to have been instrumental in creating a heavier volume of bookings and inquiries.

The title of Dustin Farnum's forthcoming United offering, temporarily named "The Honor of His Family," has been definitely set as "The Corsican Brothers."

Doug Fairbanks and Tom Mix have accepted Art Acord's challenge, and will compete against the Universal cowboy in dare devil feats at the Los Angeles frontier tournament in October.

Major Jack Allen, hunter and naturalist, is now directing and starring in one reel pictures of wild animal life for Universal.

New features, among them sketches illustrating the latest dances, for which leading terpsichorean artists will pose, will be introduced in the Pathe Review now that it has become a weekly feature.

Kathleen Clifford has been engaged as Douglas Fairbanks' leading lady in his current United Artists picture.

A shift in the release dates of Paramount-Mack Sennett comedies has be made owing to Sennett throwing out "Tl Lady's Tailor" from the schedule, as not t to his standard of production.

F. P. Lasky has engaged Mabel Julie Scott to play leading parts opposite ma stars at the West Coast Studios.

Teddy Sampson, well known comedienn has been engaged to play leads in Stra comedies.

Al Christie has engaged Colleen Moor known as one of Griffith's proteges, to st in two reel comedies.

The British and Colonial Kinematograp Company of London state that Herbe Brenon was a director of their's whe "Twelve-Ten" was produced, and far fro being instigator, producer, financier and a together responsible for the production, h directed it merely as a servant of the com pany.

Lieut. Col. Theodore Roosevelt was recent visitor to the Lasky Coast studio watching the film wheels revolve.

Walter E. Greene, vice-president o Famous-Lasky, states that national adver tising has been the paramount factor i creating a constantly increasing deman from the public for better pictures.

Hobart Bosworth has completed worl on the Ince production for Paramount Artcraft, "Behind the Door."

The initial issue of the Paramount Scree Educator, monthly magazine to be dis tributed to clergymen, educators, women' club leaders and such persons interested i wider use of films, is out this week.

Victor Bridges' work, "The Lady fron Longacre," has been purchased as a vehicl for William Farnum to follow the Fox offering "If I Were King."

Thomas H. Ince is now cutting and editing his special "Americanism."

Practically every Fox star is represented in the list of releases of that corporation for October.

At the Metro studios "The Willow Tree," with Viola Dana as star, and "The Walk-Offs," featuring May Allison, have been begun.

Al Christie has left the coast for a trip to New York, stopping off at Chicago, Cleveland and other large exchange centers.

Jack Weinberg, President of Canyon Pictures, has returned from Los Angeles where he consulted with William N. Selig regarding a big forthcoming production featuring Franklyn Farnum.

"THE LIFE LINE"

(TOURNEUR-PARAMOUNT-ARTCRAFT)

Most Excellent Entertainment of Great Merit

MAURICE TOURNEUR has cleverly succeeded in placing all the high spots in his filming of the familiar story of Romany Rye. There are thrills and laughs throughout this very pleasant entertainment and it is rich in delightful sentiment and romance.

The masses and the classes will thoroughly enjoy "The Life Line," and the cast is an especially happy selection. Wallace Beery proves that he is an exceptionally versatile screen artist. This is lavishly mounted and the photography is very clear cut. It very realistically portrays a theatre fire with its consequent panic.

Locale is England, both city and countryside, and the suspense is aided by the search for a lost marriage certificate. A most excellent entertainment of great merit.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and greatly pleasing; Elite, strong puller and exceptionally pleasing; Family, big puller and greatly pleasing; Labor, strong puller and exceptionally pleasing. —Length, 5 reels.—Released October 5.—*Tom Hamlin.*

THE CAST

Jack Hearn, the Romany Rye ..... Jack Holt
Laura ..... Seena Owen
Bos ..... Wallace Beery
Ruth Heckett ..... Pauline Stark
Joe Heckett ..... Tully Marshall
Phillip Royston ..... Lewis J. Cody

Story by George R. Sims.
Directed by Maurice Tourneur.
Scenario by Charles E. Whittaker.

PRESS NOTICE—STORY

Maurice Tourneur's Paramount-Artcraft production based on "Romany Rye" comes to the ———— theatre for a ———— days engagement beginning ————.

"The Life Line" is the screen title and the heralded all-star cast contains the names of the following well and favorably known screen artists: Jack Holt, Seena Owen, Wallace Beery, Pauline Stark, Tully Marshall and Lewis J. Cody.

The story shows Phillip Royston, master of Cragsnest, as host in a fox hunt, when he is attracted by a beautiful fortune teller in a gypsy camp. Jack Hearn, known as Romany Rye, overhears the girl's father cautioning her not to visit Royston, and when finally she visits the wealthy young man it is the Romany Rye who enters the house and brings her back to camp.

It develops that the Romany Rye is a half brother of the wealthy Royston but never claimed his share of the property, as he prefers to roam. When Royston learns this he searches for the family bible, which contains the marriage certificate, intending to destroy it.

But in the meantime this bible has been stolen by Joe Hecket and Bos, two London crooks. Royston and his shyster lawyer trace the thieves to their lair but are interrupted by the Romany Rye and Bos. The presence of the Romany Rye is accounted for in this particular spot by his infatuation for the daughter of Joe Hecket.

Ruth Hecket, Jack Hearn (Romany Rye) and Bos go to the theatre that night and a fire and panic brings a heroic rescue of the girl. They decide to leave for America to secure the affidavits of the witnesses to his mother's marriage so that he could claim his share in the estate, as he is now desirous of having a home where he might like his love.

The burning of the ship with Royston on board and the rescue of Ruth by the Romany Rye is described as one of the biggest thrillers of the screen.

PROGRAM READER

Wealth had no appeal for the carefree Romany Rye. He was a gypsy by choice and never would claim his share of a great estate in England.

So he vowed until he met a young girl in London and love was born. The homing instinct he thought had been forgotten had presented itself.

A terrible theatre fire with its consequent panic brought these two closer together when he reseued her. They determined to sail for America and find proofs of his gypsy mother's marriage to the wealthy Englishman, long since dead.

The family bible, so seldom read, told the tale. The certificate was there to prove his legal status as a successful claimant for the rich estate.

But two London crooks had stolen the bible. How was the Romany Rye to know that his best friends were crooks in secret and finally presented him with the bible as a token of their esteem, not knowing that it contained anything of importance to the receiver?

This was on the eve of sailing. And the ship burned with the plotter, who had boarded the ship to thwart the hero. There are thrills and most beautiful sentiment in the Paramount-Artcraft attraction coming to this theatre next week.

Maurice Tourneur is the director and it is lavishly mounted. "The Life Line" is the title and it is based on George R. Sim's great novel, "Romany Rye."

Jack Holt, Pauline Stark, Wallace Beery, Seena Owen, Tully Marshall and Lewis J. Cody make up what is declared to be the strongest all-star cast this successful director has ever gathered together.

SUGGESTIONS

After you book this picture you should exploit it to the limit. It will stand it and you have a great many exploitation angles, especially in the way of big names. When you mention Maurice Tourneur's name you should call attention to some of his former productions: "The Blue Bird," "Sporting Life" and "The White Heather." And get the brand Paramount-Artcraft Special prominent as this is well advertised.

In all this you have a great cast, each with a following: Jack Holt, Seena Owen, Wallace Beery, Pauline Stark, Tully Marshall and Lewis J. Cody. And emphasize that the story is by George R. Sims and that it is Romany Rye upon which this story photoplay is adapted. Show pictures, posters and photographs depicting the several thrills such as the theatre fire and the rescue from the sinking steamship.

CATCH LINES

Through theatre fires and shipwrecks two wandering souls were brought together.

Romance injected the germ of homing instincts in the breast of the wanderer.

When he craved the carefree gypsy existence the estate meant nothing to Romany Rye.

Where the old family bible was finally opened and proved a treasure.

Love conquers all and plants the home appeal in the breast of a gypsy.

The Review Service
Goes Right On

Always
of
the same
High Quality

"THE BRUTE BREAKER"

(UNIVERSAL)

Active Melodrama of Lumber Camps

THIS one very realistically portrays a succession of fights among the Canadian lumberjacks in the North woods. Scenically and for thrills it has many high spots, such as shooting the rapids in a canoe and the escape from the burning forest.

The story is built around heroics with a love element injected. To blase picture fans it may seem far fetched at times but it possesses the quality of being different from ordinary and after a long run of light society dramas this brisk activity should undoubtedly prove a welcome relief as an entertainer.

Direction is very good and for this sort of picture it is well cast. Photography is excellent. An active melodrama of the lumber camps.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and fairly pleasing; Elite, ordinary puller and partly pleasing; Family, good puller and generally pleasing; Labor, big puller and entirely pleasing.—Length, 5 reels.—Released October 5.—*Tom Hamlin.*

THE CAST

Baptiste Navet ..... Harry Northrup
Louis Granteire ..... Frank Mayo
Annette Bosseut ..... Kathryn Adams
Little Jean ..... Burwell Hamerick
Her Father ..... Jack Curtis
Le Blanc ..... Bert Sprotte
Norres ..... Frank Brownlee
Pierre ..... Charles Le Moyne

Story by Johnston McCulley.
Scenario by Dorothy Barrett and Lynn Reynolds.
Directed by Lynn Reynolds.

PRESS NOTICE—STORY

"The Brute Breaker" is the title of the Universal picture coming to the ———— theatre for ———— days beginning next ————.

Frank Mayo, Harry Northrup and Kathryn Adams have the leading role in this gripping drama of the North Woods.

Louis Granteire becomes lord and master of a vast woodland principality of the North Woods after the death of his father and is determined to eradicate the immoral element from his domain.

He found that Le Blanc in one camp was a brute and in another camp he discovered Norres, a squaw man. And at the third camp he found that Pierre was worse than the two former brutes combined. Disguised as a lumberjack he meets them individually in fair combat and defeats them.

But the three bullies are determined that collectively they can subdue him and plan revenge. When the hero meets Annette, the pretty daughter of the Factor, she refused to dance with him as she considered him a brute because of his fighting abilities. But he forces her to dance by main strength.

Baptiste Navet heard of the thrashing that the hero had administered to the three bullies and determined to prove that he alone was the hully of his particular camp. He planned a trap for the hero but the four bullies combined did not prove a match for Louis Granteire.

Shooting the rapids in a canoe and hundreds of other thrills are said to be provided in this picture depicting the efforts made by the four bullies to oust the hero of the North Woods.

When Annette is in great danger from Navet, who practically runs amuck and sets fire to a village, she seeks refuge with the hero and he saves her and thwarts the bad men. And she finds that in spite of the fact that she once told him that she hated him that she now loves him.

Her father appears on the scene and recognizes the lumberjack hero as the real owner of the big section of the North Woods. And the hero had accomplished his work and had also won a wife.

PROGRAM READER

He forced her to dance with him against her will and she furiously told him that she hated him.

The girl was the pretty daughter of the factor in this rough lumber camp of the North Woods.

She had heard all about the brute who had compelled her to dance with him by main strength.

According to report he had worked in three different camps and had been the aggressor in as many fierce fights for the supremacy of the woods.

Rough lumberjacks did not appeal to her anyway and this one in particular seemed to be such a brute.

Can you imagine that within a few short months this girl would love this same man to distraction?

There are thrills and romance in the story unfolded on the screen of this theatre next week.

It is a Universal picture entitled "The Brute Breaker" and is a hardy outdoor photoplay.

Frank Mayo, Harry Northrup and Kathryn Adams are three of the leading artists in the production, which is a gripping story of the North Woods.

SUGGESTIONS

After you book this picture the best exploitation appeal will be the fact that it is a thrilling romance of the Great North Woods, an outdoor melodrama with the punch. The names of Frank Mayo, Harry Northrup and Kathryn Adams should be used often announcing them as the three principal artists in a special cast. For lobby display, anything can be used that is suggestive of lumber camps. The title, "The Brute Breaker," signifies action and should be used on every occasion, of course. One of the big scenes is the forest fire and as there are fires of this kind raging at some part of the country at all times apparently, the announcement that a big forest fire is portrayed in this picture may be a help as a drawing card.

CATCH LINES

The brute breaker forced her to dance with him by main strength.

He ousted the bully of the camp and then proceeded to the next camp.

It was always clean-up day when the brute breaker struck a new camp.

Romance lurks even among the bullies of the Great North Woods.

When the girl and the brute came safely through the forest fire they realized true love.

Thrills and romance combine in the great outdoors.

Handicaps
Prove
the Worth
of a
Trade Paper

"THE EGG CRATE WALLOP"

(INCE-PARAMOUNT-ARTCRAFT)

Pleasing Light Comedy With Prize Fight Punch

CHARLIE RAY'S latest is slender in plot with many sequences having little to do with the story, yet it will be accepted by Ray's followers as one of the best of his recent pictures.

The feature presents the star in another small town role but later locates him in a city where he is substituted in a ring encounter with the villain as his opponent, the selection in a pinch being brought about because he has a "wallop" developed by his experience back home in handling egg crates. Hence the title of the film.

It is needless to relate that the "egg crate wallop," delayed somewhat for a very good prize fight, goes for a knockout and that the "hog fat" and over confident professional is defeated not only in the fistic encounter but also in the game of love, for Charlie has been induced to enter the ring in the hope of winning two thousand dollars that he may go back home and clear his name of the stain which he has shouldered, as he thinks, for the sake of his sweetheart's father.

The star gives an excellent performance in a characteristic, made-to-order part and is ably supported. In construction and theme this resembles one of Ray's early hits, "The Pinch Hitter." It has not, however, the real underlying "uplift" thought nor the plausibility of the story of the last named picture.—*J. S. Dickerson.*

THE CAST

Jim Kelly.....Charles Ray
Kitty Haskell.....Colleen Moore
Perry Woods.....Jack Connelly
Dave Haskell.....J. P. Lockney
"Fatty" Brennan.....George Williams
Assistant Promoter.....Fred Moore
"Spider" Blake.....Otto Hoffman
Constable.....Ed Jobson
Fight Referee.....Dewitt Van Court
"Battling" Miller.....Arthur Millett
Fighters—Al Kauffman, Ray Kirkwood, Cliff Jordan, Jimmie Fortney, Izzie Glassor.
By Julian Josephson.
Directed by Jerome Storm.
Photographed by Chester Lyons.
Supervised by Thomas H. Ince.

PRESS NOTICE—STORY

Charles Ray, the Ince-Paramount star, will be seen in his latest feature, "The Egg Crate Wallop," at the ———— theatre beginning ————. The story of this picture, by Julian Josephson, offers him the opportunity of appearing in another country boy part. Followers of Mr. Ray well realize his ability for expert characterization in this line, and his Jim Kelly is no exception to the general rule. He is absolutely human, is Charles Ray. This is assured by his performance. Indeed it can be said that he has never been anything else than delightfully human.

Jim Kelly is the assistant express agent, in love with Kitty Haskell, his employer's daughter. Now Jim has developed his biceps juggling egg crates at Pitts Junction. A packet of money is stolen and suspicion points toward Dave Haskell, the agent. To clear his employer's name, Jim leaves town and lands a job in Chicago as sparring partner for a noted pugilist. Right here is where a simple little story becomes a pulsating drama. The climax offers the prize ring and at the last minute he substitutes for a crooked fighter and lands the victory with his "egg crate wallop." His opponent proves to be the man who stole the money—a fact which Jim discovers in an ingenious fashion. The fight lasts five furious rounds. For faithfulness of reproduction and excitement, this scene is one of the best ever screened. And so Jim wins the girl.

The story is filled with small town atmosphere and the glamour of the prize ring. It is a veritable delight both from the comedy viewpoint and the angle of human interest. Mr. Ray is ably supported by a cast headed by Colleen Moore, while a formidable array of types appear in parts of varying importance. Thomas H. Ince produced the picture for Paramount.

CATCH LINES

You wouldn't think to look at him that he could fight. But he packed an awful wallop in that good right arm—a wallop gained from lifting egg crates. And what happened? See Charles Ray in "The Egg Crate Wallop?"

It's a wonderful story, this "The Egg Crate Wallop," which comes to this theatre next ———— with Charles Ray. A story of the squared ring where strong men battle for money, for fame, and for love. See it.

He was as docile as a lamb in the presence of the girl he loved, but he became a seething volcano in the squared arena, where he fought a battle against terrible odds to a victory. See "The Egg Crate Wallop."

You like a good old fashioned prize fight? Well your chance has arrived to see one on the screen when "The Egg Crate Wallop" comes to the ———— theatre next ———— with Charles Ray as the star. The story is exciting and human and a rare treat. Don't miss it!

His opponent rained blows on his tired and battered body but he did not feel them. Why? Because his mind was set on winning. He crashed to the floor time and again but finally he delivered his wallop—but we can say no more. See the climax of "The Egg Crate Wallop," a wonderful picture.

PROGRAM READER

No one can fail to recognize something human about Charles Ray. In his every action there is something that reflects the spectator's own self. It may be some duplication of a pet emotion or action of a friend's, but it is always human. There is nothing false about Charles Ray. The result is he is about the most popular actor on the screen. It is always a treat to Manager ———— to offer a Charles Ray picture, and it is a particular treat to be able to present "The Egg Crate Wallop," his latest Ince-Paramount picture, which comes to the ———— next ————.

For in this picture Mr. Ray has many a new role. True, the background is the little country town again, but Jim Kelly, the character interpreted by Mr. Ray, is the assistant express agent, who gets ahead by sheer pluck and ability. How he does it is not to be divulged here. Suffice to state that it is done to the merry tune of comedy and human interest. Pretty Colleen Moore appears opposite the star. Remember the date, ———— the ————.

SUGGESTIONS

"The Egg Crate Wallop" offers you another chance to come through with advertising of a small town variety. Strive for atmosphere in your copy as it counts a lot in Charles Ray's pictures. Mention that the star appears in a new role here—a role which will win him all sorts of praise. Dwell upon the human touches he puts into his characters. Bring this out as much as you can. Don't let a chance go by to praise him as typifying all that is human in the awkward youth. Use catch lines liberally in your copy—the title comes in handy in that respect.

Use special decorations in your lobby scheme and get in all the atmosphere. Of course Charles Ray does not need boosting to the skies. But you can emphasize his pictures by giving them a proper atmosphere. Mention the other players and use stills of them. Mention that "The Egg Crate Wallop" is an appealing story, that it is written by Julian Josephson, the man responsible for many of the star's finest offerings, and that it is produced under the personal supervision of Thomas H. Ince.

"THE OAKDALE AFFAIR"

(WORLD)

Photographic Appeal Uplifts Familiar Story

ALTHOUGH the title of this picture suggests a myste melodrama there is nothing about its contents which del solution even from the very start. The theme is a famili one on the screen, since it presents the overworked idea of a gi who bursts the bonds of her environment in order to find roman in her own way disguised as a young man. And just as famili is the development wherein the would-be-husband, traveling inco nito as a tramp, wins the girl.

It is astonishing how the heroine comes through unscathed whe one considers her association with underworld thugs, gypsies an types far removed from her select circles. The plot hinges upon th anxiety she causes her father and the chief interest is derived i watching Evelyn Greeley's efforts to appear at ease in masculin disguise. There is a bid for a melodramatic climax when an unrul mob would lynch the girl for a supposed murder.

But incredulous as the story is it seems like a bit of reality con pared with the characterization. No girl can successfully hide he sex over an extended period. However, Miss Greeley makes better job of it than is usually seen. The picture has its inte esting points which are realized in its spontaneous action, it adventurous spirit and its colorful photography. Oscar Apfe always a good director, has brought out its high lights to advantage —Length, 5 reels.—Released October 6.—*Laurence Reid.*

THE CAST

Gail Prim.....Evelyn Greeley
John Prim.....Eric Mayne
Mrs. Prim.....Maude Turner Gordon
Reginald Paynter.....Charles Mackay
Nettie Penning.....Mona Kingsley
Arthur Stockbridge.....Reginald Denny
The Oskaloosa Kid.....Frank Joyner
The Sky Pilot.....Albert Hart
Dopey Charley.....Eddie Sturgess
Soup Face.....Frank Nelson
Dirty Eddie.....Edward Elkas
Gioja.....Coreene Uzzell
By Edgar Rice Burroughs.
Directed by Oscar Apfel.
Photographed by Alfred Gandelfi.

PRESS NOTICE—STORY

Evelyn Greeley, the World Film star, will be seen in her latest photoplay entitled "The Oakdale Affair," at the ———— theatre on ———— of ———— week. This story is written by Edgar Rice Burroughs, the author of "Tarzan of the Apes," and it affords Miss Greeley a role which is ideal for her personality. As Gail Prim, a rich young heiress, who in her search for adventure dons the garb of a boy and palms herself off to a band of tramps as a notorious crook, the star creates a character that will long be remembered by her many admirers.

Gail does not have a happy time in her home and her stepmother encourages her to run away by selecting her future husband. But little does the girl know that the happy-go-lucky tramp, Reginald Paynter, whom she meets on the road, is her stepmother's choice. He reveals his identity eventually and says the reason for assuming the garb of a tramp was to study the character for a novel. Gail no sooner leaves the house before she encounters adventure. She joins a gang who think that she is the "Oskaloosa Kid," a noted criminal. A ghost incident follows when she finds herself in a haunted house, and then she joins a party of gypsies and eventually is arrested and placed in jail, where she is accused of killing Miss Prim—herself!

The mob is about to break into jail and hang her and her pal when her father arrives and saves her. And the joke is on her when she learns that the companion is the very chap her relatives want her to marry. The strange consequences of her escapades are graphically depicted in the five reels of "The Oakdale Affair." Mr. Burroughs is never conventional in his writings and in the present story he has evolved a tale which fairly teems with originality and action.

CATCH LINES

Girls, did you ever think of putting on your brothers' clothes and starting out on an adventure? It is great fun if you can get away with it. See how Evelyn Greeley does it in "The Oakdale Affair."

See "The Oakdale Affair," written by Edgar Rice Burroughs, the author of "Tarzan of the Apes." It is a big, compelling mystery story, which throbs with action and suspense.

She didn't like her stepmother's choice for a husband so she donned masculin garb and promptly ran away. And she ra squarely into a hornet's nest. What hap pened? See Evelyn Greeley in "The Oak dale Affair."

She was an adventurous girl and sh decided to have a grand escapade in boy clothes. But her escapade spelled dange for her and brought great anxiety to he father. But she found love through it al See "The Oakdale Affair."

Think of it—she was arrested for th crime of killing herself! There she was i jail. It may have served her right fo causing her father so much anxiety. Any way, she found romance in her escapade What was it? See "The Oakdale Affair."

PROGRAM READER

What! Missing? Why it couldn't b possible! It couldn't be true that Ga Prim, a quiet, respectable young woma had disappeared! Was she murdered Her jewels were missing and the police an her relatives searched everywhere for he in vain. And no trace of her! Wher was she? Yet a few miles away in a quie village jail "The Oskaloosa Kid" was im prisoned. He had just been arrested fo the murder of Miss Prim. The mob de cided to raid the jail and hang the prisoner And guess who "The Oskaloosa Kid" is Why the missing girl! Disguised as a crook she had been roaming the countryside as a crook.

Why did she do it? How did she do it? We cannot go into details for that would be spoiling the story for you. But suffice to say that if you come to the ———— theatre next ———— afternoon and evening you will find out for yourself You will see a picture full of thrills, ad venture and romance. You will see the charming Evelyn Greeley in "The Oakdale Affair."

SUGGESTIONS

This is a subject which from title to contents offers you unusual advertising possibilities. In the first place the title is alluring and suggests a mystery melodrama, which it is to some extent. Feature it in a mysterious vein, although you can give the plot in brief outline. State that the charming Evelyn Greeley appears disguised in masculine attire. Then ask your patrons why she adopted this disguise and where it led her? This will arouse their curiosity. Make mention of the author's name. Edgar Rice Burroughs is the author of "Tarzan of the Apes." So mention what he has done in all your copy.

Make mention that Miss Greeley presents a likely figure as a boy and use stills of her in boyish costume. Play up the members of the large cast. The players are all familiar to your fan patronage. Treat the story as a mystery melodrama with a vein of comedy to give it balance. Play up the romance, the adventure, the spirit. Then you have the big advertising punch of the story when the heroine finds herself in jail for the murder of herself. This is unusual. So concentrate upon it. Use our program reader in your copy.

"THE HELLION"

(AMERICAN-PATHE)

Margarita Fisher Shines in Mediocre Offering

IT is difficult to classify Margarita Fisher's latest picture, "The Hellion." One cannot call it an uplifting piece of screen dramaturgy since it carries no thought or message, nor, on the other hand, can it enter the realm of entertainment. It has achieved one object, however: it presents Miss Fisher as an actress of parts. No more can one call her a mere comedienne, for she has shown enough emotional capabilities to warrant her being presented occasionally in strictly dramatic roles. Her dual study of an insane girl and one whose mind is completely balanced merits the highest praise in its differentiation.

But the plot? Well it is something else entirely. It is not only improbable, but impossible. No parents would be so inhuman, so lacking in the finer sensibilities as to secrete their daughter from the man she loves and palm off another who resembles her merely for the sake of the money which he will bring into the house. And sympathy cannot be extended to the lover when he admits in the climax that he is aware of the deception all along and acknowledges it with intense devotion for a girl who has never meant anything to him.

The story is positively uncanny of theme. The characterization is at fault and the thing doesn't ring true for an instant. Being hopelessly old-fashioned, it will only appeal to those whose education is exceedingly limited and whose taste is not at all cultivated. It is not the sort of entertainment one expects in this modern day. A capable cast renders good assistance.—Length, 5 reels.—*Laurence Reid.*

THE CAST

George Graham.....Emory Johnson
Larry Lawson.....Charles Spero
Joseph Harper.....Henry Barrows
Helen Harper.....Lillian Langdon
Signor Enrico.....George Periolat
Mazie Del Mar.....Margarita Fisher
By Daniel F. Whitcomb.
Directed by George L. Cox.

PRESS NOTICE—STORY

Margarita Fisher, the American star, will be seen at the ——— theatre on ——— of ——— week in her latest picture production entitled "The Hellion." This is based upon a story by Daniel F. Whitcomb, and awards the star the dual role of an insane girl and one whose mind is evently balanced. Joseph Harper's daughter has been pronounced incurahly insane. The betrothed of George Graham, who was reported killed in action during the war, she brooded so over the fact that her mind gave way. But Graham wasn't killed and eventually he returned home to seek his fiancee.

But a telegram announcing his expected visit never reached the girl for her parents saw to it that a substitute must be found who resembled their daughter. Their motive was to keep the young man in the family since he was possessed of considerable wealth. So when he reached the Harper home he was happy to see who he thought was his fiancee, but who in reality was Mazie Del Mar, a cabaret dancer. Now Mazie had grown tired of her life on the dancing floor, so when Harper urged her to accept his proposition she gladly accepted. But a change came over her when she discovered the sincerity of her future husband and she would willingly have given up her deception.

The insane girl expired in one of her violent moments. Which of course gave the parents a clear path for the fulfilment of their scheme. And when Mazie, unable to carry on her deception any longer, imparted the fact that she was not related to the Harpers, Graham told her he was aware of it all along. He knew that the other girl was incurably insane and made the best of his love affair. Miss Fisher gives a splendid study of the dual role and she receives capable assistance from a cast headed by Emory Johnson. The picture was produced under the direction of George L. Cox.

CATCH LINES

She was eager to get away from her cabaret life and she gladly accepted the home of a man and became his daughter. What came of it? See Margarita Fisher in "The Hellion."

Come to the ——— theatre next ——— and see Margarita Fisher in her greatest triumph, "The Hellion." The star has a powerful role in a powerful subject.

The story of a girl who gave up her cabaret life to pose as a gay deceiver. You will be entertained—you will be thrilled—you will be moved. "The Hellion" is a big picture and no mistake.

Margarita Fisher in a drama the like of which has never been seen on the screen. See this fascinating actress in her greatest role—a role far removed from anything she has ever attempted.

They wanted to keep the young man in the family but they knew that he would be lost if he discovered that their daughter was insane. So they found a substitute. What came of it? See Margarita Fisher in "The Hellion."

They thought they were deceiving him but he fooled them in the end. And he liked their scheme so well that he gladly became their son-in-law. What is it? You will find out in "The Hellion" when it comes to this theatre next ——— with Margarita Fisher as the star.

PROGRAM READER

Something new under the sun will be presented at the ——— theatre next ——— when the American star, Margarita Fisher, appears in her newest offering, "The Hellion." You, who think there is a familiarity about screen stories, are in for a happy surprise, for here is something DIFFERENT. You have seen Miss Fisher in light comedy roles. Well, your chance has arrived to see her in an emotional part. Quite a departure for her, isn't it? But she comes through with flying colors. She appears in a dual role—a girl who is insane and one whose mind is balanced.

Now it is not our plan to reveal the plot of this most interesting story—that would be robbing the interest. But suffice to say that you will be royally entertained for you will see a unique plot, rich characterization and splendid acting. How the dancer becomes a gay deceiver and discovers her soul is told in a remarkable array of dramatic events. Come and be convinced that there is something new under the sun. It is a picture you will long remember.

SUGGESTIONS

You can't bank much on the title of this picture, so don't concentrate upon it. Simply go in for the star and the wonderful performance she gives in a dramatic role. Bring out her versatility and tell that she has been formerly identified with comedies but that now she will surprise you with her emotional capabilities. Announce her past successes. Then play up the story as something absolutely unique. Don't give away the plot—there are some things in it that might shock the sensitive patrons. Tell that it is a powerful study of the awakening of a girl's soul—a girl who has never had a chance. Tell that

(Continued in fourth column.)

"LORD AND LADY ALGY"

(GOLDWYN)

Society Story of Blue Bloods and Horses

H. C. CARTON'S famous play, "Lord and Lady Algy," proves an exception to the general rule that what is successful on the stage cannot score as decisively on the screen. In fact, the silent version is an excellent adaptation of the original if one considers the elimination of the dialogue. It is a production picture pure and simple, since it counts heavily upon its atmosphere for success. You may call it director proof because the man in charge is only compelled to emphasize its high lights with no plot elaborations. And he has kept it as English as the original.

The picture just about reaches the high water mark of polite comedy and strikes us as the best thing of its kind ever screened. And while Tom Moore is not the exact type for Lord Algy, still he manages to give an excellent account of himself. The play does not burden you with any plot complications but simply paints a quaint and humorous study of marital incompatability.

The picture unfolds a variety of rich scenes—one in particular, the racing scene, being a gem of its kind. It verges at times towards outrageous farce, which is in its favor. The outstanding points are its color, atmosphere and spirit and they are incorporated with an aristocracy of good taste. Naomi Childers makes a personable figure as Lady Algy, and, at all times, looks and acts like the English gentlewoman.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lord Algy.....Tom Moore
Lady Algy.....Naomi Childers
Jethroe.....Leslie Stuart
Marquis of Quarmby.....Frank Leigh
Brabazon Tudway.....William Burress
Swepson.....Alec B. Francis
Standage.....Philo McCullough
Mrs. Tudway.....Mabel Ballin
Mrs. Vokins.....Kate Lester
Annesley.....Hal Taintor
By R. C. Carton.
Scenario by Edfrid A. Bingham.
Directed by Harry Beaumont.
Photographed by George Webber.

PRESS NOTICE—STORY

Tom Moore, supported by Naomi Childers, comes to the ——— theatre for ——— days, beginning ———, in his latest Goldwyn production, "Lord and Lady Algy," taken from the stage play of the same name which was a success twenty years ago.

An English lord, married to a charming girl, is nevertheless held at arms' length by his wife owing to his weakness for gambling. As the story opens the young Englishman has again had a tilt with his wife, and the friendly relations between them were broken, owing to his having broken his promise not to bet again.

With the chivalry of the nobility the lord permits his wife to leave him, despite that his love for her was deep. Nevertheless they keep up a bantering friendship, the girl knowing her moral aid was necessary to her husband's welfare. The old "take a chance spirit" breaks out again and the Englishman enters his horse in the Grand Derby, putting everything he had on the equine to win. His wife learns of this, learns also that another horse is by far the better, and does a little plunging on her own account—on the rival of her husband's horse.

As a prelude to the race there is a masked hall, at which the already precarious relations between husband and wife are almost irreparably broken, when the man becomes intoxicated and maudlin.

Next day comes the big race, Algy's horse going to the post with his entire fortune het on it. The horse his wife had bet on, a rank outsider, wins the stake, and the personal fortune of the man is thus saved.

This really teaches him a lesson, and the two are brought together once more in happiness.

SUGGESTIONS

An excellent chance is afforded for a catching lobby display on this picture, the horseracing scene opening many opportunities. A lobby display depicting a race track, with crowded grandstand and paddock in the back, and the horses just passing under the wire, might draw, depending somewhat on the nature of your audience.

Then again subtle appeal to the curiosity of the public might be used by judicious use of posters bearing phrases such as "Can the curse of gambling in a man's blood ever be removed?" These, together with a plentiful use of photographs, some excellent ones on the racing scenes and the masked ball scenes being available from the producers.

Tom Moore is a favorite in many communities, and if yours is one of those, prominent use of his name should be made. The fact also that the play has been for years a success will be remembered by the elders, should he prominently brought to attention.

PROGRAM READER

He loved his wife, yet his blood ran wild to the lure of gambling. He couldn't have both, and as a consequence he lost his wife.

With his world's possessions on his horse in the Great Derby, he further widened the breach by making a fool of himself with liquor before his wife and English nobility at a grand masked ball.

She, however, with love in her heart never driven away by the multitude of broken promises of her husband, saw clearly where he was blinded with the gambling fever. She wagered heavily on a horse she knew must beat that of her husband.

His horse lost. And so he stood, apparently stripped of wealth, home and love. She, however, has saved the estate, and in the awakening he forever forswears gambling and is returned to the arms of the one he loves.

Such is the story, human and dramatic in its touches, told in the Goldwyn production coming to this theatre next week. Tom Moore and Naomi Childers are the stars, and the picture is a version of the great stage play, "Lord and Lady Algy."

CATCH LINES

Love, self-respect and fortune were stolen from him by the lure of gambling.

His estranged wife, despite his broken promises and bestial conduct, saved his estate and manhood.

Nobility, after all, finds that so far as temptation and love go, it is just as human as the so-called ordinary folk.

Do you think you can "beat" the races, the cards, the wheel—your blood inheritance? And have you a wife strong enough to save you?

(Continued from second column.)

she starts out to deceive, but that her heart comes to the rescue.

Miss Fisher has a following, so play up her name to the limit. Run stories about her career and that she has entertained millions of picture fans. Advertise the picture as a strong, vital entertainment the kind of entertainment that will live in the memory. But your best point is to play up the star and her capabilities. Run stills of her and distribute her name in every possible space.

"THE WINNING STROKE"

(FOX)

College Story Offers Stunts for Walsh

IT was bound to occur to the sponsors for George Walsh that the athletic star would look decidedly appropriate in a college story. The result is he has another of his heroic roles as the stroke oar of the Yale crew. The Fox "stunter" is more successful here than in his recent pieces since the subject matter is so apropos to his personality. And the sponsors in selecting their material have hit happily upon the most picturesque event connected with a large college—the annual boat-race.

Around this idea the story is woven—a story which is quite juvenile of theme, since it smacks of Dick Merriwell. The hero has great odds to overcome before the big punch scene arrives. There are villains and their schemes are black. But you know George Walsh and his ability to take care of himself. In stories of this type the outcome is known from the start.

It has its compensations, however, in the thrilling boat-race (the genuine thing) and the stunts (some of which are new) performed by the star. And Director Dillon's action is crisp and his atmosphere suggestive of the campus. Length, 5 reels.

—*Laurence Reid.*

THE CAST

Buck Simmons.....George Walsh
Aida Courtlandt.....Jane McAlpine
Paul Browning.....John Leslie
Burton Hampdon.....William Hayes
"Cridkett" Perry.....Louis Este
The Dean.....Mr. Woodford
"Chub" Winters.....Sidney Marion
Story by Edward Sedgwick.
Scenario by Raymond Schrock.
The Head Coach.....Byron Douglas
Directed by Edward Dillon.

PRESS NOTICE—STORY

The athletic George Walsh will appear at the ——— theatre on ——— of ——— week in his latest feature entitled "The Winning Stroke." This is a story of college life with Yale furnishing the backgrounds and it is said to be the most typical thing of its kind ever pictured. You catch the spirit, the atmosphere of this tale in more ways than one—but particularly as it concerns the crew.

Here is Buck Simmons, the stroke oar, and the most popular man in college. Of course there is a jealous faction that attempts to discredit him on every occasion, but Simmons is a fighter—it is that quality which makes him a credit to Yale. His opponents are unsuccessful until the night before the Yale-Harvard boat race, when they lure him to a notorious roadhouse and so cause him to break training rules. His motive in going there is to rescue the girl he loves. Inasmuch as he is unwilling to stigmatize her good name, he refuses to explain to the coach, with the result that he loses his place as stroke oar. Furthermore, he is charged with accepting a bribe for the purpose of throwing the race to Harvard. But at the last minute he succeeds in restoring his good name and takes his place as stroke oar. Closer and closer creeps Harvard, but Buck, by a superhuman effort, increases the stroke and Yale wins. And another victory comes to him when he takes his sweetheart into his arms.

This picture is no exception to the rule that George Walsh must supply a lot of stunts. And there are plenty here, all told. There is a genuine thrill contained in the boat race. Edward Dillon directed the picture from a story by Edward Sedgwick, the scenario being contributed by Raymond Schrock. The star has a very capable company with Jane McAlpine appearing as his leading woman.

CATCH LINES

Because he was the most popular man in college and a great athlete, they did everything in their power to discredit him. Why did they want to put him out of the way? See George Walsh in "The Winning Stroke."

They were jealous of his success, so they placed temptation before him. They even tried to kill him!!! Why??? See "The Winning Stroke" with George Walsh.

See the great boat-racing scene in "The Winning Stroke," George Walsh's new picture. You will be thrilled. Closer and closer comes the other boat, but the stroke of the leading crew increases his speed and—— See "The Winning Stroke."

See "The Winning Stroke"—the first great college play of its kind. It is a story of Yale, of its spirit, its athletics and atmosphere. And it has beauty, power and thrills galore. Don't miss it.

In protecting the honor of the girl he loved he risked his own good name. The Yale stroke oar was caught in a trap. Did he escape? See George Walsh in his latest and greatest picture, "The Winning Stroke."

It was the hour of the great boat race and Yale should win with Simmons as the stroke oar. But he was absent, which made Harvard look like the victor. What came of it all? Did Yale win? See "The Winning Stroke."

George Walsh, the athlete — George Walsh, the performer of hazardous feats, will come to the ——— next ——— in "The Winning Stroke." See this picture of college life and enjoy the star in a new role.

PROGRAM READER

Make way for this picture of college life—a picture of Yale, its spirit, its atmosphere, and its athletics. A picture which will amuse you and keep you gasping at the same time. You know who the star is? Of course you do! Who else could play the athlete but George Walsh? The favorite actor's new picture is called "The Winning Stroke," which is coming to the ——— theatre shortly with all its thrills and comedy. The story contains romance, pathos, stunts and sensations—everything that a Walsh picture should contain. You will see the athletic star as the stroke oar and you will follow him with the keenest interest as he fights for his good name.

How he comes back to fight, how he takes his place as stroke oar in the last minute and leads the Yale crew home as the winner over Harvard, forms a sweeping climax to a highly entertaining photoplay. You will feel like singing "Boola, Boola," and giving three long yells for Yale when you see it. That's how true it is to college life. Be sure and see it.

SUGGESTIONS

If you have had good returns from the previous George Walsh pictures there is no reason why you shouldn't find the present one a pleasant investment. It is an ideal picture for the athletic star, since it permits him to be a college hero. And to be the stroke oar of Yale's crew indicates that the man on the job must be thoroughly capable. You can write your copy around the role he has here and by all means bring out its college atmosphere. Tell that it is a typical tale of college life and that it concerns the big athletic event—the annual boat race between Yale and Harvard. Catch lines would be a good angle to exploit.

You can decorate your lobby in an atmospheric way through the medium of pennants and banners. And on the stage you can employ your singers to sing the favorite college songs. Play up the star as a great athlete—and that nothing is too difficult for him. And use cards announcing that scenes from the great Yale-Harvard boat race will be seen in "The Winning Stroke," which comes to the ——— next ———. There are plenty of exploitation ideas in this picture.

"BACK TO GOD'S COUNTRY"

(FIRST NATIONAL)

A Unique Novelty That Will Register

AN out of the ordinary film production occupying a field al its own. It is a unique novelty and while presenting a dramatic story realistically it also possesses great valu scenically and is naturally entertaining because of the great array of animals used: lions, bears, deers, porcupine, wildcats and, last but not least, the Great Dane, a dog of marvelous intelligence.

The cast is well balanced and the continuity is favored with the suspensive element, but easy to follow. Direction and photography are very good and there are many thrills augmented by several tense periods.

This picture should have a wide appeal and prove especially acceptable to all lovers of animals and particularly captivating to children. Locale is generally amid Alaskan snows and ice with a sympathetic love element in the story which will register generally.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and greatly pleasing: Elite, good puller and very pleasing: Family, strong puller and greatly pleasing: Labor, good puller and very pleasing.—Length, 6 reels.—Released September 28.—*Tom Hamlin.*

THE CAST

Dolores Le Beau.....Nell Shipman
Wapi, the Killer.....By Himself
Peter Burke.....Wheeler Oakmon
Captain Rydell.....Wellington Playter
Baptiste Le Beau.....Ralph Laidlow
Blake.....Charles Arling
Extras are bears, lions, deer, lynx, fox, owl, wolves, goats, donkeys, wildcats, porcupines and raccoons.
Story by James Oliver Curwood.
Produced by Curwood-Carver Company.

PRESS NOTICE—STORY

James Oliver Curwood's famous magazine story, "Wapi, the Walrus," has been screened as "Back to God's Country" and this First National Attraction comes to the ——— theatre for a ——— days' engagement beginning ———.

An unknown element is said to be introduced in very novel form by the picturing of bears, lions, deer, porcupines, wolves and wildcats. On shipboard in the frozen North and dog sledges across the deep snow trails are also features of this dramatic story.

Nell Shipman is the star and Wheeler Oakman, Wellington Playter and Charles Arling are in the cast. The great Dane is a marvelously intelligent dog as "Wapi," the killer.

In the northern wilds of Canada lives Dolores and her father and she has grown up among the semi-savage beasts of the field and woods and has made great pets of them. She meets Peter, a government investigator, and they fall in love. After her father's death at the hands of a desperado, a renegade vessel captain who has temporarily journeyed inland to hide from the officers, she marries Peter and they set sail for the far north on his government mission of investigating the Eskimo.

Rydell, the renegade sea captain who killed her father, is master of the vessel and after wounding her husband he tries to force his attentions upon her but is successfully repulsed. The villain's partner in the far north has a savage dog which he constantly heats and keeps chained. It is called Wapi, the killer.

When the young wife pleads for a dog team to take her husband overland to a surgeon she is refused. Her wonderful love for wild animals stands her in good stead when she wins over the Great Dane. For when they finally determine to give her a dog team for herself and another for her husband she suspects foul play is contemplated and escapes with her husband on one sledge. In the mad chase with the villain after her the Great Dane breaks loose from his chain and harrassed the pursuer so successfully that she was able to make her way with her sick husband to civilization.

PROGRAM READER

Fifty-two degrees below zero on a dog sledge racing across trackless wastes of snow and ice.

This is a terrible situation for a girl.

And it was especially serious in this particular instance. For there was another sledge racing along a few miles behind.

The second sledge contained a renegade sea captain who is pursuing her.

Things looked perilous for the girl when suddenly a dark form loomed up beside her. It was the Great Dane, the savage brute kept chained by its brutal master.

This girl, however, had been brought up in the wilds and had a great love for all animals. Only a few days before she had been the only human being to ever venture close enough to caress "Wapi, the Killer." And Wapi had just broken his chains when he found that this girl was in trouble.

He was not there to harm her. He wanted to save her from her pursuer. She pointed back and cried, "Sic 'em, Wapi," and the Great Dane did the rest. He raced back and bravely tackled the entire dog team of the villainous pursuer.

Lions, lynx, wildcats, bears, etc., are prominently pictured in the great James Oliver Curwood story appearing at this theatre in screen form next week.

It is a First National Attraction. "Back to God's Country," and a stirring story of the far north.

SUGGESTIONS

When you book this picture there are many big exploitations angles you can use to good effect. The fact that James Oliver Curwood wrote the story and that Hearst's "Cosmopolitan" and "Good Housekeeping" are using his stories. And Nell Shipman should always be mentioned as the star so that you can get attention from her following.

Always mention that this is a First National Attraction as this brand means something to a great many people. Outside of all this the fact that the actual picture was made on locations in the far north should be emphasized. And don't forget to use a large display of photographs showing the many semi-wild animals appearing in the picture. And mention the number of ferocious animals used in all your advertising, not forgetting the Great Dane, "Wapi, the Killer."

CATCH LINES

Where one girl makes pets of the wild beasts of the woods and the birds of the air.

And a savage "throw-back" half-wolf finally uses the sole remaining spark of loyal dog instinct and defeats a scoundrel.

Fifty-two degrees below zero on a dog sledge and pursued by a renegade was the lot of one young girl.

On a vessel in the far north, frozen in by ice and snow and surrounded by Eskimo, gaunt dogs and bad men.

She felt safer when she was among the wild animals further south because she knew she could trust them.

THIN!
But
the Quality
is
Still the Same

"WIT WINS"

(BURTON KING-HALLMARK)

A Better Than Average Picture

THIS drama of business life and frenzied finance in Wall Street has a suspensive element that forces the spectator to pay strict attention to the continuity or he will become hopelessly confused. And this same suspense is maintained throughout and will baffle the majority of patrons until the climax.

A romantic angle is provided in what at first sight seems to be the eternal triangle, and true love runs quite roughly for a time amid the stocks and bonds environment. The business rivals and the lovers finally realize a prospective happy future.

The picture is well directed and the action is rapid. Florence Billings is capably supported by a well-balanced cast. The sets are very appropriate and the photography is up to standard. A better than average photoplay.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and very pleasing; Elite, good puller and very pleasing; Family, good puller and wholly pleasing; Labor good puller and entirely pleasing. Length, 6 reels. Released September 14.—*Tom Hamlin.*

THE CAST

The Girl.....Florence Billings
The Man.....Hugh Thompson
Watts.....John Nichols
The Banker.....E. J. Ratcliffe
His Son.....Eugene Strong

Produced by Burton King.
Story by Leander De Cordover.
Photography by Roy Vaughn.

PRESS NOTICE—STORY

"Wit Wins" is scheduled for a run at the ——— theatre for ——— days beginning ———.

This is a Hallmark Picture produced by Burton King. Florence Billings is the star and both Hugh Thompson and Eugene Strong have leading roles. It is a six-reel production.

The story is described as a frenzied finance theme with most of the action in Wall Street. Even in this environment true love seems to flourish. And the romance unfolded shows that sentiment can take a strong hold upon hard-headed business men on occasions.

When the dominating financier takes the girl as his private secretary he secures not only an efficient girl, but a beautiful one. It is then that his son decides to take an interest in business. His father suspects that his son has suddenly become imbued with business affairs because of the striking young woman secretary he has engaged and tells him that if he intends to go into business he can do so, but he does not want him about the office.

The son is unsuccessful in many deals, and when some bonds are missing the guilty parties manage to successfully charge him with stealing them. In the meantime he had been visiting the charming young secretary of his father and often met his father's cashier coming out of her apartment.

He had become furiously jealous and the climax came when he discovered his sweetheart in the arms of the cashier. It is then he is accused of stealing the bonds that he begins to realize that his father's cashier and the pretty secretary are in a plot to ruin his father.

And right here is where the story becomes intensely interesting and the suspense is finally lifted. Of course the business rivals become staunch friends again as of yore. But the lovers have come over a rough road in their romance and a pleasant future is also assured for them.

The great suspensive element in this feature is what grips the spectator, according to all report.

PROGRAM READER

She told him that she loved him dearly, but when he discovered her in another man's arms in her own apartment he felt naturally that his father's charming secretary had been making a fool of him.

It was only a few days later that he was accused by his father's casbier of stealing some bonds.

Then he remembered that it was this same cashier that held his sweetheart in his arms.

It was a job and a plant directed against him at the hands of an unscrupulous woman and her pal. He bitterly resented their accusations and determined to prove that his pair were trying to ruin his father through casting a stigma upon him.

But it was a hard task to proceed against his girl. For in spite of all this he loved her to distraction.

In the final denouement of this romantic story laid amid the frenzied financial environments of Wall Street he realized that a pleasant future loomed up on the horizon for him.

Next week at this theatre this story is unfolded upon the screen. It is a Hallmark Picture directed by Burton King and starring Florence Billings.

Hugh Thompson and Eugene Strong have leading roles in the cast.

SUGGESTIONS

When you have booked this picture you should capitalize on the title, "Wit Wins." Display it everywhere and use the catch lines in connection. Describe it in your newspaper advertising as a romantic tale of Wall Street.

Florence Billings, Hugh Thompson and Eugene Strong each have a following, and the three names should always be prominently mentioned. Burton King as a director is also known to the majority.

Any local financial deal, especially anent public service corporations, that you can tie in with, seize the opportunity. Mention the local affair, which has undouhtedly received volumes of publicity, and mention that in "Wit Wins" many of the secret inside financial dealings of big corporate interests are bared to the public gaze.

CATCH LINES

Where frenzied finance gets a dent in its hard boiled shell.

Cupid's Darts clink against the metallic ring of the financiers.

In a battle of wits for the elusive dollars, "Wit Wins."

It takes a charming woman to find the weak spots in the financial armor.

Where love storms the citadels of the mighty men of wealth and power.

Affluence surrenders to superior wits and all is well.

DOWN
But Not Out

Still in
The Ring
Serving
the Exhibitor

"TWIN PAWNS"

(PATHE)

This Will Be Generally Acceptable

HEAVILY dramatic, melodramatic and tragic in spots, portraying in one of the principal roles a villain absolutely without conscience plotting for wealth and power regardless of whom he may sacrifice.

It is a story of sadness with the inevitable happy future pictured at the finish, but as this is easily anticipated the suspense is nil. A well produced picture for this sort of story and handled by a capable and nicely balanced cast. Continuity is easy to follow and both photography and laboratory work are up to present day standards.

There are several thrills and much pathos with no comedy relief. The star shows ability in portraying the roles of twin sisters. A picture that will be generally quite acceptable.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and generally pleasing; Elite, ordinary puller and quite pleasing; Family, good puller and generally pleasing; Labor, big puller and very pleasing.—Length, 5 reels.—Released September 28.—*Tom Hamlin.*

THE CAST

Daisy White.....Mae Murray
Violet White.....
John Bent.....Warner Oland
Harry White.....J. W. Johnston
Bob Anderson.....Henry G. Sell

Bartender, Mrs. White, Factory Hands, Guests, Daisy's Friend, Doctor, Nurses, Attendants at Insane Asylum, Hotel Employees, etc.

Suggested by Wilkie Collins' novel, "The Woman in White."

Scenario by Leonce Perret.
Directed by Leonce Perret.
Photographed by Afred Ortleih.

PRESS NOTICE—STORY

"The Twin Pawns," the Pathe picture starring Mae Murray, will come to the ——— theatre beginning ———. The photoplay is adapted from Wilkie Collins' famous novel, "The Woman in White," and it has been produced under the direction of Leonce Perret. The story is melodrama pure and simple and concerns twin sisters, Violet and Daisy White. They have been separated since childhood—in fact each is unaware of the existence of the other. Violet, the idol of her indulgent father, has everything her heart could wish, but Daisy, who has been raised by her mother, is poorly clad and underfed.

The fragile child of the slums is not aware that John Bent possesses certain papers which state her true relation to Harry White. By hiding from Daisy's father the truth of her existence, Bent is able to shift the twins to his own best advantage—they become mere pawns in other words. He hides Daisy away in a school and substitutes her for Violet, who is forced to marry him, when the former girl really dies. Violet, he disposes of, by having her declared insane and placed in an asylum. But her sweetheart, Bob Anderson, comes to the rescue and a happy ending follows.

"The Twin Pawns" is one of those stories which strikes out from the shoulder at the beginning of the first reel and holds the spectator in a tight embrace. Miss Murray differentiates the roles of the sisters with fine understanding and feeling and she is surrounded by a competent cast that includes such well known players as Warner Oland, J. W. Johnston, Henry G. Sell and others. The director has given the picture many beautiful settings besides bringing out the high lights of the story.

CATCH LINES

Do you like a good melodrama? Do you enjoy a story crammed with things that do not happen in your own life? If you do, come to the ——— theatre next ——— and see the beautiful Mae Murray in "The Twin Pawns." It is a rare treat.

A terrified shriek rang out—and her overhurdened heart stopped beating. This man had succeeded. But retribution came at last. How? You must see Mae Murray in "The Twin Pawns."

They were pawns—human pawns, these two sisters. Were they swept off the board in the game of life? See "The Twin Pawns" with beautiful Mae Murray as the star.

One girl was brought up in the lap of luxury—the other was a product of the slums. And an unkind Fate took charge of the girls and—see the intense melodrama adapted from Wilkie Collins' famous novel, "The Woman in White." It is "The Twin Pawns" and Mae Murray is the star.

She is the "maid of many moods," is Mae Murray. See her next ——— in "The Twin Pawns." It is a dramatic story of life, of two beautiful young girls who become pawns. In this human game of chess the pawns are revealed as queens.

Youth and love are strong forces. And they, in the end, proved the supremacy of virtue over evil. How it is worked out can only be seen at the ——— when Mae Murray appears in "The Twin Pawns.

PROGRAM READER

When you go to the ——— theatre next ——— you will see the "Maid of many moods," Mae Murray, portraying the dual role of twin sisters. You will see an adaptation of Wilkie Collins' famous novel, "The Woman in White," entitled "The Twin Pawns." It is a good old-fashioned melodrama and unfolds a rich number of scenes—scenes which are charged with pathos, humor, heart interest and romance. You will see a man's craving for wealth and power—a man's lust for greed that hesitates at nothing to accomplish his evil desires. You will see Mae Murray as twin sisters who are separated in their youth.

To give the plot in detail would be to remove much of the pleasure in seeing "The Twin Pawns" on the screen. Suffice to say that it is an excellent picture in every respect. The star is supported by a competent cast and the picture is produced under the direction of Leonce Perret, the man responsible for "The Thirteenth Chair." Remember the date, next ———. Be sure and see it.

SUGGESTIONS

There are four big exploitations angles to advertise this picture. First place must be given to Mae Murray, who is popularly called the "Maid of many moods." So feature her as such. Play her up big in stills and feature stories. She is remarkably beautiful and this fact should be impressed upon your audiences who are unacquainted with her. Mention that Warner Oland is associated with her. Bring out that the picture is taken from a world famous story—that it is adapted from Wilkie Collins' novel, "The Woman in White." Then mention the director and tell that he is responsible for that high-class picture, "The Thirteenth Chair."

Finally emphasize that the story is a redblooded melodrama hut which has a rich setting. Use circular letters stating that the beautiful Mae Murray will appear at the ——— next ——— in a fascinating story of triumphant virtue. You can distribute handhills or dodgers here with an appropriate catch line incorporated. Obtain all the advertising sheets from your nearest Pathe exchange and play them up. And use catch lines. We have written a number with that object in mind. Put plenty of punch in your copy. It is an exciting melodrama and calls for vigorous advertising.

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Aug. —Dangerous Nan McGrew....2
July —Shades of Shakespeare....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play....1
War Spruce....1
A Day and Night at Coney Island....1

BLACK AND WHITE COMEDIES (Int.)

July 28—His Briny Romance....1
July 21—A Jungle Jumble....1

EXHIBITORS MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Oct. —Kitty Kelly, M. D. (Bessie Barriscale)....5
Oct. —The Prince and Betty (Wm. Desmond)....5
Oct. —The Gray Wolf's Ghost (H. B. Warner)....5
Oct. —Poor Relations (Brentwood)....5
Sept. —For a Woman's Honor (H. B. Warner)....5
Sept. —Dangerous Waters (Wm. Desmond)....5
Sept. —The House of Intrigue (Haworth Special)....5
Sept. —The Dragon Painter (Sessue Hayakawa)....5

STRAND COMEDIES

Sept. 28—Mixed Drinks....1
Sept. 21—Truly Rural....1
Sept. 14—Betty's Back Again....1
Sept. 7—A Fair Sample....1

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Oct. 26—His Official Fiancee (Vivian Martin)....5
Oct. 19—Sadie Love (Billie Burke)....5
Oct. 19—Why Smith Left Home (Bryant Washburn)....5
Oct. 12—The Lottery Man (Wallace Reid)....5
Sept. 28—Widow by Proxy (Marguerite Clark)....5
Sept. 28—Egg Crate Wallop (Charles Ray)....5
Sept. 21—Told in the Hills (Robert Warwick)....5
Sept. 21—Stepping Out (Enid Bennett)....5
Sept. 14—The Third Kiss (Vivian Martin)....5
Sept. 14—The Miracle Man (Meaghan-Compson)....7
Sept. 7—The Market of Souls (Dorothy Dalton)....5
Sept. 7—The Misleading Widow (Billie Burke)....5

SPECIALS

Oct. 26—The Teeth of the Tiger (All star cast)....6
Oct. 12—The Grim Game (Houdini)....6
Oct. 5—In Missoura (Warwick)....5
Oct. 5—The Life Line (Tourneurr)....5

SHORT SUBJECTS

Oct. 26—Post Nature Picture, Midst Peaceful Scenes....1
Oct. 26—The How and Why of Your Transmission....1
Oct. 26—Burton Holmes, The Lawmakers of the Philippines....1
Oct. 26—Briggs, A Handy Man Around the House....1
Oct. 26—The Hayseed (Arbuckle)....2
Oct. 19—Paramount Magazine, The Four Seasons....1
Oct. 19—Burton Holmes, A Day in Florence....1
Oct. 19—Briggs, Fire—Fire....1
Oct. 19—Salome vs. Shenandoah (Sennett)....2
Oct. 12—Post Nature Picture, Raindrops....1
Oct. 12—Paramount Magazine, The World Famous Bridges....

FIRST NATIONAL EXCHANGES

Sept. 15—Her Kingdom of Dreams (Anita Stewart)....6
Sept. 8—A Temperamental Wife (Constance Talmadge) 6

FOX FILM EXCHANGES

BIG PRODUCTIONS

Oct. 12—Kathleen Mavourneen....5
Sept. 21—Evangeline....5

WILLIAM FARNUM SERIES

Oct. 12—The Last of the Duanes....5

TOM MIX SERIES

Oct. 19—The Speed Maniac....5

THEDA BARA SERIES

Sept. 21—La Belle Russe....5

VICTORY PICTURES

Sept. 28—From Now On (George Walsh)....5
Sept. 14—Broken Commandments (Gladys Brockwell)....5

EXCEL PICTURES

Sept. 21—The Merry-Go-Round (Peggy Hyland)....5
Sept. 14—The Splendid Sin (Madlaine Traverse)....5

SUNSHINE AND TOM MIX COMEDIES

Sept. 28—His Naughty Wife....2
Sept. 14—Dabbling in Society....2

MUTT AND JEFF CARTOONS

Sept. 28—In Spain....½
Sept. 21—Everybody's Doing It....½
Sept. 14—All That Glitters Is Not—....½
Sept. 7—In Switzerland....½

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore)....5
Aug. 3—Upstairs (Mabel Normand)....5

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)....5

SPECIALS

Lord and Lady Algy (Tom Moore)....5
Almost a Husband (Will Rogers)....5
Strictly Confidential (Madge Kennedy)....5
Jinx (Mable Normand)....5
Bonds of Love (Pauline Frederick)....5

CAPITOL COMEDIES

Nov. 2—His Own Medicine (Parsons)....2
Oct. 19—Why Divorce (Carter De Haven)....2
Oct. 5—Oh! Bill, Behave (Parsons)....2
Sept. 21—Honeymooning (Carter De Haven)....2
Sept. 7—He Did and He Didn't (Parsons)....2

FORD EDUCATIONAL WEEKLY

Sept. 14—Going South....1
Sept. 7—The Anglers....1

GOLDWYN-BRAY PICTOGRAPHS

Sept. 28—Uncrowned King of Brazil....1
Sept. 21—Hello Mars....1
Sept. 14—Meet Nick Carter....1
Sept. 7—The Samoan Follies....1

HALL ROOM BOYS PHOTO PLAYS

Oct. 20—Nothing But Nerve....2
Oct. 6—Almost Heroes....2
Sept. 22—They Do It on $8 Per....2

OUTING-CHESTER PICTURES

(At State Right Exchanges)

Aug. 30—When It's Time to Retire....1
Aug. 23—Where They Go Rubbering....1
Aug. 16—The Hon. Mr. Jap Van Winkle....1
Aug. 9—Coral and Onions....1

PATHE EXCHANGES

Oct. 12—A Damsel in Distress (Hale-Caprice)....5
Oct. 5—Impossible Catherine (Virginia Pearson)....5
Sept. 28—The Twin Pawns (Mae Murray)....5
Sept. 21—The False Code (Frank Keenan)....5
Sept. 14—The Virtuous Model (Dolores Cassinelli)....6

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Starring Anne Luther and Charles Hutchinson)

Oct. 12—Eleventh, the Stolen Identity....2
Oct. 5—Tenth, The Abduction....2
Sept. 28—Ninth, Through Iron Doors....2
Sept. 21—Eighth, The Ring of Fire....2
Sept. 14—Seventh, The Crawling Menace....2
Sept. 7—Sixth, Out of the Clouds....2

"FLYING A" (SPECIALS) (American)

Sept. 7—Six Feet Four (Wm. Russell)....5

AMERICAN FILM COMPANY, INC.

Aug. 10—This Hero Stuff (Wm. Russell)....5

HODKINSON SERVICE

The Bandbox (Doris Kenyon)....6
The Blue Bonnet (Billie Rhodes)....6
The Volcano (Leah Baird)....6
Desert Gold (Benjamin B. Hampton's-E. K. Lincoln)....7
The Westerners (Benjamin B. Hampton's-Roy Stewart)..7
Sahara (Louise Glaum)....7

ROLIN COMEDIES

Oct. 12—Pay Your Dues (Lloyd, Pollard, Daniels)....1
Oct. 5—Count the Votes (Lloyd, Pollard, Daniels)....1
Sept. 28—Soft Money (Lloyd, Pollard, Daniels)....1
Sept. 21—He Leads, Others Follow (Lloyd, Pollard, Daniels)....1
Sept. 14—The Rajah (Lloyd, Pollard, Daniels)....1
Sept. 7—Be My Wife (Lloyd, Pollard, Daniels)....1

TWO-REEL SPECIALS

Oct. 12—Daddy Number Two (Baby Marie Osborne)....2
Sept. 7—Baby Marie's Roundup (Baby Marie Osborne 2

SELECT EXCHANGES

The Way of a Woman (Norma Talmadge)....5
The Better Wife (Clara Kimball Young)....5
His Bridal Night (Alice Brady)....5
Happiness a la Mode (Constance Talmadge)....5

SELZNICK PICTURES

Sept.—A Scream in the Night (Special)....6
Sept.—Faith of the Strong (Lewis)....5
Nov.—Piccadilly Jim (Owen Moore)....5
Oct.—The Glorious Lady (Olive Thomas)....5
Oct.—Sealed Hearts (Eugene O'Brien)....5
Oct.—The Country Cousin (Elaine Hammerstein)....5

TRIANGLE EXCHANGES

Aug. 31—Three Black Eyes (Taylor Holmes)....5
Aug. 24—Her Greatest Performance (Ellen Terry)....5
Aug. 17—One Against Many (Anita King)....5

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Bonnie Bonnie Lassie (Mary MacLaren)....
Loot (Ora Carew)....
Common Property (Anderson, Craig, Moore)....
The Sundown Trail (Monroe Salisbury)....
The Woman Under Cover....
The Trap (Olive Tell)....
The Ace of the Saddle (Harry Carey)....

JEWEL PRODUCTIONS, INC.

Oct. 13—The Right to Happiness (Dorothy Phillips)....
Sept. 1—Forbidden (Mildred Harris)....
Sept. 1—Paid in Advance (Dorothy Phillips)....

L-KO COMEDIES

Sept. 24—An Oriental Romeo (Charlie of the Orient)....
Sept. 10—A Roof Garden Rough House (Zip Monberg-Lois Neilson)....
Sept. 8—Dainty Damsels and Bogus Counts (Lois Neilson)....
Sept. 8—Sinbad the Sailor (Special)....

CENTURY COMEDIES

Oct. 13—Daring Lions and Dizzy Lovers....
Sept. 29—Chasing Her Future (Roberts-Adams)....
Sept. 17—A Lion in the House (Featuring Lions)....
Sept. 3—A Village Venus (Editb Roberts-Jimmy Adams)....

STAR COMEDIES

Oct. 13—Regular Cut Ups (Lyons-Moran)....1
Sept. 29—Missing Husbands (Lyons-Moran)....1
Sept. 15—Oh, Oh, Nursie (Lyons-Moran)....1
Sept. 15—Heart Trouble (Lyons-Moran)....1
Sept. 1—A Dog Gone Shame (Lyons and Moran)....1

OKEH KOMEDIES

Oct. 6—One Lovely Night (Neal Burns)....1
Sept. 22—Bill's Finish (Ben Wilson)....1
Sept. 8—As You Were (Neal Burns)....1

SPUR AND SADDLE SERIES

(Ten Two-Reelers Featuring Marie Walcamp)

Oct. 13—Tempest Cody Turns the Tables....2
Oct. 6—Tempest Cody Gets Her Man....2

WESTERN AND RAILROAD DRAMAS

Oct. 18—Dynamite (Morrison-Lane)....2
Oct. 11—Winning a Bride (Heyes-Ridgeway)....2
Oct. 4—At the Point of a Gun (Morrison-Hill)....2

THE MIDNIGHT MAN (Serial)

(Eighteen Two-Reel Episodes Starring James Corbett)

Oct. 13—Seventh, The Electric Foe....2
Oct. 6—Sixth, The Elevator Mystery....2
Sept. 29—Fiftb, Unmasked....2
Sept. 22—Fourth, At Bay....2

ELMO THE MIGHTY (Serial)

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Oct. 13—Eighteenth, Unmasked....2
Oct. 6—Seventeenth, The Plunge....2
Sept. 29—Sixteenth, Parachute Perils....2
Sept. 22—Fifteenth, Crashing to Earth....2
Sept. 15—Fourteenth, The Human Bridge....2

VITAGRAPH EXCHANGES

The Combat (Anita Stewart)....5
The Black Gate (Earle Williams)....5
A Fighting Colleen (Bessie Love)....5
In Honor's Web (Harry T. Morey)....5

VITAGRAPH SPECIALS

The Climbers (Corinne Griffith)....6
The Wolf (Earle Williams)....6

BIG V SPECIAL COMEDIES

Squabs and Squabbles (James Aubrey)....2
Mates and Models (James Aubrey)....2

LARRY SEMON COMEDIES

Dull Care....2
The Simple Life....2

O. HENRY (TWO REELERS)

The Guardian of the Accolade (Agnes Ayers)....2
A Ghost of a Chance (Earle-Ayers)....2
Shocks of Doom (Earle-Ayers)....2
The Buried Treasure (Earle-Ayers)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
The Trials of Texas Thompson (Nell Sbipman)....2
Toad Allen's Elopement (Nell Shipman)....2
Tbe Canyon Hold-Up (Al. Jennings)....2

PERILS OF THUNDER MOUNTAIN

(Fifteen Two-Reel Episodes Starring Antonio Moreno and Carol Holloway)

Fifteentb, Fate's Verdict....2
Fourteenth, The Hut of Disaster....2
Thirteenth, The River of Dread....2
Twelfth, The Rushing Horror....2
Eleventh, In the Ocean's Grip....2
Tenth, Tbe Flaming Sacrifice....2

WORLD FILM EXCHANGES

Nov. 24—Tbe Poison Pen (June Elvidge)....5
Nov. 17—Dad's Girl (Jackie Saunders)....5
Nov. 10—The Steel King (Montagu Love)....5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)....5
Oct. 27—Arizona Catclaw (Edyth Sterling)....5
Oct. 20—The Black Circle (Creighton Hale)....5
Oct. 13—Woman of Lies (June Elvidge)....5
Oct. 6—The Oakdale Affair (Evelyn Greeley)....5
Sept. 29—Miss Crusoe (Virginia Hammond)....5
Sept. 22—Where Bonds Are Loosed (Dixie Lee)....5
Sept. 15—Forest Rivals (Arthur Asbley)....5
Sept. 8—His Father's Wife (June Elvidge)....5
Sept. 1—The Battler (Metcalf-Hammond)....5

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AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Aug. —Dangerous Nan McGraw....2
July —Shades of Shakespeare....2
June —Mary Moves In....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1
Love—In a Hurry....1
Lobster Dressing....1
Cupid's Hold-Up....1
A Cheerful Liar....1
There Goes the Groom....1

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(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play....1
War Spruce....1
A Day and a Night at Coney Island....1

BLACK AND WHITE COMEDIES (International)

July 28—His Briny Romance....1
July 21—A Jungle Jumble....1
July 14—The Brown Derby....1
July 7—Perils of Paprika....1

BRUCE SCENICS

18—Scenic Succotash....1
17—The Lonesome Pup....1
16—Frozen Thrills....1
15—Men Met in the Mountains....1
14—Nature—Hat and Cold....1

EXHIBITOSR MUTUAL EXCH.

ROBERTSON-COLE PRODUCTIONS

Oct. —Kitty Kelly, M. D. (Bessie Bariscale)....1
Oct. —The Prince and Betty (Wm. Desmond)....5
Oct. —The Gray Wholf's Ghost (H. B. Warner)....5
Oct. —Poor Relations (Brentwood)....5
Sept. —For a Woman's Honor (H. B. Warner)....5
Sept. —Dangerous Waters (Wm. Desmond)....5
Sept. —The House of Intrigue (Haworth Special)....5
Sept. The Dragon Painter—(Sessue Hayakawa)....5

STRAND COMEDIES

Sept. 28—Mixed Drinks....1
Sept. 21—Truly Rural....1
Sept. 14—Betty's Back Again....1
Sept. 7—A Fair Sample....1

CHAPLIN CLASSICS

Dec. 28—The Vagabond....2
Nov. 16—The Fireman....2
Oct. 5—The Floorwakler....2

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Oct. 26—His Official Fiancee (Vivian Martin)....5
Oct. 19—Sadie Love (Billie Burke)....5
Oct. 19—Why Smith Left Home (Bryant Washburn)..5
Oct. 12—The Lottery Man (Wallace Reid)....5
Sept. 28—Widow By Proxy (Marguerite Clark)....5
Sept. 28—Egg Crate Wallop (Charles Ray)....5
Sept. 21—Told in the Hills (Robert Warwick)....5
Sept. 21—Stepping Out (Enid Bennett)....5
Sept. 14—The Third Kiss (Vivian Martin)....5
Sept. 14—The Miracle Man (Meaghan-Compson)....7
Sept. 7—The Market of Souls (Dorothy Dalton)....5
Sept. 7—The Misleading Widow (Billie Burke)....5
Aug. 31—The Witness for the Defense (Elisie Ferguson).5
Aug. 24—The Heart of Youth (Lila Lee)....5
Aug. 24—Out of Luck (Dorothy Gish)....5

SPECIALS

Oct. 26—The Teeth of the Tiger (All star cast)....6
Oct. 12—The Grim Game (Houdini)....6
Oct. 5—In Missoura (Warwick)....5
Oct. 5—The Life Line (Tourneur)....5

SHORT SUBJECTS

Oct. 26—Post Nature Picture, Midst Peaceful Scenes..1
Oct. 26—The How and Why of Your Transmission....1
Oct. 26—Burton Holmes, The Lawmakers of the Philipines....1
Oct. 26—Briggs, A Handy Man Around the House....1
Oct. 26—The Hayseed (Arbuckle)....2
Oct. 19—Paramount Magazine, The Four Seasons....1
Oct. 19—Burton Holmes, A Day in Florence....1
Oct. 19—Briggs, Fire—Fire....1
Oct. 19—Salome vs. Shenandoah (Sennet)....2
Oct. 12—Post Nature Picture, Raindrops....1
Oct. 12—Paramount Magazine, The World Famous Bridges....
Oct. 12—Holmes, Teak Logging with Elephants....1
Oct. 12—Secret Society, Briggs....1
Oct. 5—Paramount Magazine, Trout Stream of the Adirondacks....1
Oct. 5—Burton Holmes, Around About London....1
Oct. 5—So This Is America....1
Oct. 5—Saturday, Briggs Comedy....1
Sept. 28—Paramount Magazine, Tire Builders, etc....1
Sept. 28—Post Nature Picture, When Nature Smiles....1
Sept. 28—Burton Holmes, Metropolis of Formosa....1

FOX FILM EXCHANGES

BIG PRODUCTIONS

Oct. 12—Kathleen Mavourneen....5
Sept. 21—Evangeline....5
Aug. 31—Checkers....5

WILLIAM FARNUM SERIES

Oct. 12—The Last of the Duanes....5
Aug. 10—Wolves of the Night....5

TOM MIX SERIES

Oct. 19—The Speed Maniac....5
Aug. 24—Rough Riding Romance....5

THEDA BARA SERIES

Sept. 21—La Belle Russe....5

VICTORY PICTURES

Sept. 28—From Now On (George Walsh)....5
Sept.—14—Broken Commandments (Gladys Brockwell).5
Sept. 7—The Winning Stroke (George Walsh)....5
Aug. 3—The Seventh Person (George Walsh)....5

EXCEL PICTURES

Sept. 21—The Merry-Go-Round (Peggy Hyland)....5
Sept. 14—The Splendid Sin (Madlaine Traverse)....5
Aug. 17—Love Is Love (Ray and Fair)....5
Aug. 3—Cheating Herself (Peggy Hyland)....5

SUNSHINE AND TOM MIX COEMDIES

Sept. 28—His Naughty Wife....2
Sept. 14—Dabbling in Society....2
Aug. 31—Her First Kiss....2
Aug. 24—Rough-Riding Romance (Tom Mix)....2

MUTT AND JEFF CARTOONS

Sept. 28—In Spain....½
Sept. 21—Everybody's Doing It....½
Sept. 14—All That Glitters Is Not—....½
Sept. 7—In Switzerland....½
Aug. 31—Hard Lions....½
Aug. 24—Sound Your "A"....½
Aug. 17—Frozen North....½

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—eHartsease (Tom Moore)....5
Aug. 3—Upstairs (Mabel Normand)....5

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)....5
Aug. 15—High Pockets (Bennison)....5

SPECIALS

Lord and Lady Algy (Tom Moore)....5
Almost a Husband (Will Rogers)....5
Strictly Confidential (Madge Kennedy)....5
Jinx (Mabel Normand)....5
Bonds of Love (Pauline Frederick)....5
The Girl from Outside (Special Cast)....7

CAPITOL COMEDIES

Nov. 2—His Own Medicine (Parsons)....2
Oct. 19—Why Divorce (Carter De Haven)....2
Oct. 5—Oh! Bill Behave (Parsons)....2
Sept. 21—Honeymooning (Carter De Haven)....2
Sept. 7—He Did and He Didn't (Parsons)....2

FORD EDUCATIONAL WEEKLY

Sept. 14—Going South....1
Sept. 7—The Anglers....1
Aug. 31—Home Made....1

GOLDWYN-BRAY PICTOGRAPHS

Sept. 28—Uncrowned King of Brazil....1
Sept. 21—Hello Mars....1
Sept. 14—Meet Nick Carter....1
Sept. 7—The Samoan Follies....1

HALL ROOM BOYS PHOTO PLAYS

Oct. 20—Nothing But Nerve....2
Oct. 6—Almost Heroes....2
Sept. 22—They Do It On $8 Per....2

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton)....5
Aug. 11—A Favor to a Friend (Emmy Wehlen)....5
Aug. 4—Easy to Make Money (Bert Lytell)....5

NAZIMOVA PRODUCTIONS

The Brat (Nazimova)....7
The Red Lantern (Nazimova)....7

SCREEN CLASSICS, INC., SPECIALS

Fair and Warmer (May Allison)....6
Please Get Married (Viola Dana)....6
Lombardi, Ltd. (Bert Lytell)....6

PATHE EXCHANGES

Oct. 12—A Damsel in Distress (Hale-Caprice)....5
Oct. 5—Impossible Catherine (Virginia Pearson)....5
Sept. 28—The Twin Pawns (May Murray)....5
Sept. 21—The False Code (Frank Keenan)....5

THE GREAT GAMBLE (Serial)

(Fifteen Two-Reel Episodes Staring Anne Luther and Charles Hutchinson)

Oct. 12—Eleventh, The Stolen Identity....2
Oct. 5—Tenth, The Abduction....2
Sept. 28—Ninth, Through Iron Doors....2

"FLYING A" SPECIALS (American)

Sept. 7—Six Feet Four (Wm. Russell)....

AMERICAN FILM COMPANY, INC.

Aug. 19—This Hero Stuff (Wm. Russell)....

HODKINSON SERVICE

The Bandbox (Doris Kenyon)....
The Blue Bonnet (Billie Rhodes)....
The Volcano (Leah Baird)....

ROLIN COMEDIES

Oct. 12—Pay Your Dues (Lloyd, Pollard, Daniels)...
Oct. 5—Count the Votes (Lloyd, Pollard, Daniels)...

TWO-REEL SPECIALS

Oct. 12—Daddy Number Two (aby Marie Osborne)...
Sept. 7—Baby Marie's Roundup (Baby Marie Osborne.

BLACKTON PRODUCTIONS

Oct. 19—The Moonshine Trail (Breamer-Gordon)....

SELECT EXCHANGES

July —The Way of a Woman (Norma Talmadge)....
July —The Better Wife (Clara Kimball Young)....

SELZNICK PICTURES

Sept. —A Scream in the Night (Special)....
Sept. —Faith of the Strong (Lewis)....

TRIANGLE EXCHANGES

Aug. 31—Three Black Eyes (Taylor Holmes)....
Aug. 24—Her Greatest Performance (Ellen Terry)....
Aug. 17—One Against Many (Anita King)....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Bonnie Bonnie Lassie (Mary MacLaren)....
Loot (Ora Carew)....

JEWEL PRODUCTIONS, INC.

Oct. 13—The Right to Happiness (Dorothy Phillips)...
Sept. 1—Forbidden (Muriel Harris)....

L-KO COMEDIES

Sept. 24—An Oriental Romeo (Charlie of the Orient)...
Sept. 10—A Roof Garden Rough House (Zip Monberg)

CENTURY COMEDIES

Oct. 13—Daring Lions and Dizzy Lovers....
Sept. 29—Chasing Her Future (Roberts-Adams)....

SPUR AND SADDLE SERIES

(Ten Two-Reelers Featuring Marie Walcamp)

Oct. 13—Tempest Cody Turns the Tables....2
Oct. 6—Tempest Cody Gets Her Man....2

WESTERN AND RAILROAD DRAMAS

Oct. 18—Dynamite (Morrison-Lane)....2
Oct. 11—Winning a Bride (Heyes-Ridgeway)....2
Oct. 4—At the Point of a Gun (Morison-Hill)....2

THE MIDNIGHT MAN (Serial)

(Eighteen Two-Reel Episodes starring James Corbett)

Oct. 13—Seventh, The Electric Foe....2
Oct. 6—Sixth, The Elevator Mystery....2
Sept. 29—Fifth, Unmasked....2

STAR COMEDIES

Oct. 13—Regular Cut Ups (Lyons-Moran)....1
Sept. 29—Missing Husbands (Lyons-Moran)....1
Sept. 15—Oh, Oh, Nursie (Lyons-Moran)....1

STAGE WOMEN'S WAR RELIEF SERIES

(Twelve Two-Reels Featuring Famous Stars)

Sept. 29—Winning His Wife (Maude-Heming)....2
Sept. 6—A Star Over Night (Belasco)....2

VITAGRAPH EXCHANGES

The Combat (Anita Stewart)....5
The Black Gate (Earle Williams)....5
A Fighting Colleen (Bessie Love)....5

VITAGRAPH SPECIALS

The Climbers (Corinne Griffith)....6
The Wolf (Earle Williams)....6

BIG V SPECIAL COMEDIES

Squabs and Squabbles (James Aubrey)....2
Mates and Models (James Aubrey)....2

O. HENRY (TWO REELERS)

The Guardian of the Accolade (Agnes Ayers)....2
A Ghost of a Chance (Earle-Ayers)....2
Shocks of Doom (Earle-Avers)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Neil Shipman)....2
The Trials of Texas Thompson (Neil Shipman)....2

WORLD FILM EXCHANGES

Nov. 24—The Poison Pen (June Elvidge)....5
Nov. 17—Dad's Girl (Jackie Saunders)....5
Nov. 10—The Steel King (Montagu Love)....5
Nov. 3—Me and Captain Kidd (Evelyn Greeley)....5
Oct. 27—Arizona Catclaw (Edythe Sterling)....5
Oct. 20—The Black Circle (Creighton Hale)....5
Oct. 13—Woman of Lies (June Elvidge)....5
Oct. 6—The Oakdale Affair (Evelyn Greeley)....5
Sept. 29—Miss Crusoe (Virginia Hammond)....5
Sept. 22—Where Bonds Are Loosed (Dixie Lee)....5
Sept. 15—Forest Rivals (Arthur Ashley)....5
Sept. 8—His Father's Wife (June Elvidge)....5
Sept. 1—The Battler (Metcalf-Hammond)....5

UNITED PICTURE THEATRES

Aug. 5—A Man's Fight (Dustin Farnum)....5
June 29—The Woman Under Oath (Florence Reed)....5

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Motion Picture News

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Exhibitors gifted with "hindsight" and "foresight" are booking Paramount-Artcraft Pictures, which cost more than other pictures.

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General.
NEW YORK

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Adolph Zukor presents

Marguerite CLARK



in

"WIDOW BY PROXY"

A Paramount-Artcraft Picture

WHAT does it matter that the New York Sun says: "No one could surpass Marguerite Clark in her quaint comic sense," and the American: "The picture is full of chuckles," and the Herald: Pleasing comedienne in photo-drama cleverly acted," and the Telegraph: "A natural born success," and the Call: "a novel addition to her long list of successes," and the Mail: "Miss Clark is delightful," and all the others, words to the same effect?

Will Marguerite Clark in "Widow by Proxy" appeal to your audiences and draw them in big numbers to your box-office? That's what you want to know.

Well—frankly speaking—WE'LL SAY SHE WILL!

By Catherine Chisholm Cushing. Directed by Walter Edwards
Scenario by Julia Crawford Ivers

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





Jesse L. Lasky presents

CECIL B. DeMILLE'S PRODUCTION "TILL I COME BACK TO YOU"

WITH BRYANT WASHBURN

by JEANIE MACPHERSON

An ARTCRAFT Picture

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For those that can't see him—and for those that can—there's the greatest picture story of the King of Belgium and his brave country-people that has ever been told in words or pictures. It's Cecil B. DeMille's "Till I Come Back to You." All the heart-stirring heroism of this great democratic fighting king is told in that story—woven round a love story of thrills and adventure that has already delighted thousands.

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NEW YORK

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Louis Joseph Vance

Directed by R. WILLIAM NEILL

Action — as swift and and vivid as flashes of lightning in a hard storm. That causes the same surprising emotions as lightning flashes.

Suspense — as tense as your feeling when you watch a tight-rope walker seventy-five feet in mid-air under a swaying canvas circus tent-top.

Surprise — and the interest that any normal man or woman will have in seeing an entrancingly beautiful girl escaping from tight corners.

Drama — that grips like those thrilling old melodramas with the heroine bound to rails before an oncoming train; or a hero bound to the log moving into the teeth of the saw.

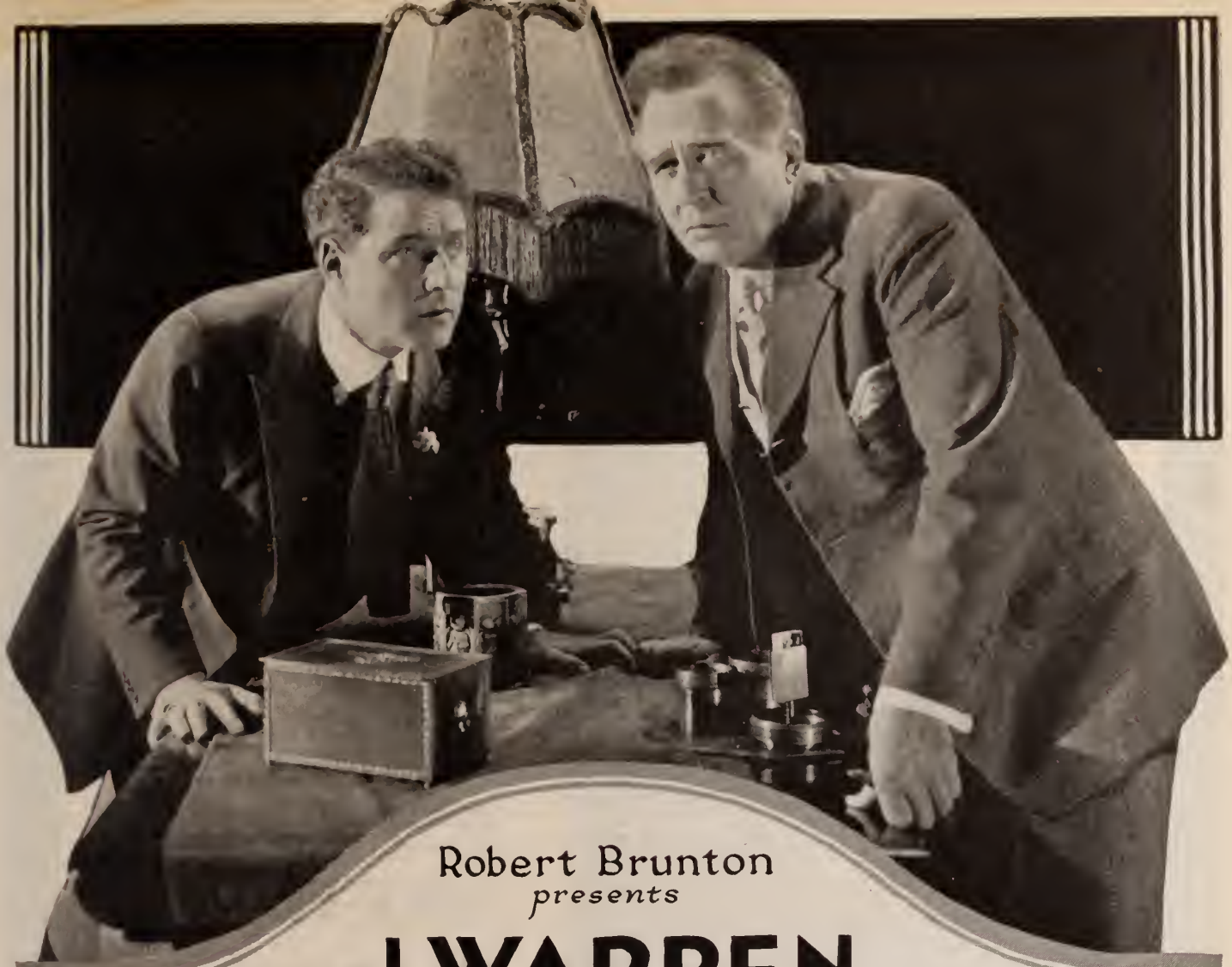


All of this, Good Exhibitors and Good People, is in our newest Deitrich-Beck winter special "The Bandbox," now ready for release.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*



Robert Brunton
presents

J. WARREN KERRIGAN

And His Own Company
IN

The Joyous Liar

By Jack Cunningham

Directed by Ernest C. Warde

No exhibitor and no exhibitor's public can guess from the title what is in this new Kerrigan picture. It has a surprise plot; a plot with a new twist; an angle new and fascinating. Picture Kerrigan as a burglar, as a road agent; as desperate, hunted, always-in-danger; loving and loved by a girl who stuck tight despite everything only to find—There's the secret.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*


WORLD-PICTURES
WORLD PICTURES
present
JUNE ELVIDGE
"The woman of lies"
with EARL METCALFE
By FORREST HALSEY
SCENARIO BY
J. CLARKSON MILLER
DIRECTED BY
GILBERT HAMILTON

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W E ATKINS FIRST VICE-PRESIDENT

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HIRAM ABRAMS

UNITED ARTISTS CORPORATION 729 SEVENTH AVE NEWYORKCITY NY

D W GRIFFITHS BROKEN BLOSSOMS OPENED TO ABSOLUTE CAPACITY AT DUQUESNE THEATRE TONIGHT HUNDREDS TURNED AWAY AND TRAFFIC BLOCKED HOUSE PRACTICALLY SOLD OUT FOR BALANCE OF WEEK AT DOLLAR AND HALF PRICES CONSIDER THIS BY FAR MOST ARTISTIC PRODUCTION EVER SHOWN IN PITTSBURGH MANY THANKS FOR YOUR COOPERATION

JAMES B CLARK

– and at Clune's Auditorium in Los Angeles, "Broken Blossoms" has topped any picture ever shown, including all of ***D.W. Griffith's*** *biggest productions – "The Birth of a Nation" "Intolerance" and "Hearts of the World" playing to the most money ever taken for a picture showing twice a day.*

MONTE M. KATTERJOHN

PRESENTS

ALASKA

An Epic Romance of "The Great Country"

FROM THE BOOK

"HEARTS OF THE STAMPEDE"

BY

CHICOT PERRAULT

Copyright 1919 by Monte M. Katterjohn,
All rights reserved

The Flame of the Yukon
Directed by Charles Miller

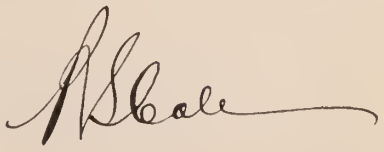
Carmen of the Klondike
Directed by Reginald Barker

WILLIAM E. KEEFE, Personal Representative

ROBERTSON-COLE
PRODUCTIONS

Will be **available** *immediately* through Robertson-Cole Exchanges located in all of the principal cities of the United States

ROBERTSON-COLE COMPANY



ROBERTSON-COLE PRODUCTIONS

READY FOR RELEASE

Five new pictures of "a high standard of excellence"

Sessue Hayakawa

THE ILLUSTRIOUS PRINCE

The famous story of E. Phillips Oppenheim on the intrigues of London society with Hayakawa in the stellar role of the Japanese Prince. A Haworth masterpiece.

H. B. Warner

A FUGITIVE FROM MATRIMONY

A forceful society comedy-drama with Mr. Warner in the role of the rich young man who helps a burglar. The nearest approach to his wonderful characterization of "Alias Jimmy Valentine." Produced by Jesse D. Hampton.

Bessie Barriscale

KITTY KELLY, M.D.

The charming story of a pretty young doctress among the mining men of a Western town. Full of thrills and laughs and all the tone and elegance of production of a B.B. Feature. Directed by Howard Hickman.

Another Brentwood

POOR RELATIONS

A truly great portrayal of a story involving a typical American family with all the deft charm, pathos and cheer of "The Turn in The Road," and "The Other Half." Another King W. Vidor creation.

A Great Mystery Play

THE OPEN DOOR

Described by reviewing critics as the real 100 per cent. motion picture play, complete in every requirement of a great picture. Made by Artclass Pictures Corporation under the supervision of George M. Merrick.

ROBERTSON-COLE PRODUCTIONS

ANNOUNCING

EDITH STOREY

The favorite of motion picture audiences before her retirement to a year of unheralded war work returns to the screen. She will appear in a series of Haworth Pictures, the first to be released in November.

SUPREME COMEDIES

They are far above the ordinary in comedies and will appeal to even the most exacting and critical audience. They are the kind that exhibitors have been steadily demanding. Clean pictures of the merry moments of life.

MARTIN JOHNSON

On the Borderland of Civilization

First Subject Ready for Release in November

10 One-reel portrayals of the strangest life on earth, the existence of the savage Cannibals. More startling than the Johnson pictures that took two continents by storm.

ADVENTURE SCENICS

A series of one-reel adventures set among the wonder spots of the world. A distinct novelty in scenics because of the inlaid thread of drama running through each of these extraordinary pictures. First subject ready for release in November.

A HAWORTH SPECIAL

For Release in December

An English melodrama with a powerful theme and a quality of production seldom equalled. This play is a Haworth masterpiece and the story measures up to the super-excellence of the mechanical details.

Other Important Announcements Shortly

ROBERTSON-COLE PRODUCTIONS

NOW

Available at all Robertson-Cole Exchanges

Following New 1919 Pictures

Sessue Hayakawa

His Birthright
The Temple of Dusk
Bonds of Honor
A Heart in Pawn
The Courageous Coward
His Debt
The Man Beneath
The Gray Horizon
The Dragon Painter

H. B. Warner

The Man Who Turned White
The Pagan God
For a Woman's Honor

Billie Rhodes

Hoop-La
The Lamb and The Lion
The Love Call
In Search of Arcady

Henry B. Walthall

And a Still Small Voice
The Long Lane's Turning
Modern Husbands

Bessie Barriscale

All of a Sudden Norma
A Trick of Fate
Hearts Asleep
Josselyn's Wife
Tangled Threads
The Woman Michael Married
Her Purchase Price

William Desmond

Life's a Funny Proposition
The Prodigal Liar
Whitewashed Walls
The Mints of Hell
Barefisted Gallagher
A Sagebrush Hamlet
Dangerous Waters

Alma Rubens

Diane of the Green Van
A Man's Country

Beatriz Michelena

Just Squaw

SPECIALS

"Man's Desire" with Lewis Stone.

"The Turn in the Road," "Better Times", and "The Other Half", the three great Brentwood pictures.

"What Every Woman Wants" a Jessie D. Hampton production.

Martin Johnson's "Cannibals of the South Seas" and "Captured by Cannibals."

ROBERTSON-COLE COMPANY

1600 BROADWAY NEW YORK CITY

ROBERTSON-COLE PRODUCTIONS



BESSIE BARRISCALE

in

Kitty Kelly, M.D.

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

HOW TO PUT IT OVER

Invite the professional women, the women doctors, the nurses, the hospital staffs to your theatre and tell the newspapers about it.

Send Dr. Kitty Kelly's bill to your patrons and charge them the price of admission for a guaranteed cure for the blues.

Hand out the prescription of Kitty Kelly, M. D., prescribing a night at the theatre and a laugh with Bessie Barriscale.

Get in touch with the local music dealers and tie up with them for mutual exploitation of the picture and of the song entitled "Kitty Kelly, M. D."

Here is a real big one—Put it over in a real big way.

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS



It Is By Far the Best

It is worthy of Hayakawa—and by far the best thing he has done since his well remembered performance in "The Cheat." In fact it is the opinion of the present writer that his work in this latest picture surpasses anything he has ever done, and we will go further and say the screen has given us nothing we like more.

It is a true work of art, a picture that will elevate picturedom in the eyes of the "show me" people who refuse to believe that a motion picture can be possessed of a soul.

HELEN ROCKWELL in the *Exhibitor's Trade Review*

It Surpasses the Majority

The quality of the story and the acting in "The Dragon Painter" lifts it quite out of the class of the ordinary routine picture . . . . It surpasses in artistry the majority of productions now on the market. In its story and the telling of it it has both poetry and imagination. There are no "East and West" complications. Instead it is a thoroughly Japanese story with immense charm and beauty.

Mr. Hayakawa's acting is some of the finest he has ever done. It is an imaginative performance with some inspired moments. Those who are used to seeing him in suave and subtle characterizations will be surprised at the force and power of his picture of the untamed genius.

AGNES SMITH in the *N. Y. Morning Telegraph*

A Gem of Its Kind

The story itself is suggestive of an old legend of the land of its locale, Japan. That a film so realistic of the Orient can be produced in California is almost beyond belief, but here it is, a gem of its kind. . . . We can only give the production the highest praise.

J. S. DICKERSON in the *Motion Picture News*

High-Class, Clean, Moral

One of the most attractive of the Haworth productions released by Robertson-Cole. . . . The role of Tatsu, the mad artist, affords the star a totally different type of character to portray than any he has attempted. His conception of the part is intensely artistic. . . . The story is original in character supplying a wealth of romanticism. The production is high class, clean of moral, and beautiful of conception.

MARGARET McDONALD in the *Moving Picture World*

Unequalled in Beauty

It is doubtful if a picture has ever been produced to equal "The Dragon Painter" in artistic beauty. It is bewilderingly enchanting. The average artistic picture is dry, but this one is an exception. Besides holding the attention, it influences the deep emotions—those of tender pathos. It is really the first time that natural beauty and story have been harmoniously blended in a picture. Pictures of this character elevate the art of motion pictures, adding class and distinction to the theatres that run them.

P. S. HARRISON in *Harrison's Reports*

Hayakawa



Distributed by EXHIBITORS MUTUAL



"They shake the house with laughter"—

In addition to all the latest

and greatest news scoops from every corner of the earth gathered by the world wide staff of the International News, Hearst News and Universal Current Events, you get the famous "TAD" cat and "Tad's Daffydil" animated in side splitting cartoon form by the great T. A. Doran (TAD).

No exhibitor could afford to pay

for this extra "TAD" cat and Acrobat Aleck feature alone and only thru the wide bookings of THE BIG THREE (International News—Universal Current Events and Hearst News) are we able to give you this valuable added feature without one penny of added cost which you can advertise every week as big as any special feature you show.

Millions of people watch for TAD'S

cat and "Tad's Daffydil" every week. "They shake the house with laughter" say dozens of exhibitors. That means money to all houses for the power of amusement of these figures draw a patronage that you couldn't get otherwsie. Book "THE BIG THREE" news weeklies and get this unpurchaseable added feature without added cost. DO IT NOW!!!

Produced by INTERNATIONAL
RELEASED BY UNIVERSAL

The ROBERT-MORTON
a reproduction of the Symphony Orchestra

More Vividly Interprets The Real Action of the Screen Story

Upon the foundation of the full natural organ tones—the Robert-Morton is elaborated with brilliant string and reed effects producing an instrument of the wonderful variety and power of a symphony orchestra. Organists appreciate the ingenious system of double touch—the remarkable quick and silent shutter action and the arrangement of musical effects—original features of this wonderful orchestral organ.

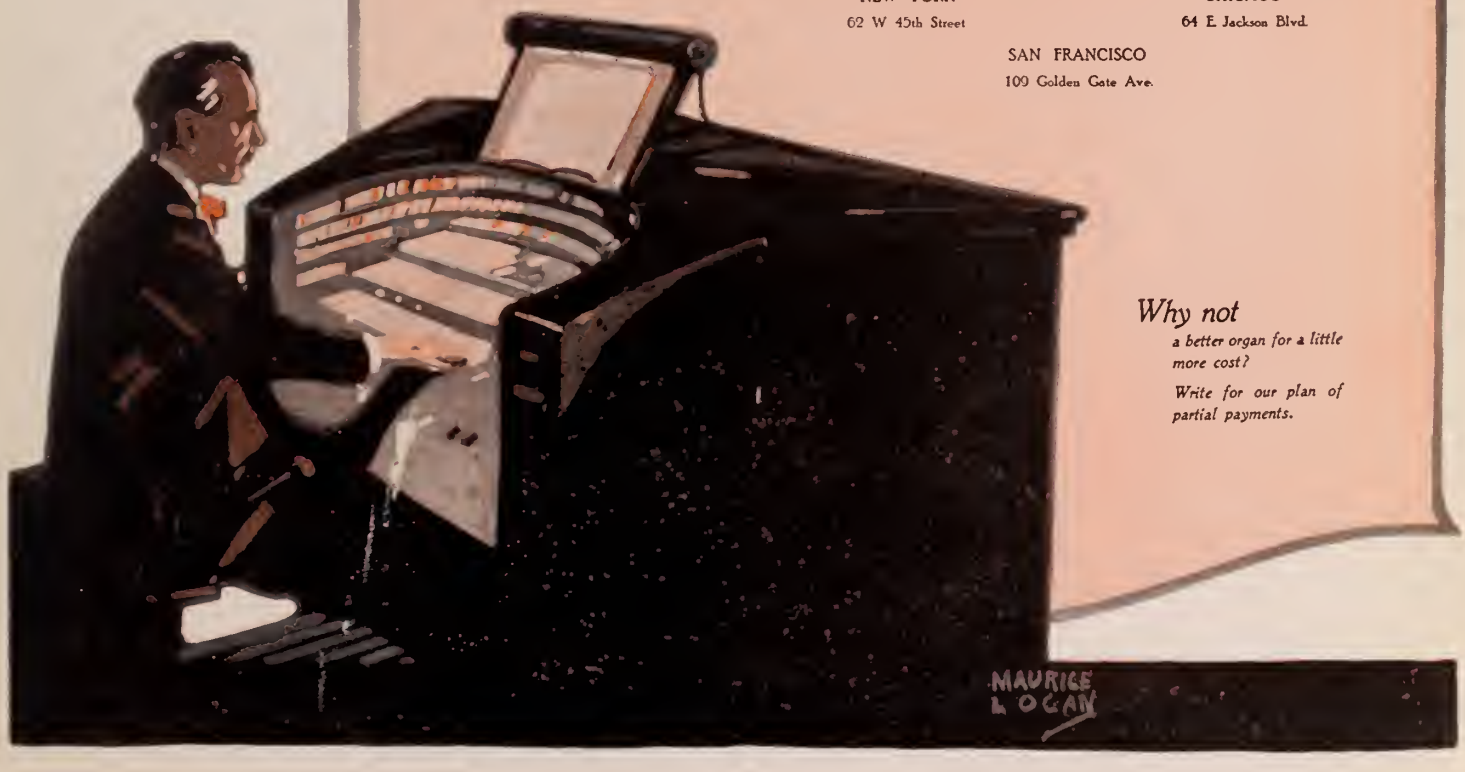
The keen theatre man who realizes that he must deal in known values—who can not afford to speculate with his musical feature has determined upon the Robert-Morton—both for its solo possibilities and economy in augmenting his orchestra. The enthusiasm of those who own or play the Robert-Morton is an endorsement of its superior tonal and mechanical quality.

The American Photo Player Company

NEW YORK
62 W 45th Street

CHICAGO
64 E Jackson Blvd.

SAN FRANCISCO
109 Golden Gate Ave.



Why not
a better organ for a little more cost?
Write for our plan of partial payments.

California

MILLER'S NEW THEATRE
MAIN AT EIGHTH
"America's Foremost Photoplay House"

Los Angeles, Cal.
June 27, 1919

The American Photo Player Company,
109 Golden Gate Ave.,
San Francisco, Calif.

Gentlemen:

In answer to your request, relative to our organ, beg to advise that the Robert-Morton Organ installed in our California Theatre has met in every way with our utmost expectations.

We are absolutely satisfied with this instrument, and the public seem to be of the same opinion.

The only adverse criticism we have ever heard is due to the installation. Our theatre is so constructed that it is necessary to have heavy draperies hanging in a circular form in front of the instrument which is more or less of an obstacle in bringing forth the fineness of the organ.

However we can say nothing else, than that should we be in the market for another organ, we would be pleased to place an order for the duplicate of the one we are now using.

With best wishes, we remain

Yours very truly,

MILLER AMUSEMENT COMPANY

By Fred A. Miller
President.

California's Great Organist:

I am taking advantage of this opportunity to compliment you on the tremendous improvement you have accomplished in organ building. Your specification which combines a Cathedral Organ and a Unit Orchestra in one instrument is a great step forward, as it enables one to get effects not possible in an instrument built solely on either of those two very different plans of construction.

There are many other commendable features in the Robert-Morton, and wishing you continued and even greater success, I beg to remain,

Sincerely yours,

Jesse J. Crawford



It's a Circus



JINX

Courtesy of Judge

Excellent Comedy Business in Circus Atmosphere Sure-Fire Laughing Success

Mabel Normand in

"JINX"

DIRECTOR .....Victor Schertzinger

AUTHOR .....Shannon Fife

SCENARIO BY .....Gerald C. Duffy

CAMERAMAN .....George Webber

AS A WHOLE.....Exceptionally human and smooth running comedy that hits on high and registers laughs with very pleasing regularity.

STORY.....Just enough to nicely tie together funny bits of business.

DIRECTION.....Gave great circus atmosphere with ideal conditions for star to register in, and kept comedy tempo just right to keep it from lagging at any time.

PHOTOGRAPHY.....Generally excellent; many splendid close-ups of star.

LIGHTINGS.....Some beautiful exterior shots, with lighting on star excellent.

CAMERA WORK.....Very good throughout.

STAR.....Registered one of the greatest characterizations of her career.

SUPPORT.....Good types, with kids and animals fitting in naturally and registering much good comedy.

EXTERIORS.....Very good.

INTERIORS.....Quite satisfactory.

DETAIL.....Very good.

CHARACTER OF STORY.....Wholesome and happy; will delight kids and grown-ups.

LENGTH OF PRODUCTION.....4,069 feet.

They certainly have rung the bell with this latest Mabel Normand offering. The laughs come with a regularity that keeps you happy, and all of the comedy business blends naturally into the story, which provides just enough action to tie the incidents together and keep it running smoothly.

Can you imagine opening up on Mabel in a funny roustabout's costume, seated nonchalantly under a big elephant manicuring his nails? That first introduction is going to get them, and from that time on they will all be with Mabel, because the comedy continues fast and furious without ever running too far afield to register effectively.

Mabel is the Jonah of the circus, and when the star dancer quits Mabel undertakes to do the famous "Rainbow" dance in which she tries to manipulate yards upon yards of gauze at the end of two long sticks—you remember, the old serpentine dance stuff.

The fun they get out of Mabel's efforts with this dance, which precipitates a fight between the "wild" man, who is Mabel's friend, and the manager, with the panic of the crowd when the "wild" man escapes, is about as sure-fire as anything ever screened.

Mabel, after her escape from the circus, lands at a farm house where a kindly old lady is caring for seven orphans of various ages, and after her human introduction (the kids thinking first she is a fairy) we find her staging a home circus for the youngsters. This provides many more laughs. Then we have a touch of melodrama when the drunken manager tries to get even with Mabel and almost wrecks the house, with the "wild" man again whipping him in a corking good fight, which melodrama is carried just far enough to not allow it to offset the comedy spirit which pervades the entire film.

Of course, we finish with the "wild" man, who was also the ticket seller of the circus, and Mabel happy on the farm.

The first reel gets away to a wonderful start, not only because of the excellent handling of the action but because of some very fine titles. There are many other good titles running through the film, some of them being classics.

I believe this is one of the most effective things Miss Normand has ever done, because she gets a chance to put over human little bits of business that will register with anyone, and she swings from the uproarious comedy to the human little character touch so naturally that we don't have any offensively false notes in the entire offering.

If your crowd don't get a good time out of the circus stuff in this, and the fun Miss Normand has with her first meal and the home circus on the farm, then there is something wrong with your gang, because this production should surely register as a real comedy in any community, and I don't have to tell you how few real comedies are made.

The general photographic value was excellent, and I want to particularly commend the handling of Miss Normand's close-ups, because those big beautiful eyes will certainly win anyone as photographed in this.

Once or twice they were dangerously near letting the melodrama, needed to tie the story together, take up too much footage, but it was shut off just in time, and it provides the necessary contrast and action thrill to round the subject out very satisfactorily.

The very pleasing cast included: Cullen Landis, Frances Carpenter, Ogden Crane, Gertrude Claire and Clarence Arper.

Real Comedies Are Few and I Think This Is a Sure One

Box Office Analysis for the Exhibitor

It seems to me that here is a sure-fire comedy that you can afford to step out on and be sure that all your regular cash customers are going to have a look at it. The title is a very catchy one, and I would start a teaser campaign well in advance of your theatre announcement, advising your folks that the "Jinx" is coming. After centering some little attention on the "Jinx" you might switch it to "Why do they call Mabel Normand the 'Jinx'?" holding that long enough to tie the star's name to the title and then come out with an announcement promising one of the best comedies this popular little star has ever turned out.

The circus atmosphere provided a fine background for the comedy, and you might use in your advertising such lines as "Can you imagine Mabel Normand manicuring an elephant's toes? Can you imagine Mabel running down the top of a circus tent dragging yards upon yards of gauze she had tried to use in a serpentine dance? Can you imagine Mabel showing the kids in an orphanage how the circus she has just run away from should be put on in their own back yard? You will be tickled through and through when you see Miss Normand in the 'Jinx'."

So many films have been offered as comedies, with press agents running wild with careless adjectives, that it seems to me to be quite advisable these days, when you know you have a real comedy, to make that fact clear to your fans by some personal statement, and I surely think you are more than safe in promising that they are going to get a full portion of laughs when they see Mabel Normand in this latest release.

The circus element of the story offers a lot of very good advertising angles, such as this thought: "The crowd couldn't know that the man who sold them tickets also worked as the wild man, so you can't blame them if they create a panic when he escapes from his cage to defend Mabel Normand in the big circus scene of the 'Jinx.' Come and forget your troubles, because if this does not cure you there is no hope."

WARNING:

The World's exclusive rights of "Mr. Wu" are owned and controlled by The Stoll Film Company Limited of London.—Proceedings will be taken immediately against anyone infringing their rights.

The Stoll Film Co., Ltd.

155-157 Oxford Street

London, W. I.



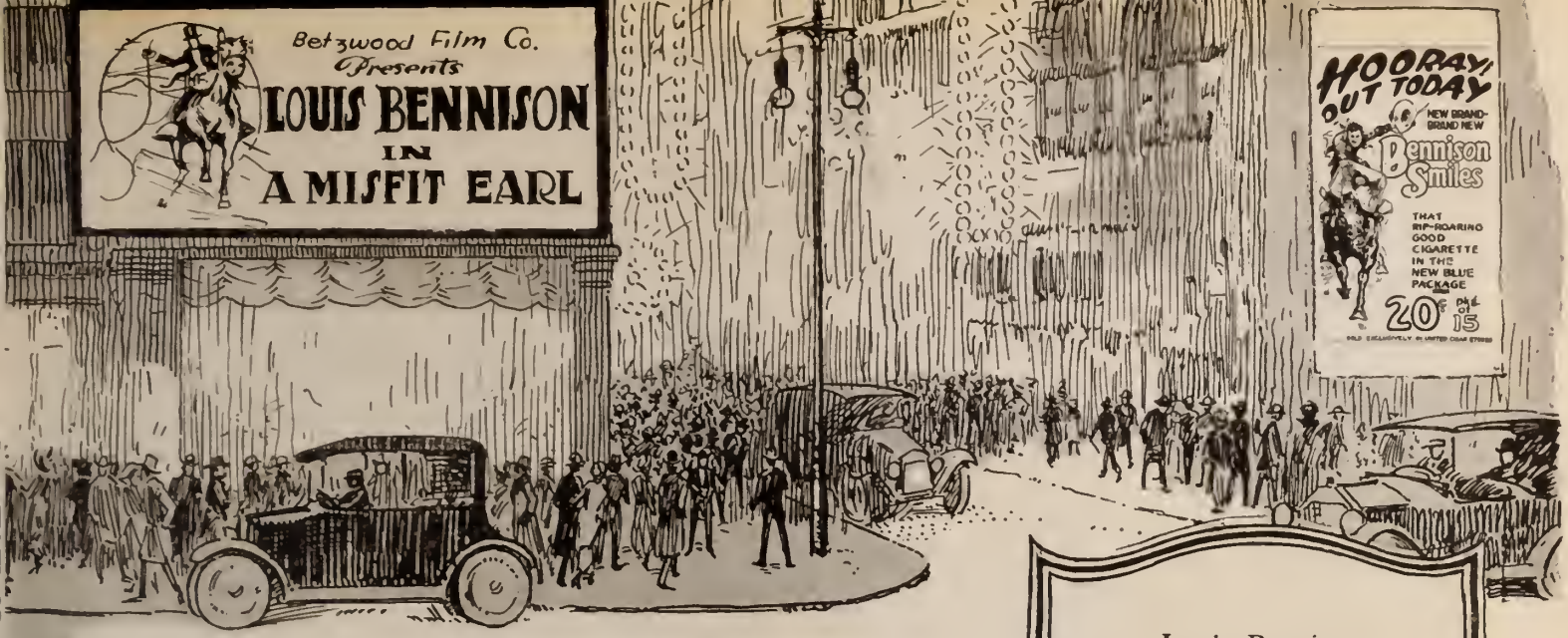
First gentleman:
"Have a Bennison smile."
Second gentleman:
"Which—movie, or cigarette?"

UNITED CIGAR STORES GIVE BENNISON NATION WIDE PUBLICITY

Wherever there is a United Cigar store, the big feature of the moment is Bennison Smiles, a new cigarette.

To make this cigarette the nation's favorite, a vast advertising campaign in billboards, window displays, etc., is now in operation.

Bennison's picture, his smile, his name, his reputation, will be given tremendous new values.



Louis Bennison
in
"OH, JOHNNY!"
Louis Bennison
in
"SANDY BURKE OF THE U-BAR-U"
Louis Bennison
in
"SPEEDY MEADE"
Louis Bennison
in
"THE ROAD CALLED STRAIGHT"
Louis Bennison
in
"HIGH POCKETS"
Coming Release, Oct. 1st.
Louis Bennison
in
"THE MISFIT EARL"

It must necessarily affect every motion picture theatre where there is a United Cigar store in town.

Now it is up to the exhibitor to link up the store, the star, the billboards, the package, with the theatre.

Look carefully at the pictures in this advertisement. How can you make every man who smokes Bennison Smiles, or even who passes the United Cigar store and its posters, come into your theatre? Get in touch at once with the press and service man in your territory. He will give you some valuable suggestions.

Wherever there is a United Cigar store in town, Bennison Motion Pictures will have new values—*and there are* 1500 *United Cigar stores in the United States.*



GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

Albert E. Smith presents

Bessie Love

in



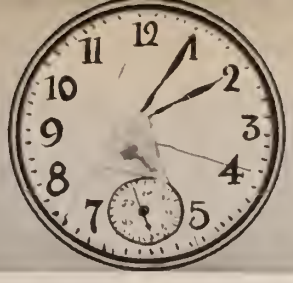
A story of the slums of a great city. Perfumed and spiced by the personality and elfin charm of Bessie Love in a role that is always her best—a little slavey of Charity Flats, a lily growing in the mire, battling with smile and spunk against adversity—creating her own little world of romance and adventure and bringing sunshine into the alley.

"a Fighting Colleen"

Directed by
DAVID SMITH

a Vitagraph Feature





2:05 A.M.

A bullet stopped the clock at 2.05 a. m. In the room with the clock they found Rodney Foster dead---a bullet in his heart. Frank Powell had publicly and angrily declared he would visit Foster on that night to have an accounting. But he never fulfilled that threat. Outside the Foster mansion he met the woman he was trying to save. He took her away. Next morning the blow fell. Circumstances and the law accused Powell of murder. Rather than compromise the woman he sealed his lips. The electric chair loomed and the question persisted---*who killed Rodney Foster?*

HARRY T. MOREY

in

"IN HONOR'S WEB"

Directed by PAUL SCARDON

VITAGRAPH

Albert E. Smith. *President*



Every Man and Woman Will Want To See

"That Old Sweetheart"

WITH

Jack Pickford

The typical American boy in a story taken from the childhood of everyone

"In Wrong"

Written and directed by James Kirkwood
Presented by the Jack Pickford Film Co.

THIS is a picture that will take your patrons straight back to the days of the old swimmin' hole and the rag doll. It is full of fun and pathos. It will keep them laughing, and bring the tears to their eyes when they recall their own childhood sorrows that seemed such tragedies at the time. Poor Jack is in wrong most of the time. Do you think he can make good? Well, the picture will.

A FIRST NATIONAL ATTRACTION



Joseph M. Schenck presents

Constance Talmadge

in

"A Virtuous Vamp"

A JOHN-EMERSON-ANITA LOOS PRODUCTION

Directed by
David Kirkland

Photographed by
Oliver Marsh

Willard Reineck, Tech. Director

A BORN coquette, she flutters about the flame of love, laughing when others are burned. Men are at her feet; wives and sweethearts are aching with jealousy. Then, suddenly, her own beautiful wings are singed, and she realizes the anguish of unrequited love. You can realize how your patrons will stir with wonder as to how this game of hearts will end

A First National Attraction

Katherine MacDonald

The American Beauty



in

"The Thunderbolt"

Produced by

The Katherine MacDonald Picture Corporation

Directed by

COLIN CAMPBELL

IMAGINE the tense situation of a young and beautiful girl, anticipating love and happiness in marriage, suddenly startled by the fact that she has been wedded for revenge. Told by her husband on her wedding night that her race will die with her, this disillusioned bride resorted to the strongest plan to preserve her sacred right to motherhood, her love for children. A picture so unusual, so fascinating in its dramatic intensity it will keep your patrons puzzling for weeks as to WHAT THEY WOULD DO!

A First National Attraction

Extra It's Out!

See what this world contains



The animated Newspaper & Magazine Screen

FOX NEWS

Mightiest of All

Exhibitors all over the world have been waiting for it. Those who booked this Gigantic novelty are delighted

Phenomenal Photography

Dazzling Features

Amazing Results

The Money Maker of the Moment



Book it for long runs!

The love story that thrills millions

Evan

By Henry Wadsworth Longfellow



Make up your mind NOW-
and remember EVANGELINE had a marvelous run on Broadway-
New York Critics called it "The Motion Picture wonder of the Century-

A gorgeous production backed by smashing advertising

A Steady Money Maker

Read this telegram

It is one of Hundreds

A WILLIAM FOX presentation of power, beauty and deep heart interest.



geline

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Night Message	Blue
Night Letter	Nite
	N L

none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

1204

SYMBOL

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Nite

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B21ENYHJ 87 4 EX-TRA

GY WASHN DC 230 P SEPT20 1919

WILLIAM FOX

PRES FOX FILM CORP NY

IT GIVES ME PLEASURE TO ADVISE THAT EVANGELINE DID VERY SATISFACTORY BUSINESS AT THE RIALTO THIS WEEK I PERSONALLY HAVE NEVER OFFERED THE WASHINGTON PUBLIC A MORE BEAUTIFUL STORY IT COULD NOT HAVE BEEN STAGED ANY BETTER CONTINUITY WAS PERFECT THE SCENES WERE BIG AND BEAUTIFUL AND THE ACTING ALL THAT COULD BE DESIRED YOU ARE TO BE CONGRATULATED FOR GIVING THE INDUSTRY THIS MAGNIFICENT SPECIAL

TOM MOORE

PRES MOORES THEATRES CORPN

338 P



FOX Sunshine

are being shown in other comedies in the



for instance

have you seen

Wild Waves & Women

The Fox Sunshine Comedy that brought tears of laughter to the eyes of Broadway audiences at the Rialto, New York.



Comedies

more theatres than any world ·



FOX
ENTERTAINMENTS



WILLIAM DUNCAN IN "SMASHING BARRIERS"

HIS LATEST AND BEST SERIAL

TO EXHIBITORS:-

SEE "SMASHING BARRIERS" AT YOUR EXCHANGE

IT IS FULL OF TENSE DRAMATIC SITUATIONS, THRILLS AND COMEDY.



EDITH JOHNSON

SUPPORTING

WILLIAM DUNCAN





IN

"SMASHING BARRIERS"

TWO THINGS IN PARTICULAR STAND OUT

IN REGARD TO

Pathé Review

First—the percentage of cancellations we believe to be lower than on any short subject released.

Second—it lends itself so beautifully to any character of program; it offers such a contrast to the remainder of any program, that we believe it is the most valuable film of the kind on the market.

ALWAYS INTERESTING, ALWAYS DIVERSIFIED IN SUBJECT
ALWAYS THE BEST SUBJECTS OF THEIR KIND

ONE A WEEK—ONE REEL

HOBART HENLEY'S

Human Interest Masterpiece...

Presenting an extraordinary example of how perfect direction makes a simple, heart-throb story great

Mrs. Sidney Drew's Adaptation of Edna Ferber's Story

THE GAY OLD DOG

with JOHN CUMBERLAND



There need be no hesitancy in declaring this picture one of the most notable achievements of the year. It is in a class by itself.

DIRECTED BY HOBART HENLEY **A special!**

Pathé Distributors

Announcing Harold Lloyd



One Two-Reel Comedy Every Four Weeks, Beginning

in his new Special $100,000.00 Two Reel Comedies

During a period of more than four years, Harold Lloyd has never appeared in an inferior picture; as much cannot be said of any other screen comedian.

Always original, always creating new "stunts," and always funny, today he stands as the *foremost* screen comedian bar none.

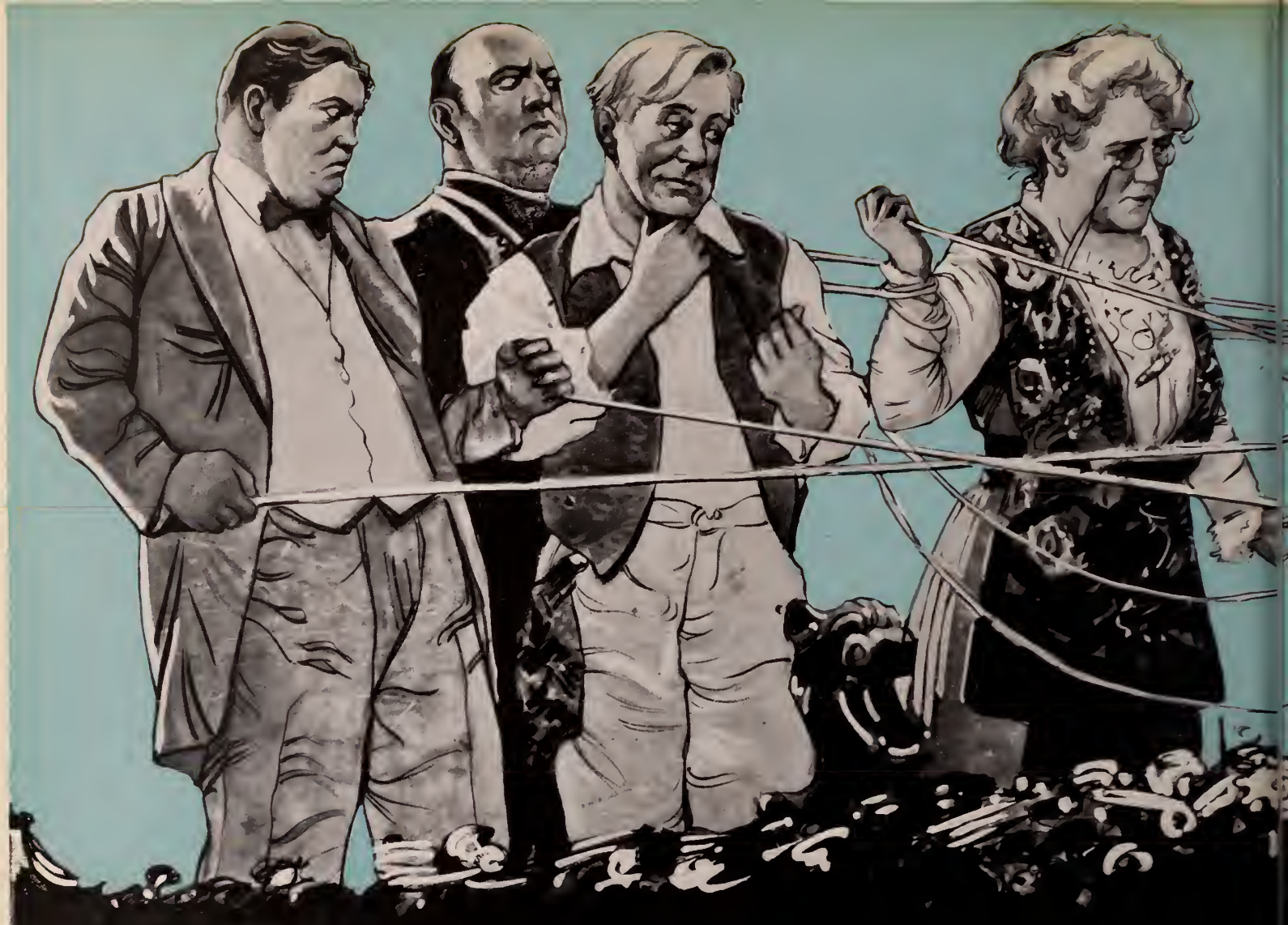
The best theatres in every community show his pictures; and their popularity is shown at the box office.

Today Pathe is proud to announce to exhibitors and public this inimitable comedian in his supreme achievements, special $100,000.00 two reel comedies of a kind never before attempted, and of a quality that has never been equalled.



Produced under the personal supervision of Hal E. Roach

With Nov. 2



Albert Capellani Productions Inc. *presents*

in A Damsel

P. G. Wodehouse's sparkling serial story in the Saturday Evening Post now revealed in a brilliant comedy-drama.

The All Star cast includes
William H. Thompson, Charlotte Granville, George Trimble, Arthur Albro, Katherine Johnstone and Mark Smith.

Pathé Distributors



June Caprice *and* Creighton Hale

in Distress

A radiant and most entertaining picture, directed by George Archainbaud, and produced under the personal supervision of Albert Capellani.

Look at it and you'll book it!

Pathé Distributors

GEORGE B.
BOUND AND

with **MARGUERITE**

WRITTEN BY FRANK LEON

DIRECTED BY

RELEASED



A bet that led to Romance!..... Rip-roaring Archie for all his millions needed a coat, nor,, did he have the ,, money to buy one.,, A pretty pickle ,,. that, into which his bet had gotten..... him!.....

Pathé Distributors

"DECIDEDLY DIFFERENT IS THIS PATHE' SERIAL IN THEME AND

SEITZ in GAGGED

COURTOT

SMITH. PRODUCED AND
GEORGE B. SEITZ
OCT. 26th



He got his coat.....
from a scoundrel,
and there in it's.....
lining began the...
trail that led him....
to Romance, to a...
far country, to a...
beautiful girl, and..
to dangers in-
numerable!.....
.....

Pathé
Distributors

TREATMENT. YOUR AUDIENCES WILL CALL IT GREAT!" "



A BLACKTON PRODUCTION

The MOONSHINE TRAIL

With *Sylvia Breamer, Robert Gordon and an all star cast. Written by*

J. STUART BLACKTON and STANLEY OLMSTED

A story that runs the octaves from the mountains of Kentucky to the dizzy lights of New York; from the clean blood of the pure in heart to the taint of an ancestral curse. 6 Parts

Pathé Distributors

"If you are whipped I'm not." She played for tremendous stakes- riches, honor, even life itself, but she had grit and courage for this game which-------!



FLORENCE REED

In a thrilling superdrama of modern city life

HER GAME

Produced by Tribune Productions Inc. from John K. Holbrook's story

Directed by Frank H. Crane.

UNITED PICTURE THEATRES OF AMERICA, INC.

J.A. Berst, Pres.





BOBBY BURNS

'Starting Out in Life'

With the first of the two-reel monthly loads of fun

CUCKOO COMEDIES

UNITED Pictures

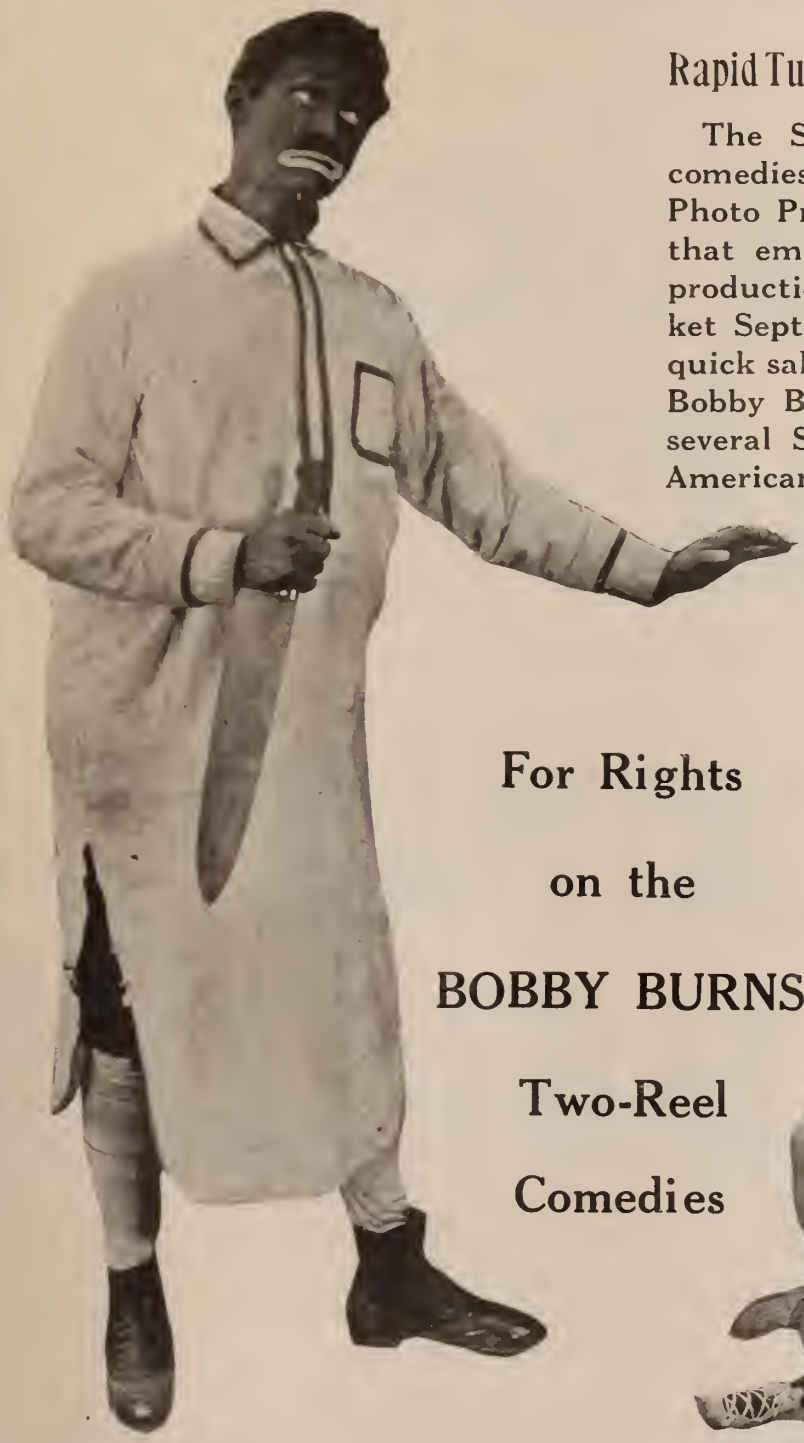
Produced by Mark M. Dintenfass

"Every One's A Bird"

are YOUR Pictures

Bobby Burns Two-Reel Comedies

WORLD RIGHTS BOUGHT



Rapid Turnover of Recently Released Series

The Series of two-reel Bobby Burns comedies has just been acquired by the Photo Products Export Company in a deal that embraces the world rights to these productions. This series went on the market Sept. 15 and established a record in quick sales. Demand for these exceptional Bobby Burns two-reel comedies is lively, several State rights already being closed. American and foreign buyers can now make appointments for screening these comedies at the office of the new distributor.

For Rights on the BOBBY BURNS Two-Reel Comedies



APPLY TO

PHOTO PRODUCTS EXPORT COMPANY

COMMERCIAL TRUST BUILDING, 41st ST. and BROADWAY, NEW YORK CITY

Blanche McGarity
Anetha Getwell
Virginia Brown
Anita Booth

are declared winners of the

Fame and Fortune Contest

which for nearly a year has been running in The Motion Picture Magazine, Classic and Shadowland (combined circulation of over 750,000 monthly)

These young ladies were selected from over

50,000 Photographs

submitted from all parts of America, and they were selected after careful test for their beauty, grace, charm, personality and talents

They will first be seen in a story entitled,

"A Dream of Fair Women"

based on Tennyson's poem, soon to be released by The Motion Picture Magazine, Classic and Shadowland. Two years free publicity in these three magazines, plus a large amount in the daily newspapers thruout the country, will be given to these young ladies following their engagement with any reputable producing company.

Address
Motion Picture Magazine, Classic and Shadowland
175 Duffield Street, Brooklyn, N. Y.

ANNOUNCEMENT

SCREEN FOLLIES

WILL BE RELEASED

BY

CAPITAL FILM CO.

CHICAGO
CONSUMERS' BLDG.
F. A. A. Dahme

NEW YORK
CANDLER BLDG.
Luis Seel



NEW PRINTS FROM THE ORIGINAL NEGATIVE

If your territory is not listed here it is still open

JANS PRODUCTIONS INC.

729 SEVENTH AVE., N.Y.C.



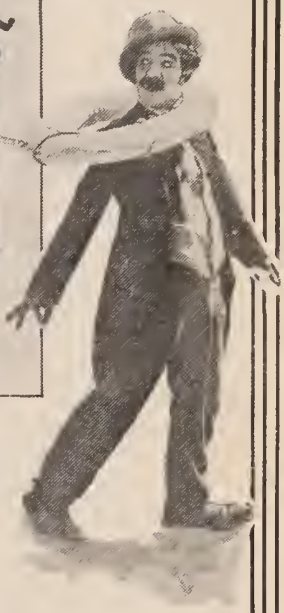
Now The Curtain Rises

On A New Series Of
Screaming Rib-ticklers



CAPITAL FILM CO. ANNOUNCES

PIPPIN COMEDIES



WATCH FOR THIS NEW CALIBER OF COMEDIES.
IT'S WORTH WATCHING FOR! WAITING
FOR! WATCH AND WAIT!

COMING?
SH! IT'S A SECRET—BUT WE'LL
TELL YOU ABOUT
SCREEN FOLLIES
NEXT WEEK



PRODUCERS OF
Helen Gibson
Al Jennings
Neal Hart

Super
Short
Features

CAPITAL FILM CO.
Executive Offices
Consumers Bldg.
Chicago Ill.

Exclusive Producers Of Special Added Attractions

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20, No. 17 October 18, 1919

"Slow Down—For Curve"

THERE'S a very large sermon in a small text recently sent us by an exhibitor. He's a small-town exhibitor.

He says: "So-and-so called on me this week. They wanted me to pay $150 for their latest release. Said I could make money if I advertised it properly. Yes, so I could. But in that event I wouldn't make any more money for at least two weeks. In other words I'd simply make my three weeks profit in one week. I've tried it before."

Here's an exhibitor with a set clientele — and a small one. Will some one explain to us — and to him — wherein he is wrong in his statement above?

* * *

WE BELIEVE HEARTILY in exhibitor advertising and its possibilities. It seems unnecessary to state that.

We believe in fewer and better pictures.

We believe that the producer of better pictures should be rewarded with higher rental prices; and generally we believe that where the exhibitor increases greatly his box-office receipts because the producer gives him better goods and full advertising cooperation, the producer should have his just share of these greater earnings.

We realize that not only better pictures but higher production costs demand higher rentals.

We also believe in higher admission prices — where only courage and advertising ability are needed to get the public to pay more, and where a special picture deserves a special price.

* * *

BUT WE'D LIKE to point out two very large and salient facts, both of which may have been forgotten in this rattling end of prosperity now with us.

Fact number one is nothing more or less than the reason for the industry's prosperity.

We are all aware that the picture business is one of the wonders of the modern commercial world — that other business men, even big business men, look upon its huge and swift development as something so mysterious as almost to be uncanny.

And, occasionally, perhaps, we stop long enough and think hard enough to realize the basic reason for it all.

The reason is: That the picture offers, to the world's millions, the best entertainment at the lowest price.

And the moral is: That while we are centering ourselves upon "the best entertainment" we'll make a wild plunge off the main-line tracks if we forget all about the other and related factor "lowest price."

"The best entertainment at the lowest price!"

IF WE FAIL to maintain this lowest price, if we get it so near other entertainment that the public mind wavers, if we advance it so far that we interest the world's classes but not the world's masses — then the mysterious power of the picture may become all too evident by vanishing overnight.

We are told that rental prices have advanced — this fall — 400 per cent over last year.

That's a good deal.

We are not questioning a single rental price. We don't know overselves, and we've never encountered anyone who does know, just what is a fair rental price; and we don't believe it ever will be generally determined except upon a percentage basis.

But we do advise caution. And we do believe that the present period of prosperity has brought with it a good deal of cockiness, money-madness, and hectic ambition.

* * *

THE SALES MANAGER today who's got his hand only on the high rental lever and his eye only on the rental gauge isn't seeing much else.

He isn't seeing, perhaps, that full advertising cooperation goes with a full rental price; that it's dangerous, let alone unfair, to ask one without giving the other.

He's apt not to see the exhibitor is his customer, his, to be fostered and protected, his blood relative in business, his business partner.

He's apt, in fact, to miss seeing all danger signals ahead.

* * *

FACT NUMBER TWO is this: The small-town exhibitor must not be overlooked, else you take away another underpinning of the picture industry, namely, its general circulation, not only in the entertainment palaces of the big cities but also in the community centers of the towns and hamlets of this broad country.

The constant danger in this business is that we look at it through theatrical eyes — I mean, we measure it by the business precepts and traditions of the show business which preceded it.

This is the business of the film. It has its own commercial foot-rule. It has its own field. It will develop only along its own lines. Let's keep it there, where it belongs, where it's own magic momentum is, namely, as "the best entertainment at the lowest price."

WILLIAM A. JOHNSTON

WM. A. JOHNSTON, *Pres. and Editor.*
ROBERT E. WELSH, *Managing Editor.*
HENRY F. SEWALL, *Vice-Pres.*
E. KENDALL GILLETT, *Sec. and Treas.*
FRED. J. BEECROFT, *Adv. Manager.*

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HIGHER ADMISSIONS

Price Increase Policy Not Affecting Business

THE raise in admission prices continues to feature reports received from many sections of the country. Higher film rentals and increased overhead in general is given as the cause, yet withal, it appears the public is meeting the increases when they go hand in hand with better shows.

All of Detroit's leading photoplay theatres, with one exception, now charge 50 cents for the best seats at night. The entire lower floor of the Adams, Broadway Strand and Madison have been set at the new figure. So far as can be observed the increase of 10 cents in price has made no difference in the number of persons attending and the receipts have been much greater.

The leading downtown motion picture theatres of Cincinnati raised their admission prices commencing Sunday, Oct. 5. The Walnut theatre went from 15 and 25 cents to 18 and 27 cents, plus war tax. The family theatre raised from 15 cents to 18 cents, plus war tax. The Strand theatre, while changing its prices also changed its policy. The price was 15 cents for all seats; now Manager I. Libson charges 18 and 27 cents for lower and upper floor seats, plus war tax.

Board of Directors of the National Association Meet

The quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held yesterday at the headquarters in the Times Building.

Walter W. Irwin, Chairman of the Executive Committee, presided in the absence of President William A. Brady.

Various routine matters were considered, and the Committee reports which were submitted for approval indicated that good progress was being made by the national standing committees, including Censorship, Sunday Opening, Transportation, Fire Prevention Regulations, Film Theft, Taxation, Film Exchange Buildings, etc.

Chairman Gabriel L. Hess of the Censorship Committee reported that the bills which had been introduced in the legislatures of Georgia and Alabama had never been reported out of committee.

President Brady filed his nominations of the members of the Executive Committee for the ensuing year as follows: Walter W. Irwin, Chairman; William A. Brady, ex-officio; Arthur S. Friend, Lewis Innerarity, W. E. Atkinson, John C. Flinn, Lewis J. Selznick, Gabriel L. Hess, J. E. Brulatour, John M. Quinn, Paul H. Cromelin, Jack G. Leo.

R-C Establishes Own Exchanges

Breaks Away From Exhibitors Mutual, Says Announcement; Later may be Taken Over by Frank Hall

ANNOUNCEMENT is made by Robertson-Cole Company that beginning this week all of their pictures will be released through Robertson-Cole exchanges located in twenty-six (26) of the principal cities throughout the country. Not only will the current and the coming releases be marketed through Robertson-Cole's own organization but all pictures that have heretofore been issued by the Robertson-Cole Division of Films.

Coincident with the announcement of the establishment of the Robertson-Cole exchanges it is intimated that a big expansion in the number of productions and stars under the standard of the company is to be expected shortly. In the meantime every effort is being devoted to the perfection of the system of selling and exploitation of pictures and Robertson-Cole Exchange service will be of the same high standard as that set for their pictures.

Among the pictures that will be available for release at all of the Robertson-Cole Exchanges are the star series of Sessue Hayakawa, Bessie Barriscale, H. B. Warner, William Desmond, Billie Rhodes, Henry B. Walthall, Alma Rubens, Beatriz Michelena, the Brentwood productions and other specials, as well as the new Superior Picture series of Hayakawa, Barriscale, Warner and of Edith Storey. The Martin Johnson pictures and the new Adventure Scenics will also be marketed through Robertson-Cole's own distributing unit.

"It will be the policy of Robertson-Cole to give to the exhibitor service of the same high standard as our pictures," stated an official of the organization. "We have maintained from the beginning the highest standard of excellence in production and nothing that did not come up to that standard was allowed to go out under the Robertson-Cole brand. Now we intend to create that standard in marketing our own pictures and the exhibitor may rest assured it will be achieved.

"We are proud of the Robertson-Cole record of the past year, proud of the work of the producing units in the way they have measured up to the demands we have made upon them and proud of the co-operation and cordial relations we have had with the exhibitors of the country. We have steadily tried to keep in close communion with exhibitors to learn their needs and supply them and in doing this become convinced that releasing direct to them was one of the essentials for their success and ours.

"The number of Robertson-Cole first run houses is increasing with each release. With the new schedule embracing all Superior Pictures an even greater percentage of increase is expected from week to week. We are preparing to cope with this enormous expansion as it develops in the course of the next six months."

The rise of Robertson-Cole in both the foreign and domestic fields has been steady. Starting in December with the Cannibal Pictures of Martin Johnson the company has since released a feature picture every week and from time to time put out big specials. A one reel Comedy has also been released at the rate of one a week and the latest announcement is that of the Adventure Scenics, a series of thirty-one reel pictures with a distinctly novel turn to them because of the introduction of a light dramatic theme in each picture. H. H. Brownell, and Jesse G. Sill are the creators of these scenics.

In connection with the announcement of Robertson-Cole's plans for their own exchanges it was rumored that Frank Hall had completed a deal taking over the Exhibitor Mutual Exchanges.

First Director's Meeting of United Artists

The first annual stockholders and directors' meeting of the United Artists' Corporation, made up of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, has just come to a close in Los Angeles and W. G. McAdoo, general counsel for the new organization; Oscar A. Price, president; Hiram Abrams, general manager, and the personal attorneys of the various stars are not treking Eastward again after having sat in at the big cinema pow-wow.

If the film world was anticipating big announcements following this meeting, then the film world is doomed to disappointment, for the matters discussed were for the most part details of organization, despite rumors to the contrary.

Among the things established at the conferences were release dates of forthcoming productions of the various stars. It was announced, following the final meeting, that Broken Blossoms, Griffith's most recent screen triumph, is to be released October 20; Fairbank's latest production, as yet not named, will appear upon the screens on December 15, and Mary Pickford's "Pollyanna" will be shown by exhibitors on December 28, and will run through the Holiday season.

DuPont's Deny Intention to Enter Industry

E. I. duPont de Nemours & Company wishes to deny the reports that have been printed recently to the effect that it either has in contemplation, or is engaged in, a plan to control motion picture exhibiting in the United States. This company has made no attempt to purchase any motion picture house nor has it taken up the matter of controlling pictures with any exhibitors' organization. Rumors of such purchase, or the purchase of interest in or control of motion picture exhibiting, are false.

"Wedding March" Played for Earl Hudson

Earl J. Hudson, director of publicity for First National is back in his office receiving congratulations on his marriage on September 24 to Miss Margaret Shaw.

New Incorporations

THE following new corporations have been reported during the past week: Formal announcement regarding the formation of a new moving picture producing company for Canada was made at Toronto, Ontario, on September 27, when a statement was issued regarding the formation of the Canadian Photo Play Productions, Limited, with headquarters at Toronto and an authorized capital of $500,000 which is divided into 50,000 shares of common stock.

Chaplin-Mayer Pictures Co., Manhattan, $1,000,000; J. R. Rubin, N. Ruttenberg, M. Frank, 165 Broadway.

Who's Who in America, Inc., New York, motion picture films, etc., $100,000; S. B. Howard, George Reilly, Robert K. Thistle, all of New York.

Mineral Production, Inc., motion pictures, $100,000; Murrel Phillips, New York; W. J. Baird, Harold W. Jorka, all of New York.

Diamond Amusement Corp., Manhattan, motion pictures, $50,000; L. Friedman, D. Blum, M. Hammerstein, 1493 Broadway.

Ariel Amusement Co., Manhattan, motion pictures, $8,000; C. G. and C. D. and M. D. Stamatis, 47 Kingston Av., Brooklyn.

Colura Picture Corp., $1,050,000; A. W. Britton, Samuel B. Howard, George V. Reilly, all of New York.

California Producing Co., Manhattan, motion pictures, $5,000; J. F. Lee, S. L. Warner, B. Schwartz, 2 West 45th St.

Oscar Hammerstein's Grand Opera Co., Manhattan, grand opera, theatricals, and motion pictures, $20,000; J. S. Bernstein, G. Blumenthal, E. S. Hammerstein, 949 West End Av.

Castleton Amusement Co., Manhattan, motion pictures, $10,000; I. A. Roth, A. Blenahone, L. Kauffman. 104 West 70th St.

Link Film Co., Manhattan, $10,000; E. M. Behrman, H. and J. H. Langrock, 615 West 162d St.

Arcadia Photoplay Corp., Manhattan, $10,000; M. A. Smith, A. H. Bogan, D. B. Mead, 1995 Washington Av., Bronx.

The Italia of America Photoplay Corp., Manhattan, $10,000; J. S. Weinberger, A. Solomon, E. B. Cohen, 51 Chambers St.

Selznick Studios, Inc., Manhattan, 10,000 shares common stock no par value, active capital $50,000; P. Goodhue, G. E. Tierney, B. F. Longstreet, 129 Wadsworth Av.

Goldwyn to Produce in London

Plans Well Under Way He Announces and Five Directors Will Work There; Eastern Activity to be Larger

SAMUEL GOLDWYN, President of the Goldwyn Pictures Corporation, on his return from the Goldwyn Studios at Culver City, California, announced that his Company has plans now well under way for the establishment of a Goldwyn producing center in London. Five directors have already been selected and the producing organization for the English field is almost completed.

With this announcement, Mr. Goldwyn also stated that plans for the Eastern studio are such as to make the Goldwyn studio, which will be situated near New York, as large as and as complete as the studio at Culver City. The Coast producing center is now the largest in the world. Plans for producing in the East and in London will in no way curtail the output or interfere with the present comprehensive scheme of production at the Pacific Coast studios.

Ten companies are now at work at Culver City and Mr. Goldwyn stated that a new system had been perfected whereby each company is in itself a complete unit with every facility of its own essential to artistic pictures. "The danger in quantity production," said Mr. Goldwyn, "is in turning out a machine-like product. To overcome that we are putting each producing company on its own feet so that the directors and the actors will have to consider nothing but the artistic perfection of their own work"

Mr. Goldwyn said that the next year would see astonishing changes in the whole structure of the motion picture organizations both in production and distribution. "At the present time," he said, "the situation in distribution is such that in some places exhibitors are paying more than they ought to and in other places, the exhibitor so controls the situation that he does not pay what the picture is worth. This is an unhealthy condition in any industry. I want to say that we are in the producing business first. We are out to build good pictures, but any time that we find that a corner in theatres prevents the proper showing of our product, we will be forced to erect our own theatres and will be in a position to do so in order that the public may be sure of seeing the picture that we make under the best possible auspices.

"On my return East, I stopped at San Francisco, Dallas and many other cities and everywhere heard only the best reports on Goldwyn Pictures as they are being made at the present time. Exhibitors tell me that our stars are popular and that our productions are in every way coming up to the highest standard in photoplays

Newspaper Man Enters the Ranks of Publicists

The publicity department of Realart Pictures Corporation this week welcomed Frank Ross, a newspaper and publicity man, to its ranks.

Mr. Ross had previous connection with motion picture exploitation as he handled the publicity for several conventions of the Kansas branch of the League of Motion Picture Exhibitors.

Utah Exhibitors Get New Rules of Health Board

The Utah state board of health has issued a set of regulations for the ventilation of theatres, picture show houses and public houses of amusement. These regulations were submitted to the managers of several picture houses in Utah and met with approval before they were announced.

The new regulations require that in both new theatres and in theatres already existing, enclosures for booths for the motion picture machines shall be provided with an exhaust ventilation having sufficient capacity to remove at all times not less than 160 cubic feet of air per minute per machine through a two-machine booth, and not less than 120 cubic feet of air per minute per machine through a three-machine booth.

Where pictures, films and their equipment are passed on as fireproof by the National Board of Fire Underwriters, the department of health may, in its discretion, modify the booth requirements.

Owners of buildings at present without proper ventilation will be given from three to six months to remodel and provide ventilation in accordance with the new rules.

Minnesota Considers Film Controlling Measures

Two measures have been introduced into the special session of the Minnesota State legislature now in being which are of interest to the trade by reason of the lengths to which legislators of a certain type are prepared to go in endeavoring to obtain control of the motion picture business.

The first bill, a copy of which has been received by the National Association of the Motion Picture Industry, would place motion picture theatres throughout the state under the supervision of the Railroad and Warehouse Commission, would give that body power to decide what prices should be charged for admission, and would provide for a system of costly licenses.

The second bill would prohibit the scale of tickets in excess of the seating capacity of any motion picture house.

Neither bill is expected to survive.

Change from Vaudeville to Pictures Popular

Over 100 telegrams of congratulations to the management of the Strand Theatre, Portland, and more than 25 appreciative wires to S. Morton, Cohn, the owner were received on Saturday, September 20 when that theater formally opened to the public as a cinema house, proper. For years the Strand has been conducted as combination vaudeville and motion picture theatre.

Another Addition to the Allen Theatre Chain

Jule and J. J. Allen of Toronto have added to their list of moving picture theatres in the Canadian West by the acquisition of the Orpheum Theatre at Edmonton, Alberta, which was formerly operated as the Bijon.

Immediate Removal of Taxes Doubtful

Emissary of New York Exhibitors Finds Little Hope of Alleviation in near future after Talk with Influential men; "What will replace the revenue" is the question

BUT little hope for the immediate removal of all taxes on films and admissions could be visioned by the exhibitors who on October 7, through the instrumentality of the M. P. E. L. A. presented their arguments before the Ways and Means Committee of Congress.

This, according to a report made by the M. P. E. L. of New York, could but be expected as emissaries sent to Washington by direction of the Executive Committee of that body returned with no hopes of early rectification of the exhibitors' burden.

S. I. Berman, Executive Secretary of the New York organization obtained this unfavorable opinion after a conference with Congressman Kahn, who introduced the tax removal bill, and with Chairman Fordney of the House Committee on Ways and Means to which the bill was referred.

Hope for Eventual Removal

Mr. Berman had gone to Washington not only on behalf of the New York State organization, but also in response to many requests received from exhibitors' organizations and individual exhibitors from every part of the country.

On his return from Washington Mr. Berman said:

"The exhibitors of the country should be made to realize that there is no chance whatever of obtaining any immediate relief from the taxation which oppresses them and their patrons. It is always better to face an unpleasant fact than to hug pleasant illusions. I believe the time will come when we will get the relief we are seeking for ourselves and the motion picture loving public. There is no one even in the best informed circles who can say how soon the relief may be looked for; it is considered most improbable that it will come in the next few months.

"This attitude on the part of members of the House is not due to any indifference to the present sad plight of the exhibitor. On the contrary, members of the House were advised that the film rental tax is a particularly oppressive hardship on the exhibitor. We told them that the film rental tax is taking more money from the exhibitors than was originally intended, and they also realize that the small exhibitor has lost business through the tax on admissions. Their position is best illustrated by what one of the big men in the House said: 'You motion picture men will be considered when the proper moment comes. In the meantime get busy to make out the best possible case for yourselves.' I am very happy to say that in following the advice of this congressman we have interested the United States Commissioner of Education, Dr. Claxton, in a campaign to abolish all taxes on films and admissions because the motion picture as an aid to adult education is entitled to this exemption. Dr Claxton besides being at the head of the United States Bureau of Education is recognized as one of the most distinguished educators of the country and is an expert on adult education. He assured the representatives of the New York State organization of his firm belief that the motion picture is a great aid to adult education and that in his opinion it is entitled to such protection as is given to other educational agencies.

"Dr. Claxton was greatly interested in the brief on the 'value of the motion picture as an aid to adult education,' and seemed to be impressed by the fact that the legislature of New York and Connecticut had given the right of Sunday opening to the motion picture theatres. He said in substance: 'While as an officer of the administration for whose action the Secretary of the Interior is responsible, I am not in a position to volunteer any views or opinions to the Congress unless officially requested to do so. I have no hesitation in saying that I believe the motion picture screen is an aid in adult education and entitled to the same protection which is enjoyed by other means or agencies of education. If I am requested by any member of the Congress who is interested in the subject to submit my opinions, I will submit them in the sense indicated.'

"With this encouraging information we called on Congressman Kahn, the sponsor of the bill for the removal of all taxes on films and admissions. Optimist though he is, Mr. Kahn held out no hopes for speedy relief. He is a great friend of the screen. Though as chairman of the Committee on Military Affairs he is practically handling three-fourths of the present legislation pending in the House, and though the demand on his time much exceeds the supply I am sure he is doing his utmost to help us.

"Chairman Fordney of the House Committee on Ways and Means before which the Kahn bill is now pending received the representatives of the New York organization most hospitably.

Shifts Among World's Directors

President Gradwell Resigns his Position; Milton Work Succeeding; B. N. Busch is General Manager

THE Board of Directors of the World Film Corporation has confirmed the rumor that has been current for some weeks that President Ricord Gradwell had tendered his resignation some time since. It became effective September 30.

No announcement as to Mr. Gradwell's future activities is made except that he remains a member of the Board of Directors of the World Film Corporation.

Mr. Milton C. Work was elected President succeeding Mr. Gradwell. Mr. Work has, ever since the inauguration of the company, been a member of the Finance Committee and as such is thoroughly familiar with the affairs of the organization.

Mr. Briton N. Busch, in addition to his duties as Treasurer of the Corporation, a position that he has held for a number of years, will become General Manager.

Mr. George Mecker remains as General Sales Manager; Mr. Lee Kugel in charge of publicity and Mr. S. D. Van Horn of advertising.

Clark-Cornelius to Distribute on a Large Scale

COINCIDENT with the announcement of the sales of the twenty-six exchanges of the Exhibitors Mutual Distributing Corporation to Hallmark Pictures Corporation, it is announced that the Clark-Cornelius Corporation will enter the field of motion picture distribution on an extensive scale. Its sales organization has already been formed.

In the same transaction by which the Exhibitors Mutual sold its exchanges to the Hall Corporation, Exhibitors Mutual cancelled its distribution contract with the Robertson-Cole Company.

The Hallmark Corporation will handle physical distribution of the productions of Clark-Cornelius Corporation as well as the future releases of Exhibitors Mutual.

Clark-Cornelius Corporation now owns the negative rights to the twelve Chaplin Classics, the first of which, "The Floorwalker" was released on October 5.

Clark-Cornelius Corporation, it is announced, will handle, in addition to the Chaplins a series of special productions of big magnitude. Its present plans are to distribute twelve specials a year.

The negotiations for the sale of exchanges were handled for Exhibitors Mutual by H. C. Cornelius, vice president of Exhibitors Mutual. He was represented by the legal firm of Wing & Russell.

Educational to Enlarge Program

Special Branch in Short Subject Field is Planned — Announces That Other Improvements are Contemplated

THE increase in the activities of the Educational Films Corporation of America will lead to the addition of a number of established single-reel attractions, according to an announcement by Vice-President E. W. Hammons this week. He states that several well known short subject features are contemplated as likely material for the Educational exchanges, and that others are in prospect that will give to the enlarged organization a much wider variety of subjects than formerly for international distribution.

Mr. Hammons says that it is his purpose to have each separate branch of the short-subject field represented in the new Educational plan. Those subjects which are not to be produced entirely within the limits of the recent incorporation are to be secured on the open market, and the new possibilities will open the way to make attractive arrangements for the distribution of certain independent short-subject productions that are now being released, and which the new producing organization would rather not duplicate. There are to be several new releases, to be produced by Educational, but the aim is toward a complete short subject program, and this policy will permit affiliations with existing releases.

Since the inception of Educational five years ago it has been the practice of free-lance and independent producers of short subject material to first submit their products to "short subject headquarters." Therefore the Educational executives have had an unusual opportunity to study the short subject market, and to watch the ultimate success or failure of propositions that were accepted or passed by. This experience has been invaluable, and Mr. Hammons emphasizes the fact that Educational's specialization is equally valuable to those who submit new material for production or distribution.

At the present time, several members of the Educational staff devote a large part of their time to the inspection of film that is submitted for possible sale or release. An effort is made to improve the quality of the free-lance material that is inspected, and this effort, combined with the work that is being done in the training and instruction of cameramen, will mean a great deal accomplished toward the improvement of free-lance offerings.

In a discussion of the short-subject market for this fall and winter, Mr. Hammons said, "The new Educational organization is in the market for single-reel material, and we invite negotiations with producers who would be interested in increased production on a world-wide basis. In a number of instances the advantages of the new Educational plan have been outlined in a personal interview, and several interesting announcements to the trade may be expected in the near future."

Frohman Corp. to Produce Serial

Guy McConnell Will Essay the Writing of a New Story — Title Will be "The Invisible Ray"

GUY McCONNELL, who became well known as the writer of "Pearl Of The Army," will essay a new production for the Frohman Amusement Corporation. His new work will be, like his first, a fact-story serial. This time, however, Mr. McConnell has invaded scientific fields for his subject and has procured one which is said to give ample opportunity for novel and dramatic action. The title of the new serial is "The Invisible Ray." Its producer is The Frohman Amusement Corporation, of which Mr. William L. Sherrill is President.

Guy McConnell has had the audacity to take the very biggest and most imaginative theme of the day and try to reduce it to dramatic photography in story form, continued story form. It is a theme that has to do with the planet forces.

Around this theme, mysterious in itself, is woven a human story, a mystery story too, the exploitation of one dependent upon the unravelling of the other. Ruth Clifford and Jack Sherrill, with an all-star cast of assistants, will attempt the unraveling, playing the parts of "Mystery" the heroine and Jack Stone, the hero.

Jesse J. Goldberg, Frohman's General Manager, said: "The cast has been the most carefully chosen aggregation of men and women that I have ever experienced during my connection with motion picture productions. Miss Ruth Clifford, Jack Sherrill, Edwards Davis, Sidney Bracey, are names that of themselves should certify to the merit of those who will interpret the various parts."

Ontario Also Fighting Amusement Tax

The organized exhibitors of Ontario have undertaken to secure the repeal of the amusement tax act of the Ontario Government on the ground that the conditions which led to the decision to impose a tax on theatre tickets do not now exist. The Moving Picture Exhibitors' Protective Association of Ontario enjoys the support of the projection machine operators and also of the Great War Veterans' Association, it is announced. The views of the exhibitors are being presented to Hon. T. W. McGarry, the Ontario Provincial Treasurer.

The exhibitors' association is also seeking the establishment of a new examining board for projection machine operators. The suggestion is made that this board consist of representatives of the theatres, operators' unions and exchanges and the privilege of issuing license cards to operators is wanted for this board.

Meet to Discuss Banding with N. A. M. P. I.

Lewis Innerarity, Chairman of the Committee on Organization of F. I. L. M. Clubs and Exchange Managers' Associations for the National Association of the Motion Picture Industry, has issued a call for a meeting to be held on Wednesday, October 29, at 2.30 P. M., at the National Association offices in the Times Building, New York, when definite plans will be formulated by the delegates for the organization of an association to be affiliated with the National Association.

Notice has been sent to all F. I. L. M. Clubs, Exchange Managers' Associations and Film Boards of Trade suggesting that they should send as delegates to the convention their President or Secretary or both, so that in perfecting the plans for the new body their experience and familiarity with local conditions may be available.

The idea of the contemplated organization was presented by Mr. Innerarity in his report read at the Third Annual Meeting of the Association at Rochester last August and was approved in its entirety by the Association.

Hahn, Rothacker's Aide is Back from Army

J. G. Hahn, assistant secretary of the Rothacker Film Mfg. Company and Mr. Rothacker's principal assistant in charge of the factory and production work at the busy Chicago plant, is now back in harness again after a year in the army.

Mr. Hahn first became associated with Mr. Rothacker at the Chicago office of the Billboard, several years ago. Later on Mr. Hahn went to the Pacific coast and established the San Francisco office of The Billboard where he gained valuable experience in connection with the Panama Exposition.

In the summer of 1911, Mr. Hahn resigned from the Billboard and became identified with the Universal Film Mfg. Co. After a thorough schooling at Universal City, Mr. Hahn again joined his old chief who had, in the meantime, formed the Industrial Moving Picture Company. When the Rothacker Film Mfg. Company succeeded the Industrial Moving Picture Company, Mr. Hahn became assistant secretary of the new organization.

Fire Prevention Topic is a Subject of Discussion

At the meeting of the Fire Prevention Regulations Committee of the National Association of the Motion Picture Industry held in New York on September 26th the subject of fire prevention in exchange buildings throughout the country was exhaustively discussed and it was decided that no expense should be spared to make the various company exchange centers as safe as possible. It was agreed also that the ideal method of reaching a 100 per cent safety condition was wherever possible to have buildings constructed especially for the purpose of film storage and distribution.

Exhibitor Service Bureau

Picture Business, Same As Any Other

Article on Admissions by F. L. Newman

General Manager of Five Middle West Theatres

(The expressions we are receiving from the managers of leading theatres on the subject of admissions are worth more than careless reading. They should be studied and digested. This one by Mr. Newman is especially worthy of your consideration. There are sentences contained in it which are the words of a prophet. Read to the end and jot down the words of wisdom that you may not forget the dangers and pitfalls that lie ahead on your exhibiting path.)

YOUR first question is, "What are your admission prices?" No doubt you know I have three theatres in Kansas City, the Newman, Royal and Regent. I will give you the prices of admission I am getting at each theatre at the present time and what we received at the two last theatres mentioned when we first opened them.

At the Newman Theatre, we give a performance on par with any theatre in the United States and I am not making this statement to blow my own horn, but people who have traveled from coast to coast and are in the business and not in the business, have made that statement any number of times.

The admission prices at the Newman are 40c. down stairs including war tax. The back of the balcony seats about 600 and are 30c. including tax and the loges in the front part of the balcony are 55c. including tax. The first four rows in the balcony back of the loge seats are 40c. including tax; and we have been told a great many times by our patrons that our prices are entirely too low as we really only get 27c., 36c. and 50c., the other money going to the Government, but personally I would rather show to more people at a lower price than to fewer people at a higher price.

The Royal Theatre has a seating capacity of 600 downstairs and 150 upstairs with admission prices as follows: 22c. downstairs and 33c. upstairs including war tax. It is rather unusual to get more money for seats in the balcony than down stairs, but our balcony is all in loges and individual seats instead of opera chairs and we have every possible appointment in the balcony. We find that many people will buy seats upstairs in preference to the down stairs seats so they can have that extra comfort. Incidentally this balcony was put in after the theatre was built and we never closed the house while erecting this balcony, as the work was all done at night and we kept on opening the theatre at nine o'clock in the morning as usual.

The Regent Theatre has been open three years in March and has an admission price of 22c. including war tax. We opened the theatre for 10c. This theatre is very peculiarly constructed as the lower floor only seats 350 and the balcony 285, and is in the heart of the city.

I think the admission price should be given a great deal of thought. As we continue to increase prices, we are bound to drive away many people who can not afford to pay such high admission. Personally I have always been strong for one admission price, in fact about a year ago I played "INTOLERANCE" at the Royal Theatre which seats 750 people and did not increase prices, but showed this picture for 15c. I believe though that people will pay for something that is worth it, providing you do not get the prices too high. When I hear about $2.00 seats the only place I can think of is New York on Broadway however, as we live we learn and I may change my mind.

What I am afraid of is that we will get our admission prices so high that they will be beyond the reach of the masses. I recall very well when I started in the film business in the Spring of 1907, at that time there was a great deal of discussion that the film business would live forever because it was cheap, the admission was only 5c., and it was a wonderful entertainment for the woman with the shawl, and when we dreamed that some day we would get 10c., that was a hundred per cent increase, it would never go higher than that.

With the cost of film to-day and everyone trying to give the best they can, it is almost impossible for us to have a standard admission price. Your receive your contract price for film where you can show them all for one admission price, but if you want to step out and get something exceptional, you cannot sell your show for the same price, in fact most of the men who have any exceptional production, force you to raise your admission price if you want to run their pictures and the patrons forget what you have always tried to give them in past years. If the man in the next block has something they want to see, they naturally go there.

We must also take into consideration that the dollar is not worth as much to-day as it was three or four years ago, but I do believe that the exhibitors should weigh the admission price a great deal and not increase it to such an extent that they will just cater to the classes instead of the masses.

In every large city in America, there are several vaudeville houses where the prices range from 10c. to 30c. and the people who can not afford to pay such high prices will go to these vaudeville theatres and see five or six acts and a good feature picture. By the way, that is one thing I think the exhibitors should not allow, that is to let the film exchanges furnish vaudeville houses with film and at the same time furnish the same features to strictly picture theatres. That is not fair competition.

I believe that theatres like the Newman should have a standard scale of prices, because first, we get a fairly good admission price and then we must conduct our business just the same as the Orpheum does. I think the small house should also have a standard price, especially when there is an exceptional picture shown where they have to pay three or four times as much as they do for ordinary pictures. Of course every one has different conditions. There are some places where they can put out a flashy front and get business on that, and other theatre men have a certain policy where service is given and a large orchestra, or fine appointments and there is also the theatre that depends solely on the attraction or there is the theatre that depends on advertising alone. My personal opinion is that we should have everything, location, theatre, service, appointments and the attraction. I have always tried to have all of these.

Summing it up, the picture business is nothing more or less than any other mercantile business or any commodity you have to sell. Just the same as if you go into a restaurant and pay 40c for a steak—just a clean, neat little restaurant, but if you go to a fine large hotel you will have to pay $2.00 for the same steak, and the same with many theatres, you can get a larger admission price when you have a large orchestra, wonderful theatre, fine appointments and a good location, but I will say in conclusion that personally I would rather see the admission price within the reach of the masses.

Very truly yours,

F. L. NEWMAN,

President.



Left, Grand-Florissant Theatre, St. Louis. Right, the Shenandoah Theatre, St. Louis. Both these houses ran "The World Aflame."

Greater Amusement Company, St. Louis, Gives Keenan Picture Big Showing

HERE'S a story of how real, live showmen, each with different ideas on how to exploit a motion picture, put over "The World Aflame," a Frank Keenan special production, in St. Louis.

Harry Koplar, vice-president and general manager of the Greater Amusement Company, was so impressed with the timeliness and the vital forcefulness of "The World Aflame," which deals with the problems of capital and labor, and offers a solution for the dire situation of to-day, that he booked the picture for the entire circuit.

The circuit takes in the new Grand-Florissant, recently erected at a cost of $200,000; the Kings, Pershing, Shenandoah, Lindell and Juniata theatres.

The production was staged day and date by each of these theatres, and the managers of each were told to go the limit in their own way in the exploitation of the picture.

Before the campaign of the six house managers was completed every union labor man in St. Louis and every employer of labor in the city knew of the showing at one or the other of the various theatres.

The entire roster of every union local in St. Louis was circularized. Labor in the Missouri metropolis heartily endorsed the principle of "The World Aflame," and the St. Louis *Inquirer*, the official union labor journal of Missouri, devoted almost two full pages expounding both the importance of the message the picture carries and its entertainment value.

Capital also received due attention from the exploiters of the Keenan special, and it is safe to assume that every person in St. Louis interested in the acute situation between capital and labor attended the showing of "The World Aflame" at one of the six theatres.

An unusually heavy newspaper advertising campaign was promoted in connection with the showing of the picture. The advertising was a joint affair, being hooked up with the exhibitions at all the Greater Amusement Company's theatres.

No attempt was made to make the exploitation sensational. All the advertising was "safe and sane," and every stunt pulled was legitimate, level-headed showmanship, not actuated by a desire to create undue excitement among unthinking people, but more to arouse the interest of people who could thoroughly appreciate the theory conveyed by the level-headed, clear-thinking mayor of "The World Aflame."

Ralph Thayer promoted the campaign for the Grand-Florissant; Louis K. Sidney, manager-director of the Kings Theatre, handled the campaign for his house; Jim Carter conducted the advertising and exploitation for the Pershing, and J. M. Dubbs for the Shenandoah.

Harry Koplar, general manager of the Greater Amusement Company, was overseer of the entire campaign.

Following the joint exhibition Mr. Koplar issued the following statement:

"The business done on 'The World Aflame' was most gratifying. It is a splendid production, and one which is very timely. Mr. Keenan has endeared himself to the affections of our patrons in these houses more than ever and we look forward in anticipation of another production in which he appears. It is a pleasure to recommend this wonderful picture to all live exhibitors who desire to please their patrons and to promote the motion picture art."

Tie-Ups Reap Rich Harvest for Strand of Cincinnati

THE Strand Theatre of Cincinnati reaped a rich harvest of publicity in the recent showing of Billie Burke in "The Misleading Widow."

Some half dozen windows in Cincinnati's mercantile district were secured and elaborate displays were arranged.

First, the "tie-up" with the Corona typewriter, which Miss Burke used in the picture, was made 100 per cent. The Typewriter Company devoted its entire window space to oil paintings and colored photos of Miss Burke with a card telling of the Strand engagement. A bright idea to have a "double" of Billie Burke in the window operating a typewriter was blocked by inability to find a girl who looked like Miss Burke and could operate a Corona. The idea brought publicity, anyway.

The "tie-up" with G. Washington coffee was even more successful than the other. Window displays in a half dozen leading stores — places which had heretofore never gone in for such exploitation — were secured. Among them was the big Government place grocery store of Peebles & Co., which used oil paintings and stills showing Miss Burke serving the coffee and cards tieing up the Strand engagement. The Piggly Wiggly main stores also gave up their main windows, and two of the leading department stores tied up their grocery departments with counter and window displays.

JUST BETWEEN US

WE have on hand many interesting articles on admission prices written by exhibitors which we will publish as soon as the restrictions to our space brought by the printers' strike are removed.

NOW it is the printers who have gone on a strike and the real meaning of "strike" comes home to us. We don't like them.

IN the near future this department will have something to offer that will come as a surprise and we believe a welcome addition to the service we are giving our readers. Watch for it.

Rialto of Augusta Builds Excellent Lobby Display

THE creed of Branham with the Lynch Enterprises over the South, that of publicity extraordinary and novel exploitation in all lines including lobby displays is being learned by the other Lynch employees and if we are to judge by the sample of lobby display which the manager of the Rialto of Augusta, Ga., recently used for his exploitation of "A Daughter of the Wolf," Mr. Branham is proving a good teacher.

A. H. Cobb, Jr., who is the manager of the Rialto has provided one of the best displays we have yet to see coming from a city of the size of Augusta. It is not elaborate nor expensive, yet it certainly would attract attention and present a special invitation to the public to see this picture.

The log cabin was a specially painted drop and hung just in front of the box office so that the cashier sold tickets through the window. Patrons in entering or leaving passed through the door on either side. The top of the lobby was thick with pine and evergreens supported by laced cords and behind these were concealed numbers of green lights. The floor was covered with sand and on top of this was sprinkled a thick coating of powdered mica or imitation snow, with big pine burrs thrown around as if dropped from the trees. On either side of the lobby was a specially painted panel showing a snow scene with white capped mountains in the distance. Over the one sheet frames at the front were big bunches of pine and hemlock with concealed lights. Pine needles, some cotton, and evergreen sprigs completed the atmosphere. As you entered the house the lights were green, carrying out the night effect. We were unfortunate in not having any stage and so were unable to carry out the same scheme here.

The three sheets at each side of the entrance were specially lettered and the letters of the title were "frosted" with mica. At night with the green lights shining through the pines the scene was very realistic.



A lobby display which proved a business producer for "A Daughter of the Wolf."

Kansas City Exhibitor Uses Original Idea For "Bishop's Emeralds"

WIDE awake exhibitors, alert to capitalize on the successful ideas of other showmen, are finding a fertile field for exploitation ideas in both the Virginia Pearson Features, "The Bishop's Emeralds" and "Impossible Catherine."

Although both those features are among the top-line achievements of Virginia Pearson, and have box office value stamped all over them, these live wire exhibitors went after new and extra business to combine their advertising with larger audiences. Needless to say such originality brought results.

Samuel Harding, the resourceful showman of the Liberty Theatre of Kansas City, Mo., when playing "The Bishop's Emeralds" corralled the largest emerald he could locate in a downtown jewelry shop, and explaining his idea to the proprietor, had a neat sign lettered and placed in the show window where the emerald was displayed with the following copy: "Here is one of the biggest emeralds in the world — the others are 'The Bishop's Emeralds' — worn by Virginia Pearson, at Liberty Theatre."

Mr. Harding writes that this exploitation idea, due to the novelty and location, brought many new faces to his theatre. It also sold the jeweler on cooperative ideas with motion picture theatres, because to his surprise, the jeweler sold the emerald from his window.



Two of the theatres which advertised Keenan in "The World Aflame" in unusual ways.



One of Paul Gusdanovic's theatres in Cleveland, Ohio.

Government Aviator Showers Cleveland With Advertising Darts

ONE of Paul Gusdanovic's Cleveland theatres, the Strand recently put over an exploitation stunt that while not new, the areoplane being a frequent contributor to picture advertising these days, was conductive to a big business for the theater mentioned and demonstrated that Mr. Gusdanovic our latest addition to the Advisory Board is a live manager who recognizes the value of unusual expoitation and is not afraid to spend some money in order to secure it.



Paul Gusdanovic, one of the leaders in film exploitation in Cleveland.

The feature which Mr. Gusdanovic choose for his exploitation stunt was "Destiny" and the stunt was to shower Cleveland with a special advertising "dart" which were distributed from an aeroplane.

Several thousand darts, made of cardboard were printed bearing the words, "Dorothy Phillips in 'Destiny' coming to the Strand Sunday September 21. Watch for it." A former government aviator piloted the ship hired over the city and it rained "Strand" darts on Cleveland.

The big feature of the event was the advertising carried in the Cleveland papers the day before the flight, the ads conveying the message that passes to the Strand would be showered from the heavens. Thus the public was acquainted with the fact that something unusual was to be pulled. The motion picture editors of the town caught the spirit and wrote special articles about the "stunt."

The passes were thrown out, one calling for a season admittance, one for six-months admittance, still another. for three months and five hundred of the five thousand total called for a single admission. The winner of the yearly pass was given a photograph of Dorothy Phillips who stars in "Destiny."

Not satisfied with this unusual attraction Mr. Gusdanovic erected a tent in the lobby of his theatre and obtained the services of two fortune-tellers who gratis, told the fortune of every fiftieth person to pay admission to the theatre.

Some Suggestions For Better Advertising By An Exhibitor

OLIVER T. LANDIS manager of the Lyric theatre of Shippensburg, Pa., has been kind enough to accept our recent invitation to small town managers to contribute to our columns and has the following to say relative to present day advertising aids:

For some months past I have been reading the numerous letters from exhibitors, producers, exchanges and so on and, having a couple of ideas myself that may or may not appeal to others, would like to submit them.

Before entering this business (some five years ago I spent many years in the printing business and when I see my ads in the papers I feel like committing murder. I get fair display in one paper but the other is fierce, and it is simply impossible to get any improvement. To start with we have only two weekly papers coming out one day apart, consequently have to print the whole week's programme in each. When I look over the sample ads printed in The News, I am afraid I get envious, and it has occurred to me that it would be a good idea for the producers to design at least one good ad with type and illustration on a coarse screen that would be suitable to enlarge or reduce leaving the top or bottom or both in such shape that the theatre name and playing date could be added, said cuts made for 1-, 2-, or 3-col.

Another suggestion, why could not the slides be reproduced on coarse screen with the bottom cut off and used for newspaper ads.

Again, take the photos put out by all the producers, they are a little expensive for the small-town man, why not arrange them in an attractive lay-out and print them on a coated paper the size of the regular one-sheets with an artistic border around them, they could be arranged in countless designs and patrons would know at a glance that they were not the same photos they had given a close inspection the day before, as it is not likely that you would get the same design two days in succession.

I believe that the producers have real artists in their employ, and I know that a large number of us could not employ a real artist for this purpose, and I also believe that the producers are sincere in their efforts to help us sell seats and after all is said that is what we are in business for.

In this matter of press sheets we can talk ourselves black in the face and not get anywhere, when we find something in them that suits we say it is all right and when we don't find what we think we would like it is rotten, while another exhibitor will be delighted with that same press sheet.

It seems to me that this matter of ad cuts is all important. If each Exchange had one original cut they could furnish any theatre a duplicate from it in two days and possibly less and they should be furnished at cost of making the duplicate.



Ushers and decorations for "The Red Lantern" at the Babcock.

McCormick Uses "The Hoodlum" for the Circle's Birthday Booking

S. BARRETT McCORMICK, internationally known as the managing director of the Circle Theatre, Indianoplis Ind., has contributed another dollar-getting idea to the encyclopedia of showmanship, and this time his idea is a most timely chapter and nothing other than —

"What Is the Best Way for Your Theatre to Make More Money."

This treatise of McCormick's, based upon actuality and sometimes brought about by his decision to increase the already gratifying profits of the Circle Theatre, is even more applicable to other exhibitors, and his prescription is even more suited to other theatres than it was to the Circle.

This Circle Theatre, over the destinies of which McCormick presides, had been up against no hard luck games. It had not suffered an attack of non-attendance. It had not been bucking its head against the brick wall of Indifferent Public Attitude.

The Circle's problem was essentially the difficulty of making a great success into an even greater success. And this, be it said, is not listed in the directory of cinches. It is a problem comparable only to that of teaching a cat to swim or a goldfish to walk.

To describe in a few words how McCormick went about accomplishing the exasperatingly difficult would be an injustice to the value of his idea and to the dandy box office results brought about as a result of this idea.

Increased admissions, McCormick reasoned, meant nothing more than increasing public interest. How could he do that? His audiences were large and pleased. What could he do to hold the interest of those that already were steady customers of the Circle Theatre, and to grasp the interest of those who as yet had not been officially enrolled as "Circle fans."

McCormick looked to one movement to bring about this miracle and this was his advertising. Those exhibitors who have consistently followed the various exploits of S. Barrett McCormick as told in Motion Picture News will doubtless find themselves the recipients of sharp pains in the chests when they read that foregoing sentence.

In short, McCormick decided to effect a change in his advertising. It was not a decision to spend less or more money on advertising. It was essentially the matter of changing the tone of it. The average McCormick ad is more artistic than anything else in the newspaper in which it is printed. The word matter is in better English than the majority of text in the newspaper. The general layout of the ad is more carefully planned than 90 per cent. of that which makes up the newspaper.

Not to eschew "quality" but to aim at an entirely different method of advertising a motion picture, was McCormick's plan. He decided to interpret a motion picture in terms of variously-sized newspaper ads. Usually the Circle's ad was not entirely related to the picture. For instance, when "The Hoodlum," starring Mary Pickford was shown at the Circle, the ads talked of this attraction in terms of the Circle's birthday, stating that "The Hoodlum," was just the sort of a picture to grace a birthday program of the Circle.

Then he added some more appropriate reading matter and the result was that Mary Pickford's latest vehicle passed into history at the Circle a financial and artistic winner.

"Better Times" Is a Good Title For Exploitation

"BETTER TIMES" continues to be a feature which admits of some novel advertising.

One of the most brilliant of these campaigns was successfully carried out in Minneapolis and St. Paul in the Strand. As the story is framed about an old "flivver" a series of attractive booklets, posters and cut outs of a fliv were devised and preceding the advent of the showing of "Better Times" the management of these houses had arranged with the merchants, the authorities of the Minnesota State Fair to boost this annual show. One sheet snipe displaying the one slogan "Better Times" covered every available space in the Twin Cities, and the sequent showing of cards in show windows and attractively grouped counters kept up the interest. The actual exhibition of an old flivver resurrected from the scrap heap and entered as a contestant in one of the big prized auto races scheduled at the fair, capped the interest and attention of the public.

Louisville Houses Increase Admissions

In line with other Louisville theatres Fred J. Dolle, manager of the "Alamo" has increased admission prices from 20 to 25 cents at night and from 15 to 20 cents at matinees. The increase in price at the Alamo was instituted in conjunction with "Goldwyn Week," or rather, "Goldwyn Two Weeks," for Manager Dolle ran two solid weeks of Goldwyn and did excellent business despite the Kentucky State Fair opposition.

The Alamo opened with "Lord and Lady Algy," for a three days run, and then put in "The World and Its Women," starring Geraldine Farrar. The second week was begun with Madge Kennedy in "Strictly Confidential," succeeded by Pauline Frederick in "Bonds of Love."

People of Louisville readily accepted Manager Dolle's statement that although producers had increased their rentals from 200 to 500 per cent. the increase in admission at the Alamo was only 25 per cent., and business at the theatre continues as good, if not better, than before the increase.

Martin Johnson Pictures Advertised in Unusual Way

MARTIN JOHNSON'S pictures of his travels among the "Cannibals of the South Seas" have been marked by most attractive and interesting showing of the weapons, the arts and the native surroundings of these dwellers of the romantic Pacific.



The way the Columbia Theatre advertised "Checkers."

Dayton Employing Metropolitan Methods Reaps Harvest With "Checkers"

A GLANCE at the photograph of the Columbia Theatre in Dayton, Ohio, shows clearly that the manager of this pretentious house is a keen observer of progress in the film industry and quick to avail himself of advantages offered in the successful exploitation stunts of New York theatres and producing exhibitors.

With the singing of the contract for a run of "Checkers" at the Columbia, the enterprising manager of that house immediately set about spreading the news. Not only to his regular patrons did his announcement go; through the columns of the Dayton press he made known in attractive ads that "Checkers," "the greatest racing drama ever written," was coming to Dayton!

As the time drew near for the showing of "Checkers" this manager showed himself a real "live wire" with a street and neighborhood stunt, using the jockeys, mounted to parade, carrying the theatre banner.

When "Checkers" was originally introduced to Broadway theatregoers, William Fox, the producer, pulled this trick with a half dozen jockeys who paraded throughout the central section of the city, thus making several hundred thousand New Yorkers acquainted with the fact that the picture was to be seen at the Central Theatre. The Columbia in Dayton followed this idea, but added greatly to the novelty by using two girls in jockey costume. This created an immediate and increased interest in the Columbia bill.

In addition to effective novel street stunts, the lobby of the Columbia was tastefully and most efficiently decorated. There were one-sheets and lobby photos showing scenes from the racing play.

Artistically arranged over the box-office the management placed a big cut-out of a horse show with a poster scene in the center. Over all was a beautiful draping of autumn leaves; and an electrically lighted metal sign bearing the name "Checkers" caught the eye and drew the passersby to the window of the box-office.

The line which formed early in the afternoon of the first day's showing became a regular thing during the entire run of the picture. The theatre stands near the center of the block, and a steady stream of patrons kept the box-office line stretched clear to the corner on each day and up to the last performance on the closing night of the run.

For fourteen days the Columbia played to capacity business with "Checkers," establishing a record for the theatre for run and for box-office receipts, and crowning the efforts of the Columbia management with the greatest success of the year.

A Novel Bit of Exploitation

A novel bit of exploitation for a picture has been evolved by the Strand theatre of Lincoln, Neb. The management listed the names of the married Michaels from the telephone directory and sent postals to the women which bore their names, asking if they were the "Woman Michael Married." Requested to call in person at the theatre she was told in the postal that she might see what happened to Michael.

Bathing Girls Act as Models in Department Store

"YANKEE DOODLE IN BERLIN" and the Mack Sennett bathing girls afford the exhibitor many opportunities for new exploitation and hardly a day passes that something does not come to our attention concerning the public, usually inexpensive, that the film is receiving throughout the country.

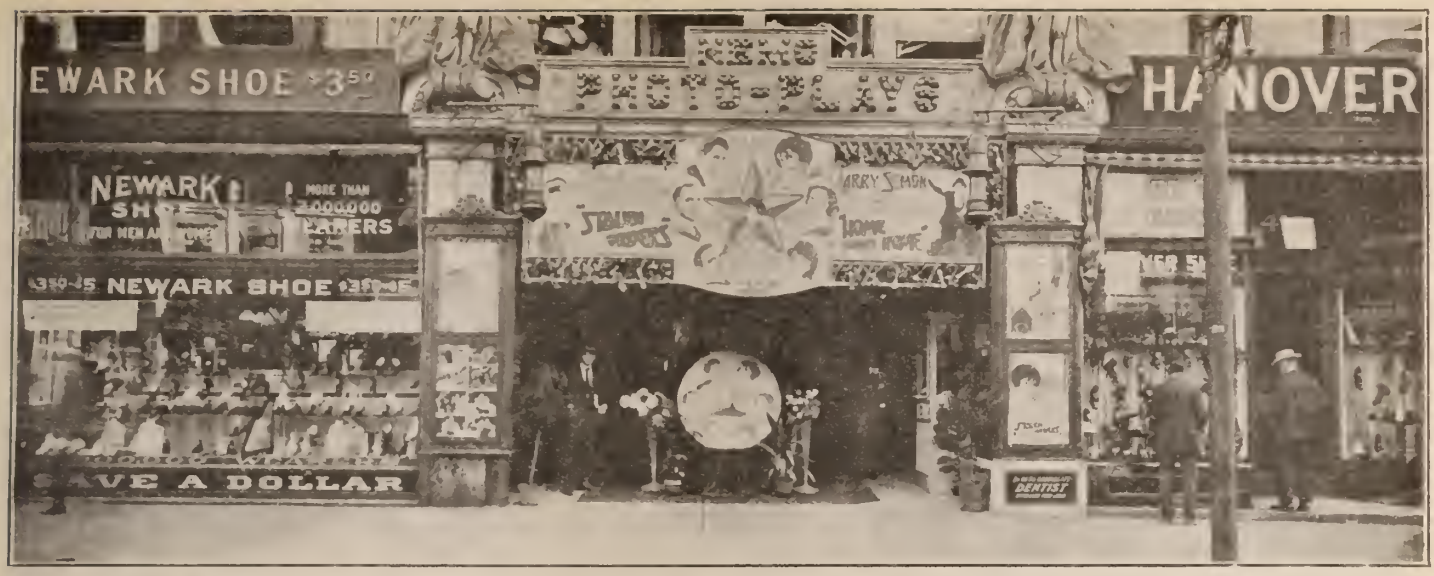
Many pictures have big advertising opportunities, but usually there is an undue amount of expense attached in their carrying out, and do not merit the results received.

There are many stunts which have been used in conjunction with this picture and these are being duplicated repeatedly with great success to exhibitors and other parties concerned. Probably the best stunt is the "Yankee Doodle Sale" which is used with department stores. An agreement is made between the store and theatre to hold a sale for which the Bathing Girls are to act as models for suits, dresses, millinery or other merchandise. This attracts considerable since the store advertises the fact in newspapers, arranges prominent window displays etc. This is done without any expense to the theatre whatsoever, and the department stores are more than satisfied to avail themselves of this opportunity.

The most successful interpretation of this idea was at the Park Theatre, Brooklyn. John Manheimer, its owner arranged this stunt with the Heilbronn Department Store, the largest store in that section. The store advertised the sale with full page ads in three papers, devoted two front windows for display, and posted the news throughout the store. The suit department arranged for a model fashion show, furnished music, and the patrons of the store who saw the girls in street clothes, were only too anxious to see them at the theatre in their beautiful bathing costumes.



View of the Columbia, Dayton, Ohio.



This is the Nemo Theatre, Johnstown, Pa., where Barclay hangs out night and day thinking of new advertising stunts.

Barclay and the Nemo of Johnstown, Pa., Still Going Strong

ONCE on a time Johnstown, Pa., was only famous for having experienced a great calamity which echoed in newspaper publicity around the world, a flood that practically wiped the whole city off the map and exacted a toll of lives that goes down in history as one of the worst of disasters. Now the city that has grown from the ruins which the wall of water that rushed down the valley, where the old was and new Johnstown is located, destroyed, has a new fame at least in showman circles for it is the home of the Nemo Theatre, which, through the enterprise of its advertising manager, L. W. Barclay, is one of the models for modern photoplay presentation.

The Nemo is always to the fore in its programs, is never afraid to hitch up with a good picture and never seems to fear competition, for Mr. Barclay is confident that his exploitation methods will get the business.

No better example of the adage "It pays to advertise" can be found anywhere in the country than at the Nemo, Johnstown. When other houses in cities of Johnstown's class were worrying along on a shortened expense or closed for the hot weather or keeping open under protest the Nemo was making money, because Barclay never for a moment got scared and keep the standard of his bills up to the high-water mark, which in Johnstown, considering the fact that once the flood went over the tops of the highest business blocks, is some altitude.

When the fall made its appearance on the next page of the calendar Barclay began planning for the Fall season that was to open with a bang, inaugurated by a "Fall Opening" week, an event at the Nemo each year.

"Fall Opening Week" with Barclay is not a formal announcement in the newspaper to that effect, but a time for renewed activity, a tightening of the belt and a polishing of new and approved phrases in publicity to say nothing of the selection of a big bill and a general brightening up about the Nemo, inside and out.

When Barclay has a party he isn't satisfied unless the affair is an event. So it was that when September, 1919, hove into view that the Nemo had all sails set and trimmed.

There was a great big bill prepared for Johnstown picture fans. The newspapers were running big ads telling all about it, special one sheets prepared according to Barclay's ideas of advertising were being used in lieu of the regular paper, the Nemo lobby was specially decorated for the event and a special stage setting waited for the inspection of the Nemo patrons on the stage.

On the opening day every light in the lobby and in the house was changed. Every globe was red, from the street in. The big banner you see at the top of the lobby opening has a border of lattice work, through which are twined rose leaves and roses — artificial, of course. There are some forty 60-watt lamps in this lattice work, with special sockets that make the lamps, which are colored red, blue and green, snap on and off.

The result of Barclay's efforts were even more than he hoped for and he is ever optomistic. Packed houses marked the opening of the week, made the Nemo management joyful for the entire six days, and has continued ever since, matinee and evening, as the fall season progresses.

Barclay and the Nemo should be an inspiration to every exhibitor in the country. Johnstown is just a fair sized good business city. The kind of a town that most exhibitors have in which to work out their destinies in the picture business, but there is more interest in pictures in Johnstown, and especially those shown at the Nemo, the runs are longer at this theatre and it is making more money than many a house which has greater natural advantages. The answer is publicity, coupled with good sense in selecting the programs for the house.



Three of Barclay's special one-sheets with which he advertised the engagements of the respective pictures.



It looks like "The Miracle Man" was standing 'em up in Chicago too if we are to judge from these photographs.

Wholesale Advertising Campaign Introduces "Miracle Man" to Chicago

WITH free tickets snatched from the air by eager fingers, and an airplane hovering low over the principal boulevard dropping still more of these complimentary tickets; a big newspaper, billboard and car card advertising campaign; music store window displays, snipes plastered everywhere; and lucky money to be found in unexpected places, "The Miracle Man" was introduced to the people of Chicago on Sunday, September 14th.

No other photoplay has ever been so auspiciously presented to the picture fans of Chicago. If there is any one in the city who does not know that George Loane Tucker's production of "The Miracle Man" is playing for two weeks at Orchestra Hall he must be in confinement in some asylum or jail, or be deaf and blind.

The advertising campaign started out with 400 one-sheets which sprang up like mushrooms on all the elevated stations in the city, these were augumented by hundreds of cards placed in the suburban cars and heralds mailed broadcast over the city.

Just after these had begun to catch the attention of people using any sort of transportation, machine loads of snipes were sent out in all directions, and every way one turned they were greeted with one-sheets or small posters telling them of the unprecedented production which was to appear at Orchestra Hall on September 14th. Fences, vacant buildings, store windows, trees, electric light posts and every available space large enough to hold a snipe, was plastered over with these announcements.

Next a small boy walking along discovered what he thought was a half dollar laying on the sidewalk. He grabbed it and found instead that it was a lucky piece with the legend on one side, "Have faith. Keep this." The horseshoe impressed upon it proved that it would bring its possessor good luck. When he turned it over on the other side he found the inscription "The Miracle Man is Here." And this small boy was only one of thousands who were finding these lucky pieces in unexpected places. The business man hurrying along to his office in the morning picked one up on State Street, and he was just superstitious enough to drop it in his pocket for he didn't want to spoil his luck by throwing it away. The housewife out for her morning marketing kicked one just as she was entering the store. And so all over the city had been planted thousands of these lucky pieces telling that "The Miracle Man" was in town.

On the supposition that it took a real grand stand play to attract the attention of some people, the day before the opening the biggest "stunt" of all was staged. In conjunction with the *Chicago Herald-Examiner* the announcement was made that on Saturday September 13th, the *Herald-Examiner* airplane would fly over the city and drop 2,000 passes to "The Miracle Man." Through the newspaper the people were told just what route the airplane would take and what time it would be in their vicinity — and they were lined up in crowds waiting to see the rain of bright red tickets, good for one admission to Orchestra Hall during the showing of "The Miracle Man." Starting in the suburbs the airplane flew at an elevation of 5,000 feet, but as the air man glided over Michigan Boulevard he descended to a height of only 300 feet and dropped the eagerly sought red passes almost into the outstretched hands of the struggling crowds.

These were just a few of the attention attracting stunts which were pulled off before the first run of the feature at Orchestra Hall. During the two weeks it packed and repacked the theatre, one hundred and twenty-eight United Cigar Stores in all parts of the city were flaunting window displays of posters and stills from "The Miracle Man"; and at Monroe and State streets, one of the business corners in Chicago's downtown district, the Snyder's Song Shop on both the Monroe and State Street sides was decorated with four by twelve foot banners announcing "The Miricle Man" song, and in the window of the store was a singer demonstrating the music, as well as a big display of the music, photographs and other paper advertising the production. As it happens the Snyder Song Shop is directly over one of the United Cigar Stores, so it was a double decker display that greeted the State Street shoppers.

Meanwhile full-page, half and quarter-page advertisements were running in all the newspapers, as well as many editorials called forth by the merit of the production.



Tie-up with United Cigar Stores for "Miracle Man" at Chicago.

Live News from the Producers

Testimonial to Quality of Rothacker Work

AN unsolicited testimonial from Mildred Harris Chaplin has been received by Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co. of Chicago. The letter follows:

"It gave me genuine pleasure to learn today from Louis B. Mayer that the Rothacker plant is to make the prints of all my First National pictures.

"This is because I realize that your standard of quality, such as established in Anita Stewart's "Kingdom of Dreams" and Constance Talmadge's "The Temperamental Wife", is essential to the proper production of screen art".

Announcement of Lewis' First for Pathe

Edgar Lewis, who recently signed to produce a series of special features for Pathe productions, has begun the production of his first release, "Other Men's Shoes." This story is by Andrew Soutar, war correspondent.

Mr. Lewis has selected a cast of players who answer in every qualification the demands he always makes upon his performer.

Crawford Kent, one of the best known of leading men, has been assigned the principal parts being accorded a dual role, that of brothers. Others in the cast are Irene Boyle, Edna May Spurl, Bobby Connolly, Phil Sanford, Lillian Amour, Stephen Radmun, Herold Forshay and Jack Shankey. On the whole, this is one of the finest casts chosen for any picture in many months.

Vidor's Production Ideas

"Motion pictures with a principle and not founded upon a specific form of religion has been my endeavor," declared King W. Vidor, creator and producer of the now famous "Turn In The Road," in a statement issued this week.

"I am not trading on the name of any religion although in "The Turn In The Road," "Better Times," "The Other Half," and "Poor Relations" I have incorporated a scientific principle, a principle I might add which has brought peace, contentment and prosperity to many millions of people.

"Each one of my pictures has gone forth on its merits, having no other backing than my name as its producer."

Film Outlook In South Good

Mr. Simpson of Realart Pictures Corporation says Industry in South is Prospering

THE entire South is experiencing a wave of prosperity which will mean many new theatres and improvements for shows now operating in line with the policy of "bigger and better"—films, music, business—according to Ben F. Simpson, field manager for Realart Pictures Corporation. Mr. Simpson is back from a two months' tour of Southern States and he found exhibitors in a happy frame of mind over the excellent weather enjoyed during the summer, the usual hot dry spell being supplanted by plenty of rain.

Mr. Simpson is well known in the South, having been George Kleine's manager at Atlanta, Ga., and handling also the supervision of the New Orlean district. He was for a number of years in theatrical enterprises and became familiar with Texas cities and has many friends in the Lone Star State. Oil has transformed mere villages into wonderfully prosperous cities in some localities, he says, and new picture theatres are opening rapidly. At Dallas the new Realart branch office was opened, Diaz Callahan being installed as manager.

Pronounced activity was noted among the larger theatre owners. Mr. Simpson reports E. H. Hulsey, a well known showman, as having extended his holdings in Texas; and S. A. Lynch, of the S. A. Lynch Enterprises, he says is reaching out for more theatres. The Saenger Amusement Corporation at New Orleans, which controls theatres in Louisiana and Mississippi is remodeling several of its properties. The corporation's General Manager, Mr. E. V. Richards, Jr., is optimistic and predicts a big business for pictures during the winter months and the opening of the spring season.

All theatre owners, Mr. Simpson declares, feel that the producers have a right to ask higher prices, due to the increased cost of everything entering into the making of films. In line with this they plan almost universally to get more money from their patrons.

Theatres all through the South plan to use more money in exploitation work the coming season than ever before, he says. The reception accorded Realart has been surprising and approval of the extensive publicity and exploitation campaign of the firm was expressed by many theatre men.

Capital Film A Growing Unit

S. L. Barnhard, President, Pleased with Conditions — Will Begin Producing Multiple Reel Features

S. L. BARNHARD, president of the Capital Film Co., returned to Chicago a few days ago from California after an extended visit to the company's studios in Hollywood, very enthusiastic over the work that is being done by his companies of the coast, and exceedingly pleased with conditions in general in the producing end of the company. According to Mr. Barnhard there are four companies working without let-up on short special added attractions, for which the Capital is noted. Western, outlaw, railroads and comedy pictures are being "shot" now, keeping the companies on the jump all day and often at night. The new bathing girl "Pippin Comedies," which will be announced soon, are expected to be big winners for the Capital.

Over $25,000 is being spent for larger production facilities in the Coast plant of the company. It is planned to give the Capital studios one of the largest set departments on the coast.

Although there is an increasing demand for the short special added attractions, the Capital Film Co., according to its president, plans to start producing five, six and seven real features in the near future. No definite plans will be made, however, until C. E. Eckels has finished a proposed tour of the country, during which he will appeal to the exchange men for their views in regard to the longer features. The exchange men will be an advisory board to this new project of the Capital's and not until they are consulted will any concrete plans for the longer features be made.

Levey Makes Picture With New Orleans Settings

After more than a week spent in New Orleans at the head of a company of Universal players, Harry Levey, general manager of the industrial and educational departments of that company, has returned to New York with a series of pictures which are to be embodied in the most pretentious feature his department has as yet released.

Under the supervision of Mr. Levey, the most historic and beautiful locations in New Orleans were made the settings for the story, "The Golden Legend," romance.



Marshall Neilan, Louis B. Mayer, Wm. N. Selig and Watterson Rothacker at the Anita Stewart studios, Los Angeles

Burston Supervising New Serial

No Sooner Finishes With Mystery of "13" Than he Goes to Work on Another, "The Hawk's Trail"

LOUIS BURSTON, president of Burston Films, Inc., writes from the Francis Ford Hollywood studios that "life is just one darned serial after another." He has finished his work of supervising the production of The Mystery of "13," in which Francis Ford starred and which he also directed, and is now busily engaged on a similar job of supervision — the production being a fifteen episode serial, "The Hawk's Trail," with King Baggot as "the Hawk," supported by Rhea Mitchell and Grace Darmond.

As a serial the production is said to be unique, in that each episode is complete in itself, although the running thread of adventure, love and romance binds them all together in the perfect continuity of the serial form. The opportunity which this unusual treatment gives King Baggot, is exactly suited to his protean ability. King has played so many hundred different characters in his stage and screen career that he long ago lost count. He is adding fifteen to the number, however, in "The Hawk's Trail," assuming a different character in each episode. Further to give the effect of completeness to each two-reel story special characters are introduced for each episode who do not appear in any other. These characters are of sufficient importance in each instance as to call for the work of a principal in the cast, so that all told there will be in addition to the star and the two female leads, fifteen special characters and some six or eight principals who appear throughout. The total reaches approximately twenty-five principals, believed to be a record in serial production.

Capitol Books Universal Films

Current Events, News Reels and Animal Comedy to be Used — Pleased Over Booking From World's Largest Theatre

WITH the announcement of the New York Universal Exchange that the International News, the Universal Current Events, news reels and the booking of "The Eternal Triangle" an animal comedy, the Universal company now has six separate pictures booked for the newest and largest theatre in the world — the Capitol on Broadway.

This announcement of the news reel contract is worthy of note. The Capitol management selected the policy of using three news reels. Two of the news reels selected are released through Universal. The animal comedy, a new special feature produced by Universal featuring trained dogs, has been reviewed by a number of critics who have pronounced it a comedy triumph. Other than these pictures are the unreleased production "Blind Husbands" a super-production which is expected to startle the motion picture art from the standpoint of excellent construction, "Paid in Advance" a Dorothy Phillips production, and last but not least the booking of the entire series of the famous Stage Women's War Relief series of twelve short masterpieces.

"If there is any other producer that can show a better record for bookings on the Capitol Theatre let him show his hand" is the statement made by Harry Berman, Universal's general sales-manager.

Credit for Direction

A denial has been received from the Francis Ford studios of an item published crediting Duke Worne with the direction of "The Purple Mask" and "Lucille Love." These, it is stated, were directed by Francis Ford. "The Mystery Ship" was also directed by Mr. Ford.

Payne Story is Bought for Will Rogers

Goldwyn Pictures Corporation has just purchased what promises to be an ideal vehicle for Will Rogers, the unique comedian of the screen and the stage, who has become one of the most popular of the Goldwyn stars by reason of his worthy performance in "Laughing Bill Hyde" and "Almost a Husband." The story selected for picture presentation is Will Payne's "The Strange Boarder," published in the Saturday Evening Post in 1915 and widely commented on at that time as a model in the art of story telling, in which the characterization and the plot were equally fine.

Mrs. Strauss, head of the Goldwyn's scenario department in the New York office, recognized the exceptional opportunities offered by the leading character in "The Strange Boarder" for one of Roger's peculiar talents.

The locale of the story varies, but for the most part the action is laid in Chicago and offers a chance for intimate interpretations of strongly individual characters in the great middle western metropolis. Will Payne has created the sort of people with whose humor and sentiment Rogers is thoroughly in sympathy, and he has built up a plot of variety and interest that lends itself to motion picture presentation.

Selznick Announces New Star a Year Ahead

For the first time in the history of moving pictures a star has been announced one year in advance of her first picture.

This unique idea is launched by Myron Selznick, who has signed a contract with Miss Zena Keefe whereby in the Fall of 1920 the Selznick Pictures Corporation will began a series of productions in which this young actress will be starred.

Meanwhile — and this is the part of the arrangement which shows the farsightedness of Mr. Selznick — Miss Keefe will be kept before the picture-loving public constantly. She will have leading roles in at least ten of the Selznick productions between now and the time her first star production is issued. The first of these will be the principal feminine role in support of Owen Moore in his first Selznick picture, "Picadilly Jim," which will be released in November.

Goldwyn's Release List of De Haven Comics

Goldwyn Pictures Corporation announces a complete list of the Mr. and Mrs. Carter de Haven Capitol Comedies to be distributed through Goldwyn exchanges during coming months. The list reads: October, "Why Divorce"; November, "Moving Day"; December, "The Little Dears"; January, "A Sure Cure"; February, "Excess Baggage"; March, "Forget Me Not"; April, "Rarebits"; May, "What Could Be Sweeter." All of these comedies are in two reels and they maintain the high standard achieved by the Carter de Havens since their product has been handled by the Goldwyn Distributing Corporation.

General Manager of Metro on West Coast Survey

William E. Atkinson, general manager of Metro Pictures Corporation, left New York on Thursday, Oct. 2, for a brief trip to the Pacific Coast. He expects to be gone about four weeks, and while away will make not only a survey of production activities at the new million-dollar Metro studios in Hollywood where the "fewer and better" Screen Classics, Inc., productions are made, but will also drop in on several of the Metro exchanges along the route from New York to California.

Mr. Atkinson is particularly desirous of getting into personal touch with Maxwell Karger, Director General in charge of all production at the Metro studios, as he took with him the manuscripts of the two stage comedies, "Old Lady 31," by Rachel Crothers, and "Some Baby," by Zellah Covington and Jules Simonson, recently purchased by Metro for picturization as Screen Classics, Inc., specials.

Six-Reeler on Market For State Righters

J. Frank Hatch Enterprises, Inc., controlling the world rights, announces to state right buyers "The Price Woman Pays," a six-reel production featuring Beatrice Michelena and Lois Wilson in the stellar roles.

The production is based on the story of "Faust," but, it is said, the modern setting built around the classic and the realistic application of the old tale to present-day life contain an appeal which is distinctly up-to-date.

Named Sales Manager

Joseph Friedberg, of the Carlyle Blackwell Productions Company, has enagaged Walter J. Porges as Sales Manager.

Mr. Porges resigned his position as Assistant Director of Sales in the Select Pictures Corporation to accept what he considers a position of much greater importance with Mr. Friedberg.



Eric Stroheim, star; author and director of "Blind Husbands"

New King Baggot Serial Soon

Each Episode Of Series Will be Complete Film Story — Star Well Known Throughout Country

WHILE for some months it has been definitely known in film land that King Baggot was making a serial under the supervision of Louis Burston, president of Burston Films Inc., the first definite announcement of the nature of the production was given out at the offices of the producing company, in New York.

There is perhaps no better known star than King Baggot and certainly none that has played a greater variety of parts or who has created more original characterization.

Advantage of King's protean abilities was taken by Nan Blair who wrote the scenario and the result is a serial which differs widely from all previous productions in that each episode of the series of 15, comprises a featurette in itself. The whole is a novel sequence of mystery and adventure stories with wonderful opportunities for the central figure, King Baggot.

No title having been given the production, it is known at the studio as the King Baggot Serial. Some four episodes have been filmed or are now being edited and titled. The all-star cast in support of the noted star has been supplied by the director, Woodrow Van Dyck. These include Reah Mitchell, playing the lead, with Grace Darmond as her sister; Stanton Heck, Harry Lorraine, Fred Windemere and Walter Belasco. In addition to these players who will take part continuously throughout the serial, Mr. Burston is arranging to engage specially one or more prominent picture players to portray special roles, each appearing for one episode only.

First of these to be engaged are George Seigmann and Carl Stockbridge. Upon this novel foundation is being built the production that for novelty and continued interest has rarely ever been equalled.

When the scenario for this noval serial was first shown to Mr. Baggot, he made suggestions which both producer and director gleefully accepted. The result of King's thought is that he has been provided with what is a real protean role for in each of the 15 episodes he portrays an entirely different personality.

Writing from the Coast, Mr. Burston says: "Without divulging the key-note of the serial I can say that Miss Blair in her script has written a most dramatic and interesting story of mystery, adventure and detection of crime; the whole being modern in atmosphere and characterizations.

Blackton Film Listed by Pathe

"The Moonshine Trail" First of Series he will Produce is Scheduled for Release Week of Oct. 20

HEADLINING the Pathe program for the week of October 20th is J. Stuart Blackton's initial production under his recent contract with the Gold Rooster organization, "The Moonshine Trail."

In addition to introducing the Blackton product to Pathe exhibitors, "The Moonshine Trail" will bring together again those popular co-stars, Sylvia Breamer and Robert Gordon.

Gordon was on the way to the apex of success when he entered the United States army, and his work in the newest Blackton feature is sufficient indication that he lost none of his studio skill while pointing three inch field pieces.

Miss Breamer has appeared consistently in high-class features for nearly three years, and to-day is one of the most popular young actresses contributing to the uplift of the silent drama.

"The Moonshine Trail" is a story of life among the sturdy mountaineers of Kentucky, and of the rugged existence in New York City, coursing with the type of red-blooded drama which has brought fame to Mr. Blackton. The plot is the work of Mr. Blackton and his scenario chief, Stanley Olmsted.

The motion picture fan who craves action will find it aplenty in "The Moonshine Trail" it is claimed. Among other stirring incidents there is a combat between a band of moonshiners and government agents, so real in its setting and its illusion as to be absolutely free of the stagey atmosphere often found in such events in motion pictures.

Miss Breamer and Mr. Gordon are supported by an able cast, which includes the great comedy team of "Lefty" Alexander and Eddie Dunn, who have earned an enviable reputation since joining forces with Commodore Blackton.

Fanny Rice, celebrated light opera prima donna of Broadway fame some few years ago, has a strong comedy role.

Much stress was laid by Commodore Blackton on the humorous side of the story, to afford the proper relief for the drama, which constitutes a large part of the attraction.

"The Moonshine Trail" is the forerunner of a series of productions which Mr. Blackton will make during the ensuing year for Pathe. The first of the series is to be followed by "Dawn," which was written by Elinore Porter, author of "Pollyanna."

Regina Quinn Has Lead in O. Henry Film

Regina Quinn will have the leading part in "The Church With the Overshot Wheel," the next O. Henry story to be picturized by Vitagraph in two-reel form. Others in the cast will include W. H. Turner, William Corbett, Grace Ashley, A. Haywood, Dick Martin and Amy Renley. Joseph Byron Totten will direct.

First Cuckoo Comic Seen Oct. 11

United, Which is Handling the Release of the Dintenfass Product Reports a Heavy Demand

THE volume of inquiries and requests for bookings of the Cuckoo Comedies recently reported received by Mark M. Dintenfass, producer of these two-reelers, has been largely increased following the announcement of the acquisition of the featurettes by United Picture Theatres, Inc., according to a statement from United's contract department this week. The knowledge that the field for the Cuckoo Comedies would thus embrace the extensive chain of theatres, approximately three thousand in number, served by United releases is reported to have been a factor in intensifying the demand for the Dintenfass series, the prevailing idea appearing to have been that with this large connection to cover early application was advisable if participation in the first distribution of prints was to be ensured.

Commenting on the gratifying activity on the part of exhibitors anxious to give the Cuckoo Comedies early presentation Lee A. Ochs, vice-president of United, said in part: "There is no question that, given quality of product, there exists a lively demand for short subjects everywhere among exhibitors, who reflect in turn the taste of their clientele and patrons." Mr. Dintenfass' reputation for quality product has had its influence in the widespread demand we have received and are still receiving, and after seeing the first three of the series I can confidently state that that producer has gone himself one better in the Cuckoo Comedies. They are fast and funny, the subjects are new and up-to-date, and yet clean and wholesome throughout the theme. The fact that some of the comedies are in black-face lends variety to the treatment, and as an added feature sight should not be lost of the beauty contingent supplied by the feminine side of the supporting cast led by Jobyna Ralston.

The first release will be in October. United reports with "Starting Out in Life," featuring Bobby Burns. Other numbers announced as already completed are "All Out of Luck" and "Ball Bearing But Hard Running."

Territorial Print Quota Attained

Hodkinson Offices State That "Desert Gold" was Disposed of by Four Branches in Short Order

IT is not always the case that a picture's success is determined or indicated by the quickness of its bookings by the big first run houses, but that is a pretty safe yardstick by which to measure. News comes this week from the W. W. Hodkinson organization that four of the larger branches of the company had sold the full territorial quota on "Desert Gold," the first Benjamin B. Hampton and Eltinge F. Warner Zane Grey picture within twenty days after the first receipt of "Desert Gold" prints in the branches.

In a contract sense the success of "Desert Gold" has been immediate. With audiences it has more than doubled the success of any of Zane Grey's previous novels and another producer who previously had made big records with a Zane Grey production was quick to welcome the advent of so fine a picture as "Desert Gold" because, as he says, "this picture will increase the value of my own production."

There has been instant demand from the larger exhibiting factors of the United States for "Desert Gold" and its box-office power has been even more surprising because Zane Grey has drawn so heavily in the past that exhibitors wondered whether he could still further increase his following. The reason for this increase is clearly evident in the picture itself and in the unusual direction and production that Messrs. Hampton & Warner have given it.

In Chicago, where so-called Western pictures or stories with a Western atmosphere have long been taboo because of a fancied objection to them by the public, "Desert Gold" broke all existing records for patronage at the Pastime Theatre in the Loop and then duplicated this success by bringing big business to all of the Lubliner and Trinz and Ascher Brothers houses, the two circuits playing it day and date. There has been a rush for bookings from the Chicago territory, announcement being made during the week of contracts closed with: the Park, Champaign, Ill.; the Auditorium, South Bend, Ind.; the West Galesburg, Galesburg, Ill.; the Grand, McComb. Ill.; the Palm, Rockford, Ill.; the Castle, Bloomington, Ill.

Denver quickly closed every city and key point in its territory behind the first run of the picture at Talbot's America Theatre, contracts having been closed for: the Grand, Pueblo, Col.; and the Lyric, Sterling, Colorado.



Here is Madge Kennedy, who does light comedy for Goldwyn, and whose latest release is "Strictly Confidential"



Seriously considering something — we don't know what — in "His Official Fiancee, a Paramount-Artcraft production with Vivian Martin

Six Macauley Photoplays for Release by World

The success obtained by "When Bearcat Went Dry," a picturization of Charles Neville Buck's novel which on its pre-release bookings has so far earned over $60,000 has encouraged its sponsors, Macauley Photoplays Inc. to produce six more pictures which will be known as "The Bearcat Series." The World Film Corporation who is handling "When Bearcat Went Dry" has signed contracts with Macauley Photoplays to perform a similar service for the new pictures. The first of these series has been adapted for the screen by George McClymont from George Allan's novel, "The Gift Supreme." Bernard Durning, who won honors in the role of Bearcat will be starred. His leading woman will be Seena Owen, who lately came into prominence in "The Life Line" in which she was featured by Maurice Tourneur. Others in the cast are Melbourne McDowell who co-starred for many years with Fannie Davenport in "La Tosca," "Fedora" and other Sardou dramas. Included in the list of well-known screen favorites are Jack Curtiss, William V. Mong, Harry Spingler, Dick Morris, Lillian Langdon, Claire McDowell and Anna Dodge.

Well Known Players are in Bert Lytell's Cast

In selecting the players to support Bert Lytell in "The Right of Way," the Screen Classics, Inc. production of Sir Gilbert Parker's celebrated novel, Metro has picked a well-balanced cast.

The cast for the screen production of "The Right of Way," in addition to Bert Lytell, the star, includes Carmen Phillips, herself a star in her own right; Frank Currier, Antrim Short, Gibson Gowland, Henry Harmon, Virginia Caldwell and Larry Steers.

Exchange For Metro

A new building, expected to be ready for occupancy by February 1 of the next year, is to be erected at Franklin and Chippewa Streets, Buffalo, for housing the Buffalo branch of Metro Pictures Corporation, together with the exchanges in that city of Vitagraph and World Film.

Simplex Notes

TEXAS TOWN 100% SIMPLEX

By the installation of two Simplex Motor Driven Projectors at the Jewel Theatre, Ennis, Texas, the entire town is now 100% Simplex, a total of four machines in the past month being installed in various houses in this community. The Jewel Theatre is owned and managed by Mr. John Sayeg, a well-known exhibitor of the "Lone Star State," and the projection now maintained at this comfortable and cozy little theatre can not be excelled in the theatres of the cosmopolitan cities.

In the town of Lufkin, Texas, the Lufkin Theatre also installed two Simplex Type "S" Motor Driven Projectors, replacing two other types of machines, one of which had only been used two months. The Lufkin Theatre is a well-known establishment of which Mr. W. C. Binion is the owner and manager.

The Olympic Theatre, Wichita Falls, Texas, is also one of the most progressive theatres in Texas. This is an eleven hundred seat house owned by Messrs. Dye, Ford & Rodgers. Mr. H. Ford is the manager and his latest action in perfecting the projection at this theatre was the installation of two Type "S" Motor Driven Projectors.

The Rialto Theatre, Electra, Texas, owned by the Grand Theatre Company, of which Mr. Sykes is manager, is a nine hundred seat house and has also recently installed two motor driven Simplex projectors.

The Opera House, Temple, Texas, is about to open under the banner of the Royal Enterprizes with Mr. Willby as House Manager. Two Type "S" Motor Driven Simplex Projectors are here installed, replacing two other types of machines.

The Lone Star Theatre, Ranger, Texas, with a seating capacity of five hundred, has also installed two Type "S" Motor Driven Simplex Projectors. The Lone Star is operated by the Cole Bros., with Mr. H. W. Cole as manager.

Manager McKnight of the Milford Theatre, Milford, Texas, has also purchased a Type "S" Simplex Projector. This is of the motor driven type and the interest shown thus far in the improved projection speaks well for the success of this theatre, which is owned by Messrs. Wilson & McKnight and has the backing of local business men. The Milford has been regarded as a failure up to the present time, but it is expected that with the new interest, equipment and support the old hoodoo of failure has been successfully and permanently banished.

In the town of Athens, Texas, the Dixie Theatre owned and managed by N. C. Dorhandt, installed one Type "S" Simplex Motor Driven Projector. The Dixie is a five hundred and fifty seat house and opened to an exceptionally large audience. The folks of Athens are very proud of this theatre, which is regarded as complete in the matter of decoration and equipment, as are many of the larger houses in Texas. Mr. Dorbandt has been chosen as the projectionist.

All of the foregoing installations have been made through the Dallas, Texas, office of the Lucas Theatre Supply Company, of which Mr. E. J. Callahan is local manager. The large and increasing numers of Simplex sales in and around this territory has been highy gratifying not only to Mr. Lucas, whose main office is located in Atlanta, Ga., but also to the builders of the Simplex Projector.

Joins Exploitation Firm

A recent announcement welcomed in Chicago moving picture circles was the statement of Willis & Eckels, producers of Filmcraft trailers, that Irving Mack, Chicago's well known press agent and exploitation man, had become a partner in the company which will hereafter be known as "Willis and Eckels and Mack." Their products from now on will be Fileraft, Adcraft and Printcraft. The branches of the company are capable of handling the publicity, advertising, artwork, printing, engraving and makeup of any concern desiring productive advertising.

Mix's Fox Contract Extended

New Productions for Cowboy Star Being Planned — Next Picture to be Shot in Wilds of Arizona

TOM MIX, "Daredevil of the Screen" has signed a new contract for five years more with Fox Film Corporation. Word has just reached the home office from Los Angeles that Winfield R. Sheehan, general manager of the Fox organization, who is visiting the West Coast studios, has concluded a new contract with the popular Western star.

The conclusion of the negotiations assures to the public a continuance of the interesting dramas of the West in which Mix has won his way to fame and the hearts of motion picture lovers all over the country.

With the signing of the contract comes word of increased activity in the production of Mix pictures. It was made known that Mix will leave Los Angeles in a few days for Arizona, where a Western town has been built especially for his new releases. A big expansion of Mixville, at Silver Lake near Hollywood, is under way, additional land and several hundred more horses having been bought. Three mountain lions, bears and other animals are being shipped to Mixville. This augurs well for a new supply of Mix thrills.

Mixville will also have its own harness shop, gunsmithy and other important additions in keeping with its enlarged operations.

Several big stories have been bought for the star, among them Max Brand's famous novel, "The Untamed". This is an extraordinarily sensational novel and a tremendous screen production is promised.

Tom Mix has forged ahead rapidly in Fox features. His work in "Rough Riding Romance", released in August, will probably be long remembered; yet his achievements in that feature are said to be outdone in his forthcoming "The Speed Maniac", while still greater things are foreshadowed for "The Daredevil" and "The Feud".

Marjorie Daw in Neilan Cast

Little Star is to Have a Fine Opportunity in his Forthcoming Production "The Eternal Three"

MARSHAL Neilan's initial independent production to be released through the First National Exhibitors Circuit, "The Eternal Three," Marjorie Daw will be given her heaviest dramatic character since she began her youthful career as a motion picture actress. The part which Miss Daw is slated to portray in "The Eternal Three" is that of "Naida," the little Western waif who plays such an important part in the book, "Bob Hampton of Placer," on which the production is based.

"Naida" is the protege of "Old Man Gillis" in the original story by Randall Parrish. In the first part of the story she loses her guardian in a skirmish with the Indians and is rescued, after many anxious situations, by Bob Hampton. Her future is placed in the hands of Hampton, who is a dishonorably discharged army man, but the exceptional qualities of the man, despite his record as gambler and a questionable character, in time win the girl's love. A string of dramatic situations are presented with a climax which discloses the fact that Hampton is the girl's own father. The reputation of Hampton is finally re-established in several tense moments culminating with Custer's Last Fight, in which he meets with a glorious death beside the famous General who had years ago condemned him.



Tom Mix, Fox's cowboy star, who is popular from coast to coast

In practically every scene in which Miss Daw will appear, she will be called upon to express great dramatic feeling and it is felt by many that this part undoubtedly offers her the greatest histrionic opportunity of her career.

Miss Daw is particularly enthusiastic over the fact that she will portray the part of "Naida" on the screen and fully realized that it opens up for her a rare opportunity.

Work on Kay Laurel's Feature Nears End

Kay Laurel, whose last appearance in the silent drama was opposite Wally Reid in "The Valley of the Giants" and whose success in Rex Beach's "The Brand" was one of the big hits of the picture, is now on her third week of work in the first of the series of productions under the direction of Jack O'Brien. Miss Laurel portrays the part of a half-breed Indian girl.

J. M. Shear, of Shear and Company, producing the Laurel features, announces that Miss Laurel's first story is by one of America's best known playwrights and producers for the speaking stage.

Chaplin's "Carmen" Revamped

Victor Kremer to Exploit it in City and on Road as State Rights Picture

VICTOR Kremer, who has recently established headquarters in New York for his State right activities, made an announcement of importance this week regarding "Carmen" starring Charlie Chaplin. This Chaplin feature, which Kremer controls for territorial distribution, is the most important of the series made by the famous laugh-getter during his connection with Essanay. The picture, an extravagant burlesque on the famous opera of the same title, presents Chaplin in the character of a Spanish soldier, marking the only time the comedian has ever forsaken his well-known shoes, cane and short coat. It is said that in order to insure the perfection of "Carmen" as a real Chaplin vehicle, the picture was originally filmed in more than 16,000 feet, of which less than 4,000 feet is actually used. It contains a cast of well-known screen comedians, including Ben Turpin, Edna Purviance and Wesly Ruggles, now a well-known director.

Mr. Kremer has conceived a novel scheme for the exploitation and presentation of "Carmen" in New York, which will be carried out as soon as it is possible to secure a theatre of the proper seating capacity, which is expected within the next two weeks. He will also execute this plan in connection with several road shows of the Chaplin attraction, which he will send on tour throughout the country following the Broadway presentation.

"Carmen" will be offered in New York as a special attraction in conjunction with a company of Spanish dancing girls, a well-known "Jazz Orchestra" and as a special added feature Carmenita, a famous Spanish terpsichoren artiste, who has appeared in opera and as a vaudeville headliner. The entire offering will be known as "Charlie Chaplin and the 'Carmen' Spanish Dance Revue." The company will consist of ten pretty girls, the Jazz Orchestra of twelve pieces and Carmenita. A special song, written in the burlesque vein, is also being prepared and will be rendered by the chorus of girls in connection with the Spanish Revue.

Mr. Kremer states that he has been in receipt of innumerable inquiries for booking for this attraction from some of the largest theatres in the country. He will announce within the next few weeks the details of his plans for sending "Carmen" on tour in those States which have not been disposed of by him to various territorial purchasers. The Broadway offering of the Chaplin feature will mark the first activities of Kremer's recently enlarged organization, which it is believed, will become an important factor in State right circles.

Parson's Executors Appointed

Death of Comedian and Producer Will not effect "Lightning Bryce." Arrow Film Announces Sales

WORD has just been received by W. E. Shallenberger, president of the Arrow Film Corporation, from Joe Brandt, general representative of the National Film Corporation of America, Inc. that despite the sudden death "Smiling Bill" Parsons, who was president of the National Film Corporation of America, Inc. "Lightning Bryce", the new fifteen episode serial being produced for the Arrow Film Corporation will be completed at once.

Joe Brandt will leave at once for Los Angeles and will personally supervise the finishing of this serial. There are but a few more episodes to be completed and these will be finished by the first of November so that the entire fifteen episodes will be ready for release at that time.

Isadore Bernstein and William La Plante have been appointed executors of the estate of William Parsons and assurances have been received in New York from them that the affairs of the National Film Corporation of America, Inc. will be continued as formerly.

Ann Little and Jack Hoxie, the stars of "Lightning Bryce" are both anxious to conclude their work in "Lightning Bryce" for they are anxious to see the completed story. Both have taken a great deal of pride in the making of "Lightning Bryce" and are determined to see that it is finished in a way that will reflect great credit upon themselves as well as upon their late employer, Mr. Parsons.

The Arrow Film Corporation announces that it has sold the entire foreign rights on "Lightning Bryce" with the exception of England and that over one half of the American territory has been sold and it is regrettable that Mr. Parsons did not live to see one of his pet plans fulfilled.

A Sales Correction

The offices of Joseph Friedberg announced a few days ago that they had purchased the world foreign right to five Taylor Holmes feature pictures, namely, "Its A Bear," "Three Black Eyes," "A Regular Fellow," "Upside Down," and "Taxi" This was an error of Mr. Friedberg's publicity department, and the foreign rights for these pictures were purchased by Mr. Friedberg exclusive of Canada, South America, and Australasia.

Trenton to Appear Opposite Viola Dana

Pell Trenton has been engaged to play the leading male role opposite Viola Dana in the Japanese fantasy, "The Willow Tree," her next Screen Classics, Inc. picture, now under production at the Metro studios in Hollywood. This special will be released by Metro.



John Smith, Vitagraph's London manager, and Albert E. Smith, President of Vitagraph

Campaign for "Right to Happiness"

"We want to exploit 'The Right to Happiness' as widely as anything we ever played." That was the opening paragraph of the letter sent to the managers of the Loew New York theatres by N. T. Granlund, special exploitation expert for Marcus Loew.

This may be taken as a tribute to the production itself and the outline of the exploitation plans to be used in the Loew theatres in the Metropolitan district is one of the most extensive ones ever made by an independent exhibitor.

All of the Loew orchestras will be provided with a special overture, the same that was used at the Park Theatre on Columbus Circle at the Premier Eastern showing of "The Right to Happiness."

The Loew circuit began the showing of "The Right to Happiness" on Monday, October 6, the day after the close of a successful run at the Park Theatre.

"Tempest Cody" Series is Attracting Attention

A series of two-reel Western productions, attracting favorable comment among first-run exhibitors, is the "Tempest Cody" series, starring Marie Walcamp. The series, which portray the events in the life of a Western girl, was released on September 1.

Since the date of the release, at least thirty requests from Universal exchanges to rush extra prints have been received at the Universal home office. This is believed to be a record in the booking of short subjects.

The "Tempest Cody" series has been widely advertised; and the name of Marie Walcamp is familiar to movie enthusiasts from coast to coast.

Directing May Allison

Herbert Blache is directing May Allison in "The Walk Offs," the smart-set comedy she is picturizing for Screen Classics, Inc.

Bookings on Big "Flying A" Film Sweep Country

From the reports of "Six Feet Four" bookings that are flooding American's home office in Chicago, it is becoming daily more and more manifest that the advance estimates of the success in store for this first big "Flying A Special" were not overstated. Although just put into circulation, it is already sweeping its way from coast to coast and gaining momentum with every day, according to reports.

The records show that a number of the exchanges have already exceeded their maximum quotas of playing dates, and from several quarters comes the frenzied call for additional prints, with the positive guarantee that they can be kept working solid merely on the strength of applications already in hand.

Among the more important circuits recently put down for a showing of the filmed version of Jackson Gregory's popular novel is the Twin City Amusement Trust Estate, managed by Finkelstein & Ruben.

H. S. Nolan, Treasurer of the W. H. Swanson Amusement Company, has signed his name to a contract which guarantees a first run view of "Six Feet Four" to all the Swanson houses in Pueblo, Greeley and Grand Junction, Colo.

Realart Sign Sets New Mark for Broadway

The Realart Picture Corporation has introduced a novel and effective attraction in the world of scintillating electric signs that fringe the edges of the Great White Way. The big sign just erected by the Realart Pictures is atop of the Hotel Hermitage at Seventh Avenue and Forty-Second Street. The sign was constructed by the O. J. Gude Company. The rental price is estimated at $108,000 for three years.

The design consists of a huge border of brightly colored flowers that extend from cupids at the upper corners of the sign. Winking lights give the effect of flowing hues and strikingly enhance the color values. Inside this border are displayed the names of Realart stars in huge letters that flash intermittently.

The feature of the display is a "swinging girl" who traverses the 96 feet across the sign, 26 times every minute, swinging to and fro with natural lifelike motions.

New Travelventures are Planned by J. L. Lasky

Lovers of the big outdoors and those who take a keen interest in the wild life of the less civilized corners of the world have a genuine treat in store when, as announced by Jesse L. Lasky, the first Paramount-Philbrook Travelventures are released. This will not be for some time because Edward H. Philbrook and his party are just leaving for Alaska to make the first half dozen pictures of this series, each of which will average eight hundred feet in length and will be so produced as to carry the audience on the trip with the intrepid travelventures into the wilderness of the Northland.



Miriam Cooper, as she appears in Fox's faithful production of the immortal "Evangeline"

Vita English Manager Arrives

Much Interesting News Revealed in His Interview by *News* Representative

IT was Vitagraph films which converted members of England's royal family into movie fans. The authority for this statement is John Pearson, manager of Vitagraph's film renting department in Europe, with headquarters at London.

Mr. Pearson arrived in New York on board the Aquatania recently for a conference with Albert E. Smith, President of Vitagraph. It is his first trip to this country.

The visitor will make a tour of the Vitagraph exchanges in this country with John M. Quinn, general manager, and will leave for England October 2nd on board the steamship Mauretania.

In an interview on the condition of the picture industry in England, Mr. Pearson incidentally revealed that King George, Queen Mary, the Princess Mary and the royal sons are all earnest motion picture devotees, and that it was largely due to Vitagraph films that these notables became won over to that form of entertainment.

"The royal family holds private film exhibitions in Buckingham Palace almost regularly twice a week," he said. "Princess Mary and the Prince of Wales also attend one of the big film theatres once or twice a week. This has been going on for several years. Before that royalty, as well as nearly all fashionable people of England looked down upon films."

Mr. Pearson's statements revealed some interesting points: "England, and in fact all Eropean countries, are years behind America in booking facilities, and they are all many years behind in production. However, they are beginning to take up the film industry seriously, and will gradually catch up at least in distribution.

"Production has been hampered in Europe greatly by the tremendous high cost. A film that could be made for $10,000 in America would cost $20,000 on the other side.

"Film exhibitions are capable of drawing a much higher admission fee in England than America. The best film theatre in London, the one patronized by the nobility, charges ten shillings sixpence, which is equivalent to over $2.50 in American money."

Mr. Pearson agreed with Mr. Reader that serial productions are coming into great vogue in England. He declared that comedies also made a great appeal to the British public.

"Larry Semon makes a tremendous hit with the British," said Mr. Pearson. "I think that British appreciation of film humor is just as high as the American. I must say, however, that the slapstick type of comedy wins favor there more readily than the more polite, subtle kind. The Mr. and Mrs. Sidney Drew comedies used to have fair vogue, but not as complete a reception as the more gymnastic subjects such as those starring Charlie Chaplin and Larry Semon."

Capital's Sales Head in New York

F. L. Smith, sales manager of the Capital Film Co., left Chicago last week for New York where the sales department of this concern will be located in the future. Mr. Smith will have established the main sales headquarters by the end of this week. The rapidly increasing expert business of the company will also be handled from this office. The executive offices of the company will remain in Chicago, H. E. Belford, assistant sales manager, will be the sales representative at the Chicago office and will handle the surrounding territory.

World Lists A Gypsy Picture

"Romany" was Taken Abroad With Some Characters Members of Real Gypsy Band in Scotland

SOME months ago World Pictures announced that negotiations were pending whereby it would have the distribution in this country of a number of productions supervised by American directors of stories that required, in order to truthfully picturize the scenes, they be made in foreign lands. For many years a prejudice has existed in this country against so called foreign pictures. The reason as explained by World is obvious. The methods employed by European directors were such that they did not appeal to American audiences. The technical and artistic treatment was so different to our ideas of a good picture that these so called foreign productions did not appeal to our exhibitor and his patrons. The sending of American troops abroad and the termination of the World War lifted the geographical boundaries of our interest. We have become a nation of international importance and our views are international in scope, hence the old boundary lines no longer survive. There is every reason in a high class and expensive production with its scenes laid outside our own country that they be taken in the locale demanded by the story.

For the last three months a number of big producing companies have announced the sending abroad of their directors and actors to make pictures on the scenes called for by the stories. These are all projects still in process of consummation. World Pictures, anticipating by many months this new order of things, had the foresight to arrange for the completion of interesting productions that would not have the hackneyed and worn-out scenic environment that has become uninteresting through repetition to the millions of patrons of moving picture theatres.

The first of these productions to be distributed by World Pictures is "Romany" a five reel picture. It is the first made in which real gypsy camps and gypsy life were utilized to the highest advantage in the picturization of the story. The reason that "Romany" was made abroad was because we have not in this country the gypsy life so familiar to those who have resided abroad. F. Martin Thornton, the director, spent three months with his actors, living and traveling with a band of gypsies in Scotland. He thus was able to give to the screen a perfect picture of the most interesting race of nomads known to civilization. He has combined the unique custom of these people with modern life, together with the beautiful scenery of the Highlands of Scotland, a land that is filled with historical romance familiar to millions of readers of the works of Scott, Barrie and other illustrious authors.

"Romany" will be released by World Pictures as a special within the next two weeks.

Demand For Hallmark Series

Famous Directors Group Bookings Satisfactory — "A Dangerous Affair" to be First Release

REPORTS coming to the home office of Hallmark Pictures Corporation from the exchange managers indicate that Charles Miller's first production releasing by Hallmark on the Famous Directors' series, of which there will be twenty-six within the year, is meriting the confidence placed in these pictures by Frank G. Hall, president of Hallmark.

The first Miller production to come under the Famous Directors' series was "A Dangerous Affair," starring Florence Billings and Herbert Rawlinson with Stuart Holmes, Warren Cooke, Vinton Friedly, Regina Quinn and Ernest Torrence in an all-star supporting cast. So great has been the demand for this feature that exchange managers are asking for additional prints on same, stating in their reports that the picture is booking, in some instances, in three and four houses in the same cities. The second Miller production under the Famous Directors' series is "Love, Honor and (?)," starring Florence Billings. This will be released October 15th. The one to follow "Love, Honor and (?)" is a J. Searle Dawley production, "The Phantom Honeymoon," starring Marguerite Marsh. In between these releases come the Sixth, Seventh, Eighth and Ninth episodes of the Hallmark serial, "The Trail of the Octopus," starring Ben Wilson, and a two-reel special Western drama "Through The Roosevelt Country With Roosevelt's Friends," produced under the auspices of the Roosevelt Memorial Association under the direction of Hermann Hagdorn.

Eckels Appointed General Manager of Capital

S. L. Barnhard, President of the Capital Film Co., upon his return from California a few days ago, announced that C. E. (Eddy) Eckels had been appointed General Manager of the Capital Film Co., the appointment taking effect the day of the announcement.

"There are few men in the moving picture business," said Mr. Barnhart a few days ago, "that know the game as thoroughly as Mr. Eckels. He is a man who has had practical experience in nearly every branch of the business and is one of the best liked and well known men in the industry. The Capital Film Co. is fortunate in having a man like Mr. Eckels, such a capable man, as the acting director of the company's progress. He is largely responsible for the organization's rapid growth, for he is tireless in his efforts for the company's betterment."



Virginia Pearson as she appears in "Impossible Catherine," a Pathe picture

Paramount Issues Initial Screen Educator Issue

TO stimulate co-operation between the public and exhibitors showing the better class of pictures, and to extend the use of motion pictures as an educational force, the publicity department of the Famous Players-Lasky Corporation has begun the publication of The Paramount Screen Educator, a monthly magazine, which will be distributed to clergymen, educators, women's clubs' leaders and others who may be interested in the wider use of films. The first copy of the magazine is out this week.

The first number, which is of sixteen pages, is amply illustrated with scenes from photoplays and educational subjects that are ready for non-theatrical distribution. There are articles on "Teaching Through the Eye," by Carl H. Carson, an educational authority who is on the staff of the non-theatrical distribution department; "Co-operation — and Better Pictures," a plea for community leaders to get behind exhibitors who show clean, uplifting motion pictures; "Club Women and the Films," by Rose Tapley, which shows clubwomen how they can make further use of motion pictures; "The Moving Pulpit," an article on the church and its use of the motion picture; "Non-Theatrical Film Distribution," "Entertainment That Instructs," and others.

It is planned to increase the circulation of The Paramount Screen Educator monthly until it reaches 100,000 copies.

All Territory Sold on "Yankee Doodle"

Sol Lesser announces that the state-rights to "Yankee Doodle In Berlin" and the Mack Sennett Bathing Beauties has been sold for the entire country.

Mr. Lesser wishes to emphasize the stability and standing of each of the state-right buyers, and from reports received on the success of the attraction, the confidence he had in this extraordinary feature is verified.

Victor Kremer Opens Headquarters Here

Victor Kremer, one of the prominent distributors of the state right field, who up to the present has made his headquarters in Chicago, has decided to considerably broaden the scope of his interests in the state right field. To this end Mr. Kremer announced this week that he would establish permanent offices in New York City, having secured a large amount of floor space at 130 West 46th Street, where he will install complete exchange facilities, an experienced sales force and a publicity, advertising and exploitation department. The last-named department will be at the disposal of all state-right buyers who handle the various attractions of the Kremer offices, and will supply consistent and intelligent help in the matter of exploitation to buyer and exhibitor alike. Bert Ennis, well known for his handling of the Petrova series, "The Warrior," and more latterly the S-L picture, "Virtuous Men," has been engaged to supervise the work of the publicity department for Mr. Kremer. While waiting to occupy his new quarters in the Leavitt Building, which will not be available for some time, Kremer will make his offices at 105 West 40th Street.

Cuckoo Comics Set For Release; Big Demand

Set for release October 19th, the first issue of the series of monthly two-reel Cuckoo Comedies, featuring Bobby Burns, will be "Starting Out In Life," United Picture Theatres of America announces. The volume of inquiries and requests for bookings of the Cuckoo Comedies recently reported received by Mark M. Dintenfass has been largely increased following the announcement of the acquisition of the featurettes by United Picture Theatres, Inc., according to a statement from United's contract department this week.

Commenting on the gratifying activity on the part of exhibitors anxious to give the Cuckoo Comedies early presentation, Lee A. Ochs, vice-president of United, said in part: "There is no question that, given quality of product there exists a lively demand for short subjects everywhere among exhibitors, who reflect in turn the taste of their clientele and patrons."

Archainbaud to Produce For Capellani

George Archainbaud, whose ability to produce pictures of box office value has been proved beyond question, has just signed a long-term contract with the Albert Capellani Productions, which releases its popular features through Pathe.

Mr. Archainbaud, a stepson of Emile Chautard, the noted French director, under whom he received his early training, will produce a series of comedy-dramas for the Capellani organization, starring June Caprice. His first offering will be "Little Mother Hubbard" adapted from "Liza Ann," Oliver D. Bailey's stage success.

Excellent Cast for Rolfe Feature

Production on "Red Virgin" Begun at Fischer Studio — Stories by Two Famous Authors

IN addition to Sally Crute, Marc McDermott, E. J. Ratcliffe and John L. Shine, whose names were announced last week, the cast of "The Red Virgin," the picturization of Charles A. Logue's original story, which B. A. Rolfe will present through A. H. Fischer Features, Inc., will include Diana Allen, Eugene Strong, Gordon H. Standing and James S. Ryan.

A comparative newcomer to the screen, Miss Allen is one of the most attractive of the latest entrants for film honors. In "The Red Virgin" she is enacting the leading feminine role.

Eugene Strong, who is playing the juvenile lead, has seen service in most of the branches of the higher form of drama, his career covering six years in stock, two years in vaudeville, one season on the legitimate stage and a year and a half in pictures.

Gordon H. Standing's engagement for "The Red Virgin," marks that actor's second appearance on the screen since his return after twenty-one months' service in the army.

James S. Ryan, the fourth addition to the cast, is returning to the screen after a three years' absence, his last appearance having been made in the Metro serial, "The Great Secret," with Bushman and Bayne.

Production of "The Red Virgin" has just been started at the Fischer studio in New Rochelle. The picture is to be the first of a series from original stories by Charles A. Logue, whose works will be alternated in the Rolfe producing schedule with the Robert W. Chambers series of stories.

Goldwyn Plans New Laboratory

Plant to be Located in East, Opening Simultaneously with Eastern Studio — Experimental Work Planned

THE Goldwyn Pictures Corporation announces that it has plans under way for the creation of an experimental laboratory in the form and technic of the motion picture. The laboratory will be situated in New York and will begin operation as soon as the Eastern studios, which are being planned, are completed.

The Goldwyn Company believes that the present form which the motion picture has reached does by no means use up all the possibilities of motion photography, and the experimental laboratory will aim directly to discover all the capacities and limitations of this kind of art. Samuel Goldwyn, who has been harboring this idea for some time, believes that the field of the motion picture can derive great benefit from experiment, just as the commercial theatre has been benefited by the experiments made in the art theatre.

While the results obtained in the laboratory will be, of course, reflected in the picture plays which the Goldwyn Company produces, no limitation will be set upon the work of the men and women associated in this new venture.

The Goldwyn Company among motion picture producers has been noted for the fact that it has allied with it on many occasions men who have devoted their efforts to the technical side of the theatre. Eugene Walter has recently gone to the Goldwyn studios at Culver City with no definite object except to view the work that is being done there and form his own conception of ways of bettering the modern photoplay drama.

Definite plans for the experimental laboratory have been entirely worked out. Announcement of the personnel is expected to be made shortly.



Florence Reed, starred in "Her Game," a United Theatres of America feature

Special Universal Attraction Announced

Universal announces the completion of one of its most interesting special attractions for the Fall season. It is "The Trembling Hour," a mystery story of modern atmosphere.

Two stars are featured in this production and both achieve a personal triumph in the excellent manner in which they portray their roles.

The Fourth Degree, a step beyond the notorious Third Degree of the police, is demonstrated in "The Trembling Hour," the Universal photodrama starring Kenneth Harlan.

A cast of well-known leading players are included in the list of supporting players. They are Henry Barrows, seen in a dual role, Willis Marks, Edna Shipman, Gertrude Astor, Anna May Walthall and Carl Stockdale.

Mayer to Have Perfect Studio

Erection on Estate of Selig Will Soon Commence on Big Site in Los Angeles

UNDER special arrangements with Colonel William N. Selig, Louis B. Mayer is constructing an ultra-modern motion picture studio on the thirty-five acre Selig estate at Los Angeles. By this arrangement Mayer's new home for his First National releases secure the benefit of Colonel Selig's long years of construction experience, which date back to pioneer days of the movie game.

With the advent of Louis B. Mayer's forces the vast Selig estate has taken on a bustle of industrial activity. Valuable studio buildings, where many famous scenes have been filmed in the past, are coming down as fast as a huge crew can wreck them.

"What we are going to have," says William S. Sistrom, former general manager of Universal City and now producing manager of the Mayer interests, "is the most complete studio the motion picture world has ever seen. We will have a studio which will enable Mr. Mayer to adhere to the production of such Anita Stewart pictures as 'Virtuous Wives,' 'Kingdom of Dreams,' and 'In Old Kentucky.'

"We are making a departure from the old cramped plants, unworthy of the name of the studio. The Anita Stewart and Mildred Harris Chaplin productions will be filmed in a studio that would ordinarily house fifteen or twenty companies. No equipment that the best brains of the movie world can conceive will be overlooked."

Stages and administration buildings will cover 200,000 feet of floor space and instead of just dressing rooms Anita Stewart and Mildred Harris Chaplin, the First National stars, will have complete bungalows for dressing purposes. Two covered stages 206 by 80 feet and 185 by 80 feet are under construction. The open stage will measure 200 by 110 feet. Two large swimming pools will also be a part of the equipment.

The entire group of administration building will be of Colonial architecture. These structures will house the executive, publicity, auditing, art, still picture and electrical departments.

After a conference in the East with Louis B. Mayer, Bennie Zeidman has returned to Los Angeles with the information that production will not be delayed because of studio construction work at Selig Zoo. While the $200,000 buildings are going up, temporary leases are being secured on other studios where Anita Stewart and Mildred Harris Chaplin Productions will be filmed.

Goldwyn Plan to Aid Education

Compiles Records to Aid Exhibitors in Advertising Motion Pictures

WITH the opening of the new season in schools, colleges and other educational institutions, also with the outlining of programs for lecture courses and entertainments that supply instruction as well as amusement, there has come a surprising increase in the demand on the exhibitor for pictures that are calculated either to supplement the programs as heretofore followed, or to replace them entirely, according to the letters received at the home office of Goldwyn Pictures Corporation with specific reference to the Goldwyn-Bray Pictographs.

Since Goldwyn added the Bray Pictographs to its list of leases, between two and three hundred letters have been received from educational institutions of all types, covering every part of the country, requesting specific information about the distribution of the Pictographs and how soon they would be shown in the motion picture theatres.

This unsolicited endorsement of the growing regard for motion pictures of the nature being produced by the Bray Studios, is taken as a certain indication that the short subject of a truly worth while character is coming into its own, and the Goldwyn organization through its exchange forces, salesmen and press and service representatives making every effort to turn to the box offices of theatres this great new audience that is steadily developing.

A record is kept of every inquiry received concerning films of an instructive nature. Duplicates of these records are forwarded to the exchange in the proper territory with instructions to keep them on file that they may be of value when an exhibitor in the district presents a Pictograph containing a subject likely to be of special interest to a particular element in the community. With this selected list of prospective patrons to guide him, the exhibitor, at a small expense, may make a direct advertising appeal which is certain to produce results.

The records being compiled by Goldwyn, make it possible to go direct to the element in the community that cares little for feature photoplays, but will pay the price of admission to see an intelligent pictorial treatment of some scientific, travel, or educational subject in which it happens to be especially interested. Each release is designed to cover in an unusual way some subject never before treated in motion pictures; then for a comedy windup there is one of Bray's unique animated cartoons.

Albert Bassett Joins Art Film Studios

Albert A. Bassett, son of the late Russell Bassett who was with Famous Players, has joined the Art film studios of Cleveland, in the capacity of director.

New Concern to Offer Dramatic Subjects

With a capital stock of $100,000 fully subscribed, the Oakley Super-Quality Productions, Inc., will being shortly on its initial dramatic production in the Norbig Studios, at Edendale, California. James W. Early, one of the pioneers in motion pictures, who was with Pathe and Edison in the early nineties, is vice-president and managing director of the new firm. Mr. Early will personally supervise all production. Billy Oakley is president, while Walter K. Perkins, widely known as a former Ince-Triangle character star, is secretary.

According to Mr. Early, the first story to be filmed will be a six-reel drama, "The Valley of the Shadow," by Frederick Bennett. The new concern will also produce two-reel satires. All of its products will be marketed on the state-rights basis said Mr. Early.

Yvonne Gardell, who recently concluded an important engagement with the Paramount-Artcraft, has the stellar role in "The Valley of the Shadow." Miss Gardell will be supported by Frank Wilson, Florence Gray and Frank Perkins.

Play Only Incidental to Equity Star

Clara Kimball Young, following the release next month, of "Eyes of Youth," is to become the first motion picture star, in the sense that the public has come to recognize stars, in that, following her next picture, Miss Young will be exploited, advertised and offered to the public by means of her name only. The name of the play or story in which she is appearing will be mentioned merely for purposes of identification.

On all advertising and the various means of display used at theatres Miss Young's name will appear, while the name of the vehicle will be given in very small type so that folks can avoid repetition.

This is being done by the Equity Pictures Corporation because the rentals secured on the "Eyes of Youth" have proven the value of Miss Young's name.

Realart Sales Staff is Increased

As a result of the increasing activity in the motion picture market, the sales staff of the New York branch of Realart Pictures Corporation has been augmented. As a result, Lester W. Adler, manager of the branch, announces the territory covered by the exchange has necessarily been reapportioned.

J. B. Zimmerman recently of Metro's New York sales organization, is the latest addition to Mr. Adler's staff. He will cover the southern section of Brooklyn. The territory in which Mr. Zimmerman is now operating was formerly handled by Aaron Sacks, who also visited exhibitors on Long Island. As now arranged, Mr. Sacks will cover, in addition to all Long Island, New York State as far north as Albany and Troy.

Confirmation of Deal for Chambers' Stories

The following statement emanates from Isaac Wolper's offices:

"Since Isaac Wolper announced that he had secured the motion picture rights to Robert W. Chambers' literary work various motion picture persons and concerns have indirectly indicated that they too have contracted for all of the great novelist's books. Mr. Chambers wishing to lay the matter at rest made the following statement:

"'Because I am in thorough accord with Mr. Isaac Wolper's production policy, we have signed an agreement securing to him the exclusive Motion Picture Rights to all of my books and short stories which have heretofore not been done in Pictures. His idea of sparing neither time nor money and of eliminating the "Star" Motion Picture coincides entirely with my views, for I feel that the building up of a leading character in a story, and the necessary cutting down of other characters to gratify the "Star" results on the screen in a distorted and garbled version of a story which, in its published form, has, perhaps, met with the approval of the public.

"'Mr. Wolper and I realize that the first important step in the production of Super Features is the selection of the Director.

"'The stories available under this contract number forty-four and include my most recent novel—"The Slayer of Souls"—which is now running serially in Hearst's Magazine, and, all of my future writings. Before Mr. Wolper and I took up negotiations, a few of my stories had been disposed of here and there; but, practically all of my works, best adapted for big pictures are now in his hands for production.'"

Sol Lesser Purchases Spectacular Film

Sol Lesser announces the purchase of the domestic and Canadian rights for "The Sky-Eye," the thrilling aero special produced by William Steiner. Mr. Lesser closed negotiations for this picture before his departure for the Coast last week, and is planning to release it immediately with extensive exploitation as a special attraction.

Mr. Lesser plans to sell state-rights on this picture for every territory except that which he and his associates control personally. Greater New York territory is to be booked from the Sol Lesser Exchange at present located in the Longacre Building.

"The Sky-Eye" is a romantic drama of the Texas oil fields and its folk, linked together with the adventure of aircraft. The aerial views are said to be the most spectacular ever photographed. The cast includes Harry C. Meyers, June Keith, Thelma Kenly, Russell C. Hunt, who plays the part of "Sky-Eye," he of the "eagle aero eye," Lieut. C. C. Nutt, and Lieut. Harold G. Peterson, who was captured and held for ransom by Mexican bandits recently.

Central American Film Mart

Universal Man Tells of Conditions in That Country—Serials are Looked upon with Favor

AFTER a six month's stay in Panama as manager of Universal's foreign exchange there, Monroe Isen, exchange-manager returned to New York this week to get more films. That in a nutshell is the cause of his return. And from that the conclusion is evident that Isen is putting over Universal products in Central America.

Isen was formerly a salesman in the New York exchange and since having taken charge of the Colon office he has increased the volume of Central America business for Universal more than one-hundred percent.

According to Mr. Isen when he first took charge there American films were not overly popular. Mr. Isen obtained a number of Universal's best attractions, including serials and features and now the demand for Universal products is unlimited. In fact Mr. Isen has contracted with five separate exhibitors on the Isthmus for the exclusive showing of Universal pictures. The Colon office has for its territory all of Central America and the northern republics in South America. Within the last six months a total of nine new agencies have been established in South America and Central America. In South America the agencies are located in Colombia, Venezeula, Ecuador, and Trinidad. The Central American agencies are in the following Costa Rico towns: San Jose, Nicaragua, Guatemala, and Salvador. One of the new agencies is in Jamaica.

Serials, according to Mr. Isen, are the most fascinating subjects for the populace of South and Central America. Eddie Polo, Universal serial star is the most popular screen star in that vicinity, Mr. Isen said. Serials are shown in an unusual manner there, three episodes being shown in one evening and the serial is finished within a week. Many times the serials are repeated in a similar manner the week following Mr. Isen said. The same treatment is also given to five and six reel features quite often.

So great has become the demand for Universal pictures in this territory that Mr. Isen decided to make a trip to the Universal home-office and arrange for the shipping of many of the newer productions and more of the ones he now has. He will take back with him the latter part of the week two prints on "The Heart of Humanity" which is to be given an indefinite run at the El Dorado theatre, Panama City beginning the first week in November.

Prices in the Central American theatres range from ten to fifty cents for program attractions and when eight and ten reel features are shown the prices range up to seventy-five cents. According to Mr. Isen the production "The Heart of Humanity" will be shown at a record price of more than one dollar.

Raver Is to Revive "Cabiria"

First Time Shown in Three Years; Wide Exploitation Decided Upon as Aid to the Production

IN 1913, Harry Raver introduced to America Gabriele d'Annunzio's famous story in picture form; "Cabiria," where it was first given a private invitation-showing in the Grand Ball Room of the Hotel Astor and then regularly introduced to the public at the Knickerbocker Theatre on Broadway where it played to capacity audiences for more than six months. Mr. Raver established a standard scale of admissions at fifty cents to $2, in spite of his friends and advisors who claimed the public would not pay more than his minimum, fifty cents, to see any picture. Companies were immediately organized and long runs were recorded in all the principal cities of America.

Ten of these companies each carried an orchestra of thirty-four men, three operators, a manager, a singing chorus of twenty, a chorus master, musical director and advance agent. The weekly pay-roll of these ten companies aggregated 22,210. Smaller companies toured the intermediate cities and during the second year Cabiria was shown in better class Picture theatres of large capacity and was withdrawn from circulation a few months later and all prints destroyed. Three years have elapsed and the famous Italian poet and warrior's masterpiece is now being revised and abbreviated for an elaborate revival.

Originally, Cabiria was presented in 12,000 feet, and was too long for the majority of picture theatres. The revised edition will be issued in seven reels of slightly less than 1,000 feet each.

His claim that Cabiria, presented as it was with the assistance of Mark Leuscher, now manager of the New York Hippodrome, J. J. McCarthy, who later became manager for D. W. Griffith, Fred McClellan, former manager of Luna Park, and other experienced showmen who made up Raver's managerial staff, aided to sound the death-knell of the "Nickelodeon" and made possible the Bigger and Better picture of to-day.

Pioneers Go Strongly on Loew Circuit

The two latest Pioneer releases, "The Long Arm of Mannister," with Henry B. Walthall, and "The Girl from Nowhere," with Cleo Maidson, have been booked on the Marcus Loew Circuit in the New York territory.

Reports from the various house managers indicate that "The Girl From Nowhere" is going over big.

"Checkers" National Winner

Fox Melodrama Going Big in All Sections — Many Chicago Theatres are Playing the Picture

FOURTEEN days of continuous success at the Red Theatre, Seattle, Washington, found the motion picture public of that city anxious for more of the William Fox special, and it is likely that Manager John Hanvick will book a return engagement on this record-breaking production. The Wenatchee Theatre, under the management of W. W. Kastner, reports three days of filled houses for this feature in Wenatchee, Washington. Similar success was scored in Comas, Washington, where a three day run found the people congratulating Manager T. S. Woolson on the great success of "Checkers."

The Strand Theatre in Tampa, Florida, under the management of C. D. Cooley reports record breaking business with "Checkers." It ran there for one week. J. M. Root reports that the week's run of this splendid feature was the most successful his house, the Strand in Pasadena, California, ever had. The Daisy, Memphis, Tennessee, had four days of standing room only with this attraction.

Black & Anderson, owners of the Royal Theatre in Enid, Oklahoma, packed them in for four days with "Checkers." No less successful was A. H. Magee, of Arlington, N. J., whose Playhouse is one of the most popular theatres in the suburbs of New York.

Manager Cooper of the Twentieth Century Theatres in Chicago ran "Checkers" to filled houses for a week after the production had had a successful run at other Chicago theatres. Four days of unprecedented attendance at the Hippodrome in Allentown, Pennsylvania, led Manager Bennethum of that theatre to pronounce "Checkers" the superlative attraction of the year. Harry Clark of the Best Theatre, Topeka, Kansas, reported three days of unusually crowded houses. J. Johnson, manager of the Casino in Yuma, Arizona, had the most successful four days in the history of his theatre when "Checkers" was shown there.

Alice Brady On A Stage Tour

"Forever After" Stage Success is Being Shown to Eastern Cities — Tour Will Close in Chicago

ALICE Brady, Realart Pictures' star, who is now on tour playing the principal role in "Forever After." New York's stage success of last season, opened her 1919-20 theatrical season last week at the Lyceum Theatre, Paterson, N. J., Trenton and Atlantic City, N. J., also saw "Forever After" during the past week.

A number of Paterson exhibitors saw the performance of "Forever After" and participated in the demonstration given Miss Brady. Moe Kerman, Realart representative for the district, witnessing the Alice Brady reception said: "Who says that the screen does not help pack the dramatic theatre? They have another guess coming."

Realart is linking up Miss Brady's Road tour with her motion picture work and capitalizing local appearances for the benefit of exhibitors in the cities the star visits. Her itinerary includes Newark, New York City, Brooklyn, nine weeks in Boston, six weeks in Philadelphia, and one week each in Baltimore, Pittsburgh, Cleveland and Detroit. She will end the season in Chicago.

Motion pictures will be made, according to present plans, in Boston, Philadelphia and Chicago. For this purpose, besides her road company, Miss Brady will be accompanied by her motion picture director and company and a staff of assistant directors, camera men and electricians. Realart announces that there will be special publicity work carried on in all of the cities where pictures, or parts of pictures, are filmed.



Wally Reid, now appearing in Paramount-Artcraft's production of "The Lottery Man"

Location Hunting Has Become a Fine Art

The finding of suitable locations for the making of motion pictures has been raised to a fine art at Universal City. No matter what demand may be made upon the location bureau of the production office, the place desired is catalogued.

Every location on the west coast, in Arizona, Mexico and the Rocky Mountain states is known to the Universal representative at that point. By return wire comes a statement as to the climatic conditions, whether or not any changes have been made in the location, whether or not it is accessible, and full information regarding transportation and the cost of using such a location.

Cody's Name in Lights a Drawing Card

Evidences of the spreading popularity of Lew Cody, which vogue is being capitalized by Louis J. Gasnier in his production of features with that player cast as a male vampire, were seen recently in Los Angeles where pictures in which the star was not originally intended for the leading role, were billed at local houses with Lew Cody's name conspicuous. Among these was Herman Bosley, part owner and manager of the Alhambra Theatre, Los Angeles, who was one of the first to recognize the opportunity offered by Cody's campaign of exploitation. When Manager Bosley advertised "Men, Women and Money," in which Ethel Clayton was starred, he and his publicity director, Roy Miller, proved their good showmanship when they coupled Cody's name with Miss Clayton's. As a direct result, it is said, the Alhambra drew larger crowds than it had in months.

Aviatrix to Deliver Pictures For Fox

Fox News announces a novel "scoop." Herbert E. Hancock, director in charge, has signed Louise Lowell, the only "cameramaid" in the world for Fox News. He has given this bright young aviatrix a roving assignment, and she will use a Spad formerly the property of Rolland Garros, French ace, to cover her stories in the quickest possible time and to deliver her pictures to the laboratory long in advance of the time an average cameraman would require.

Louise Lowell was a warm friend of Rolland Garros, the noted French ace, and now is driving a Spad that he used. This machine is capable of making 130 miles an hour, and it is the one which Miss Lowell will use to get the scenes of her Fox News assignments.

Miss Lowell is seeking new fields to conquer. She has promised Director Hancock that, being in a class by herself, she will beat all cameramen in the taking of pictures and in their delivery to the nearest laboratory.

Hodkinson Has Special Insert on "Bandbox"

The Hodkinson art department has completed an elaborate, specially designed insert on "The Bandbox," the Deitrich-Beck, Inc., production of Louis Joseph Vance's gripping mystery story starring Doris Kenyon. The inserts, equalling in appearance and forcefulness those recently sent to all American first-run theatres on "Desert Gold," is part of a publisher advertising campaign instituted by the Hodkinson organization and the producers of "The Bandbox."

The inserts, along with press sheets just completed on the Doris Kenyon picture, have gone forward to the thirty-one Hodkinson branches to be distributed among the nation's biggest exhibitors at trade showings of "The Bandbox" to be given shortly by all Hodkinson managers.

Extra Editions of Pioneer Press Books

As an evidence of the fact that the exhibitor really needs press books which are complete both in subject matter and suggestions, the Pioneer announces that it has been forced to issue as many as three additional editions of the press books on some of its releases.

While the initial editions run up into thousands in several cases, the entire run had been disposed of within a few days after leaving the press.

The twenty-four page publication on "The Boomerang" is now in its fourth edition, while "The Sins of the Children," "The Long Arm of Mannister," "The Girl from Nowhere" and "Virtuous Sinners" have all gone through two editions and orders have been given for still another edition.

"Lost Battalion" Wins Public Favor

"History is going to repeat itself," states W. H. Productions Co. "Just a year ago last week, on September 26th, began the greatest battle that American forces have ever engaged in, the war-deciding battle of the Meuse-Argonne.

"And now the veterans are living over again the thrilling scenes of last fall. They have lived them over again in the motion picture production, 'The Lost Battalion,' so that posterity may ever have a living, human record of one of the greatest episodes in the greatest war of the ages.

"The success with which this production is meeting is best evidenced by the rapidity with which the exchangemen are bidding on the picture. In those territories where the picture has been shown it has been acclaimed so enthusiastically that there is no room for doubt as to its box office possibilities."

Advantage is Taken of Star's Stage Tour

Co-incident with Constance Binney's starting this week for a tour in her stage success, "39 East," comes the announcement from Realart Pictures Corporation of plans it has under way for exploiting Miss Binney as a screen star. The exploitation plan is to be linked up with the local appearances of the actress in her stage production. Co-operative activities will include newspapers and magazines.

Publicity material will precede and follow the star on her entire trip.

Helen Holmes Proving Her Drawing Power

Bookings on the Helen Holmes serial, "The Fatal Fortune," are continuing to come in heavy, according to the report by the Elk Photoplays, Inc., who are handling this serial in Greater New York and Northern New Jersey.

Hall To Make Second Serial

So Pleased Over Episodes that he Plans Another Production. "Behind the Mask" Released This Week

FIVE episodes of Hallmark Pictures Corporation's serial, "The Tail of the Octopus," starring Ben Wilson, have been released—"The Devil's Trademark," "The Purple Dagger," "Face To Face," "The Hand of Wang," and "The Eye of Satan." The sixth episode, "Behind The Mask" will reach the Hallmark exchanges this week.

Frank G. Hall, president of Hallmark Pictures Corporation, whose first venture in serial production is represented in the release of "The Trial of the Octopus," states that according to reports from Hallmark exchange managers in the principal exchange centres of the country, the Ben Wilson serial is hitting the high-water mark of successful booking. With few exceptions the exhibitors throughout the country who have booked this serial have, voluntarily, written to the home office of Hallmark praising drawing power of the serial and demanding more of the same actionable brand of serial drama.

The success of his first venture in serial production has proved so marked that Mr. Hall has closed negotiations for another serial to follow "The Trial of the Octopus" which is said to equal in every respect those qualities of the Wilson serial that have proved business getters for his clientele. The second Hallmark serial, the title of which will be announced next week, will follow the last release date of the Wilson serial.

"Her Game" Soon to be Issued

Story is by John K. Holbrook With Frank H. Crane Directing—Florence Reed to Appear in United Features

OCTOBER nineteenth is announced as the release date of "Her Game," the latest feature picture in which Florence Reed is to star for United Pictures Theatres, Inc. The story by John K. Holbrook is picturized in five reels, directed by Frank H. Crane and produced by Tribune Productions, Inc. Conway Tearle has the leading male role in a supporting cast which includes prominently Jed Prouty, Florence Billings and Mathilde Brundage. The scenes are laid first in the South and later in New York City and its environs.

Still another Florence Reed feature offering will soon be completed and will follow the present release, for "The Eternal Mother," which is extolled as a pronouncedly progressive step in magnitude and massiveness of production, is finished so far as the filming of both the exterior and interior scenes is concerned and is now in the hands of the laboratory experts.

On the early completion of the Bimberg studios, New York, the reconstruction of which is announced to be finished this month, Miss Reed will commence the fifth of her United series, it is stated. Meanwhile this emotional star is adding to her fame, and incidentally to her value to the exhibitor as a drawing name at the box office by the success she is reputed to be scoring in her legitimate stage production, which she is resuming for the brief interval between pictures.



A current Universal release is "Common Property." Robert Anderson is starred

Large Production for Franklyn Farnum

Jack Weinberg, President of the Canyon Pictures Corporation, has just returned from Los Angeles, where he has been in consulation with Wm. N. Selig, who will supervise the producing of a mammoth production, featuring Franklyn Farnum.

The Canyon Pictures Corporation have instructed Col. Selig to spare no expense in the making of a serial as it is their intention to create a masterpiece serial of exceptional merit. Special sets are already being built and new devices are being installed at Selig's Studios to be used for the serial.

First of Sid Smith Series Ready

The first of a series of 20 one-reel comedies featuring Sid Smith, the soldier comedian, which Alkire is filming for distribution through Bulls-Eye, has been completed. The selling title has not yet been announced. The Smith comedies will be "polite" and will not contain a single slap-stick feature, according to Milton L. Cohen, president of Bulls-Eye. The Smith productions will be marketed as the "Holly Comedies." Robert P. Kerr, formerly with Keystone, Hank Mann and the L-Ko concerns is directing.

Madge Kennedy to Show in Two New Specials

Madge Kennedy, the Goldwyn star, who has been resting for the past three months at her country home near New York, returned to Goldwyn's Culver City Studios this week to appear in adaptations of two Saturday Evening Post stories, which she had a hand in selecting.

The Jerome K. Jerome story, "Strictly Confidential," contains an abundance of character comedy and reveals the Goldwyn comedienne at her best, whether she is interpreting the drab little English girl, whose spirit is squelched by kill-joy relatives, or the joyous young woman who has asserted her right to happiness.

Both of the Saturday Evening Post stories, it is understood, contain unusually congenial roles for Miss Kennedy, who will start work as soon as a continuity for the first production has been prepared and a cast selected.

Loew Houses Exploit "Birth of a Race"

"The Birth of a Race" has been bringing great results on the Loew circuit in Greater New York the past week. Mr. Hirsh, president of the Aywon Film Corporation, says that in many instances this multiple reel feature has broken box office records and wherever it has been shown it has done really remarkable business.

For "The Birth of a Race," which is being heavily booked by Aywon, the Loew people put out some special advertising and handled it like the very unusual feature that it has been credited with being. It is seldom that the Loew people give a film special advertising, but in this case they felt the picture deserved it and the big business resulting upheld their judgment.

"Evangeline" a Big Hit in Union Hill, N. J.

Running simultaneously in three theatres in the town of Union Hill, N. J., the William Fox production of Henry Wadsworth Longfellow's immortal poem, "Evangeline," scored the cinema sensation of the year. The picture was shown for three days at the Fulton, Franklin and Rialto theatres, and immediately following its closing at those theatres was shown at the Wilton and the Jewel in the same town. People came from all over the county of Hudson to see this production. It set a new record for the theatres, and was unanimously praised by the newspapers.

Realart Closes a Large Booking Contract

One of the biggest contracts for Realart Pictures received at the home office this week covers the chain of fifteen houses in Chicago owned and operated by Ascher Brothers, who are among the best known exhibitors in the Middle West. The agreement was closed by Nathan and Max Ascher through Harry W. Willard, Realart's Chicago manager.

"Checkers" in Song Follows Big Film

Not less successful than the William Fox production of "Checkers" is the "Checkers" song written by Edwards and Allen and published by McCarthy & Fisher, music publishers of New York. Inspired by and based on the famous Fox production, this song bids fair to establish a record for popularity as great as that of the film.

Six Greater New York theatres in a single week featured the song, including The Riviera, the Academy of Music and the Japanese Garden in New York; the Bayridge, the Bedford and the Jamaica in Brooklyn.

Following the unequalled display of "Checkers," the song, at a big Woolworth store in the theatre district of Fulton Street, Brooklyn, the Woolworth store at Herald Square, New York, in the heart of the theatre district, where William Fox's special feature film had run for 105 consecutive performances, gave a window and counter display to the popular song.

From all parts of the country comes information that the exhibitor is learning the value of the song as part of his campaign of publicity; and the film causes those who have not bought the song before they saw the production to buy it upon leaving the theatre, as a souvenir to remind them of the greatest race-track picture ever screened.

Lew Cody Production Ready for Release

"The Beloved Cheater," the first Lew Cody production, is now ready for release. This is the first of a series of productions planned for the star by his manager, L. J. Gasnier.

The play in six reels is described as a society satire with a good deal of "sex paprika" dashed in for distinctiveness and interspersed with a humor that is light and human in vein.

The nation-wide exploitation of the Lew Cody production is receiving great impetus, and, in view of Cody's present popularity and following the advertising campaign, promises to realize a complete victory and indeed already shows tangible evidences of eventually scoring a success.

Royalty See "Miracle Man" on Voyage

His Majesty, Albert, King of the Belgians, Queen Elizabeth and Crown Prince Leopold saw George Loane Tucker's "The Miracle Man" one evening on their way across the Atlantic. Evidently the picture made as big a hit with the royal family for the following wireless message was received from King Albert's secretary by Walter E. Greene, vice-president of the Famous Players-Lasky Corporation:

"'Miracle Man' seen and much appreciated."

When the George Washington was in port here the last time Mr. Greene had the print of "The Miracle Man" placed on board to be used on the return voyage.

Smithsonian Group Reports All Is Well

A cablegram and letter received almost simultaneously from Cape Town, Africa, by the New York office of the Universal states that the progress of the Smithsonian Institute African Expedition in conjunction with the Universal company is becoming more interesting daily and that all in the party are well.

When the party first arrived, according to the messages, some little trouble was had in obtaining the confidence of the people who are to make the trip through Africa with the American explorers. After they presented the proper credentials, etc., they were given a warm reception and according to William Stowell, directing the motion picture part of the expedition, everyone in the vicinity has agreed to give them all the assistance possible.

The first thing scheduled for the exploring party is what is termed the greatest elephant hunt ever held in Africa.

An Action to Restrict Star's Temperament

Louis Burston, president of the Burston Films, Inc., has filed suit against Miss Darmond in the Superior Court of Los Angeles asking damages in the sum of $31,200. The producer's claim for redress lies in his allegation that her continued tardiness and her total failure to appear when her services were needed at various times and places during the production of a serial, known as "The Hawk's Trail," resulted in a loss of time for the entire company; of a non-productive overhead expense during such absences from her contractual duties, etc.

The suit, it is said, establishes a precedent among breach of contract actions in the courts of this country. It is certain that the proceedings will engage the serious attention of every producer in the United States.

Durning Contracts with C. R. Macauley Photos

The C. R. Macauley Photoplays, Inc., who produced "When Bearcat Went Dry," which World Pictures is distributing, have signed contracts with Bernard Durning for a term of years to star in future productions made by this company. Mr. Durning by his clever acting in "Bearcat" of the role of the hero has received so many compliments for his work from picture patrons and exhibitors that the Macauley Company felt that it was no more than his due to be accorded the recognition he deserved by making him a star.

First Release of Enlarged Pathe Review

The first edition of the Pathe Review under the broadened plans of this most attractive short subject, will be released on October 26th. A series of highly entertaining and educational subjects are contained in the Pathe Review, among which is the Novagraph pictures of Ada Forman, celebrated American dansеuse.

SPECIAL ANNOUNCEMENT

BY THE

UNIVERSAL

TO THE TRADE

On account of the unsettled printing conditions and the ensuing difficulties, we have been forced to leave out our regular four page colored insert that you have seen regularly every week on our Universal Special Attractions. The insert that should have appeared in this issue of the Motion Picture News was completed and printed and carried a wonderful advertising message on one of the most lavish outdoor productions the cinema industry has seen in many years —

FRANK MAYO IN "THE BRUTE BREAKER"

Here is a story staged amid the most wondrous backgrounds and scenic effects that the art of the motion picture has yet discovered in this country, of which the New York Telegraph said — "This picture should satisfy in its scenic beauty alone." In no production to date has the virile Mr. Mayo reached such heights of dramatic intensity as you will see in "THE BRUTE BREAKER," a brillant dramatic gem in an even more brilliant setting. We urge you to review this production, now being exhibited to the trade at all Universal Exchanges.

Universal Film Mfg. Co.

Largest Film Manufacturing Company in the Universe

CARL LAEMMLE, President

1600 BROADWAY NEW YORK

Carl Laemmle has the honor motion picture ever Produced

"Blind



Stroheim Himself

of presenting the most perfect
by the Universal Company

Husbands

By Stroheim

NOTE—In the presentation of this extraordinary production I am convinced that we have reached the very pinnacle of perfection. Stroheim is the genius who conceived the story, wrote the play, directed the entire production and played the leading role in what I believe to be the most enthralling picture of modern times, vastly superior to the majority of so-called big pictures. I do not attempt to describe it. It is beyond the powers of any one man to present its hugeness in mere words; therefore I am now completing plans for all Universal Exchanges for private exhibitions to which every exhibitor in America will be invited.

Private exhibitions now being arranged in all Universal Jewel Exchanges

Universal Presents its Latest



The GREAT RADI

featuring EILEEN SEDGWICK

FAST AS LIGHTNING—
PACKED WITH THRILLS

Before you even ***think*** of booking any other serial on the market go first and see "THE GREAT RADIUM MYSTERY" with three big stars that will pack your house. See what we've put in this serial that will enable you to take out wads of cash.

Produced by the PACIFIC COAST PRODUCING CO.
6100 Sunset Boulevard, Los Angeles, California

Serial Box Office Winner



"UM MYSTERY"

CLEO MADISON and BOB REEVES

ADVERTISING HELPS GALORE
A GENUINE HOUSE PACKER

Your Exchange Manager will show you the advert sing helps, posters, banners, ready prepared ads, teasers, and other smashes to keep the interest in this serial at fever heat. It's the biggest serial of the season and no mistake.

Released for the U. S. and Canada by the UNIVERSAL FILM MANUFACTING COMPANY, Canada, thru 66 Universal Exchanges.



Carl Laemmle presents

DOROTHY PHILLIPS

In Allen Holubar's master picture—*"The Right to Happiness."* The sweetest love story ever told—the picture of the hour with the tremendous theme of the ages, more of vital moment right now at the preparation of this advertisement, than any period in the entire history of the whole world. At the Park Theatre New York, *"The Right to Happiness"* is playing to capacity audiences that are stirred to the very depths—and you can get an idea of the hugeness of this master picture by a quick reading of the following criticisms. What greater guide can any exhibitor have than these—*R-e-a-d.*

NEW YORK says

"Thrilling—full of dramatic interest—a talented star."—*EVENING JOURNAL.*
"Nothing has been spared."—*TRIBUNE.*
"More than the usual number of thrills."—*SUN.*
"Elaborate."—*TIMES.*
"Unusually beautiful."—*TELEGRAPH.*
"Interesting and vivid."—*GLOBE.*
"Intensely interesting."—*JOUR. OF COMMERCE.*
"Engrossing—a timely message."—*EVE'NG MAIL.*

All Universal Jewel Exchanges are equipped to supply you with an extraordinary paper ads—ready prepared, publicity matter and other advertising props—

CHICAGO says

"Here is proof positive that Dorothy Phillips is a great actress—and that Allen Holubar is a great director. This picture is going to be very popular—it is first of all a romantic drama. If you enjoy good pictures you can't afford to miss this."—EVENING POST.

"Dorothy Phillips in the dual role of both aaughters is superb. The picture is forceful and appealing and it will prosper."—HERALD and EXAMINER.

"The audience liked the picture. That, after all, is the criterion. People were saying, 'Isn't that wonderful.' No one can see it and fail to be impressed."—DAILY JOURNAL.

BOSTON says

"It is the duty of every person in Boston to see 'The Right to Happiness.' It deserves to rank among the masterpieces of the screen world. It has yet to be equalled."—EVENING RECORD.

"A powerful picture of today's conditions—a striking portrayal."—HERALD.

"One of the most human film plays of the season."—AMERICAN.

"Artistic and convincing."—TRANSCRIPT.

"A dramatic love story. It is hard to believe it is the same actress in both characters."—POST.

PITTSBURGH says

"This film should go big. The plot is extraordinarily well done and the detail of the story is well worked out. It is a splendid vehicle for Dorothy Phillips and she is supported by a capable company."—POST.

"An instructive as well as intensely dramatic picture. Beautiful scenes and dramatic pictures of the war of revolution. Miss Phillips plays her dual role with great skill."—GAZETTE.

in The RIGHT to HAPPINESS



amount and wide variety of unusual posters—lobby display photographs—news- consult with your Exchange Manager immediately.

The Fiction Mart

"The Curse of Capistrano"
By Johnston McCulley

Character of Story: Adventure.
Theme: Unrest of tropics.
Characters: Senor Zorro, a daring outlaw, always masked; Don Diego Vega, a wealthy young man, supposedly fond of peace and the arts, in reality the same person; Don Carlos Pulido, a man of good family but at odds with the government; Dona Catalina, his wife; Senorita Lolita, his daughter; Sergeant Pedro Gonzales; Captain Ramon, Commander of the troopers; The Governor; Fray Felipe; Don Alejandro, Diego's father.
The Plot: Senor Zorro, the Curse of Capistrano, has been terrorizing El Camino Real, the road that connects the missions of Old California, but robs only the oppressors of the natives. Captain Ramon, whose suit is rejected by Senorita Lolita, accuses Don Carlos of harboring Zorro, and the governor imprisons him with his wife and daughter. Zorro calls for the young men who secretly approve his deeds, to come to his aid, and they rescue the Pulidos, after which Zorro takes Lolita to Fray Felipe's as a safe hiding place. Lolita has been in love with him for some time, having also refused to marry Don Diego. Zorro kills Ramon in a duel and tries in vain to convince the governor of Carlos' innocence. Just as the governor's men are about to capture Zorro and Lolita, Zorro's followers announce that they will no longer tolerate the governor's injustice and demand pardon for Carlos and Zorro. The governor is forced to agree and Zorro throws off his mask, disclosing the fact that he is also Don Diego, who had long ago determined to play this game in order to help those whom he believed unjustly persecuted.
Locale: Southern California — merely exteriors.
Picture Highlights: Plenty of action and a dual rôle. A good story for a picture of Western life and adventure.

"The Hidden Valley"
By Muriel Hine

Character of Story: Emotional.
Theme: A Woman's Search for Happiness in Love and Marriage.
Characters: Sheila Travers, charming English girl, reared in comfort and refinement; her mother, her father; Lance, girlhood sweetheart whom she rejects; Sir Hilgate Hinkson, merchant; Sandy, whom she loves passionately, promises to marry and finally refuses; Pat Ryan, Sandy's poet friend; Cara, a married cousin, pleasure loving and worldly wise; Captain Tim Craik, afterward Cara's husband; Philip Antrobus, stern and ambitious, direct antithesis to Sandy, whom she marries for that reason; Crombie, a friend who also loves her; Val Logue, a successful artist with whom she finds happiness in a second marriage.
The Plot: Sheila loves sport and fair play, believes divorce absolutely wrong, and understands nothing of passion. She falls desperately in love with Sandy, but when she realizes, during a momentary loss of self control on his part, that love means more than she had ever imagined, she resolves, never to marry anyone. Three years later, she meets Antrobus, politically ambitious and, for that reason, supporting the suffrage movement in London. They marry with a distinct understanding that their life is to be a co-partnership, based on work together. But Sheila misses something, she does not know what, and, though outwardly happy and successful, is really lonely and restless. She visits Cara, who had shocked her family and friends by eloping with Craik, and finds her supremely happy with the man she really loves and her little boy. Sheila is anxious for a family, but Antrobus thinks that children would be a nuisance and require the expenditure of money that he would rather use to further his plans. Sheila accepts Crombie's friendship for want of other interest, but it ends in his declaration of love, and after learning something of his past from a friend who had known him before, she is again bitterly disappointed in men and convinced that happiness is an impossibility. Then she meets Val, who is really congenial, and after Antrobus' death, she marries him and finds contentment.
Locale: Rural England, London and Europe, during a trip abroad, which may be omitted.
Highlights: Strong emotional scenes, a vivid personality in the woman's character, and while there is not much suspense, there is plenty of interest.

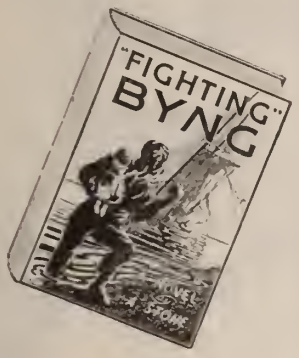
"The Choice"
By Maurice Weyl

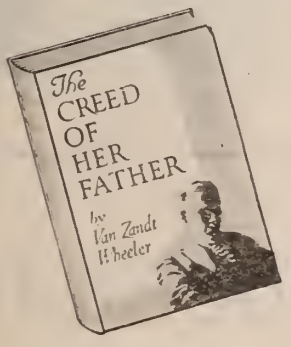
Character of Story: Problem.
Theme: What sort of married life is best suited to an ignorant little telephone girl with unusual beauty and instinctive good taste and absolutely no intelligence.
Characters: Asenath McBride, telephone operator; Susan Collins, her friend; James Rawlings, her first suitor; Mary Dunne, a friend of Susan's; Harold Larned, second suitor whom she marries; Wallace Graham, Harold's best friend; Louise Graham, his wife; Ansenath's father and mother; Harold's father and mother.
The Plot: Asenath's father is a strict church member who disapproves of almost every form of pleasure and particularly of young men whom he does not know. Susan Collins, a most worldlywise young woman who works in Asenath's office, initiates her into the joys of masculine friendship, so that when her father allows James Rawlings, also a church member, to call and take her out, she is greatly delighted. James proposes marriage and Asenath joyfully accepts, as he is considered a very good match, but during the engagement James discovers her mental limitations and asks to be released. Then Harold Larned, whom Asenath had met before and always liked, accepts a position with the company by which she is employed, and falls in love with her, although he, too, belongs to a better social class. They are married and live at first with Harold's parents, but Asenath realizes that her mother-in-law expects her to keep her rooms neat and clean, and as she is rather untidy, she persuades her husband to take a house of their own. Then they meet Wallace and Louise Graham and Asenath suffers in Harold's estimation by contrast with Louise, but after Louise tells him that she is not happily married and tries to persuade him to make love to her, he values Asenath more highly than ever.
Locale: Small town near New York and a few country scenes — mostly interiors.

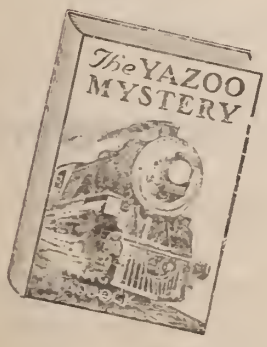


A scene from "The Snares of Paris," a William Fox feature











BIG BOOKS

MAKE POPULAR PICTURES. F'RINSTANCE —

A WOMAN WHO DARED — By Dale Drummond — the story of a young wife handicapped by an overbearing husband.

"What would you do, Kathie, if you got married and found that you had made a mistake?"

"Well — I wouldn't sit around like a tame cat." And she didn't.

"FIGHTING" BYNG — by A. Stone — a plot of mystery — Secret Service; adventure; withal a charming love story. This author has the knack of the great detective who handles big cases for the government. The story not only traverses the triangle of domestic difficulties but delves into the snares of spies and triumphs of big business as well. It's big.

THE CREED OF HER FATHER — by Van Zandt Wheeler — a dramatic story of a woman's love and her father's creed. Love there is, mistaken and genuine — and, as the story unfolds in dramatic intensity, many a father will look into his soul and ask: "Have I been as just as Dr. Howard?"

THE YAZOO MYSTERY — by Irving Craddock — the story of a head-on collision between an adverse fate and a determined man — Love, excitement, adventure at express speed.

MAID AND WIFE — by Carolyn Beecher — a rapid plot which transplants itself in New York. There among the pitfalls the heroine solves her problem. She tried her wings but came back to the nest. More than five million people have read this story in serial form.

ONE WOMAN'S STORY — by Carolyn Beecher — how one woman strangled her happiness in the noose of jealousy. Millions have read this story in serial form.

For Particulars Write, Wire or Phone (Bryant 5678)

George Cochrane

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NEW YORK



Britton Publishing Company

New York

THE INVINCIBLE TRIO

MAKING THEIR OWN CREATIONS OF COMEDY IDEAS FOR

VITAGRAPH



JIMMY AUBREY
STAR



NOEL SMITH
DIRECTOR



BABE HARDY
CHIEF SUPPORT

Doris Schroeder

CONTINUITY AND ADAPTATIONS

CURRENT RELEASES

"The Trembling Hour"
AND
"Under Suspicion"

UNIVERSAL

SCOTT DUNLAP

DIRECTING FOR

Fox Film Corporation

HOLLYWOOD, CALIF.

ALAN FORREST

Leading Man
Mary Miles Minter
Features
For Three Years

Adaptations and Continuities
"THE MERRY-GO-ROUND"
"THIEVES"
"RIGHT AFTER BROWN"

Douglas Bronston

DIRECTING

NEAL HART

PERSONAL REPRESENTATION THROUGH MABEL CONDON EXCHANGE, HOLLYWOOD

Professional Section

Members of the William Duncan Company engaged in the production of his serial "Smashing Barriers" for the Vitagraph Company, believe that the title of the thriller should be changed to include "and everything else." From director to prop boy, hardly one has escaped various scratches and bruises suffered during the many escapades in the making of the serial.

Real tears were easily furnished by Helene Chadwick for her crying scenes in "The Cup of Fury," in which she is playing with the Goldwyn Company, recently, as the result of Miss Chadwick's too impetuous desire to reach the studio on time. As she was speeding to the Culver City plant in her car, she failed to escape a collision with a lumber truck which abruptly stopped her progress, and at the same time caused a bill for repairs of $500. Miss Chadwick's grief arose principally from the fact that her insurance for the car had expired the preceding day.

Because much of the material which Douglas Bronston has screened in his direction of Neal Hart in western pictures has been sacrificed by the necessity of keeping the pictures to their two-reel length, Studio Manager Harry Owens has decided that Bronston's forthcoming production will be released as a three-reel special. This, it is said, will be the first featurette of the Capitol Company which will exceed the two-reel standard previously set for their productions.

The living room in the home of Bessie Barriscale and her husband-director, Howard Hickman, these days resembles the information bureau of a Metropolitan railroad station, for it is liberally strewn with time tables, magazines and guides as well as other aids to travel. The noted actress and her husband, upon completion of their present contract, are arranging a tour around the world, in which Miss Barriscale declares she will visit in reality the many territories which heretofore she has been familiar with only through the medium of scenery during her screen work.

Ray Smallwood, who is to direct "The Best of Luck," the first Metro Drury Lane melodrama, is finding it difficult to find a Scotch landscape for an exterior. After spending days touring Southern California and puncturing tires on obscure roadways, Smallwood thought he had found an ideal spot a few miles north of Point Furman. There was only one drawback: against the horizon was silhouetted an array of palm trees. Smallwood is still searching.

Several companies of motion picture folk have found themselves stranded at various small Southern California points,



Madge Kennedy about to become the lady of the Manor in Goldwyn's "Strictly Confidential"

as a result of the railroad tie-up. Among those who were returning from location when the strike occurred were Will Rogers' Goldwyn Company, who found themselves delayed at Barstow Junction. No trains were leaving and when night came all of the players rigged themselves with blankets and spent the night on the lawn in front of the station.

For the first time in more than a year of continuous activities, Monte B. Rice, publicity man at the National studio, is planning for a brief respite from his duties there, and is arranging for a short vacation. Rice declares that he has been so busy with handling all the press matter, both production news and general publicity, for seven production units, that he hasn't even had time to prepare for the heavy fog which is expected about October 1st.

Josie Sedgwick, who has been playing leads with the Universal for the past three years, has been engaged to play opposite Will Rogers in his next Goldwyn production. Miss Sedgwick just finished the lead opposite Fred Stone.

Jack Gilbert has just completed an eight weeks' engagement as a juvenile with George Loane Tucker, in a rôle which is said to be one of the most dramatic in which that player has ever appeared. Just preceding this was his work as the juvenile lead opposite Mary Pickford in "The Heart of the Hills."

May Allison is an honorary member of "The International Alliance of Theatrical Stage Employees and Motion Picture Workers in the United States and Canada." This imposing title embraces many of the carpenters, electricians and other technical men employed at the studio and at present the Union has called a strike to obtain recognition from the film producers. As an honorary members, Miss Allison is wondering now whether she will have to be with "the Walkoffs," which is her latest picture.

A special engagement has been signed by the Universal Company with Lynn F. Reynolds for the direction of its forthcoming special Harry Carey feature to be known as "Overland Red," from a story by Harry H. Knibbs. It is said to be one of the most pretentious of the star's western vehicles, and Director Reynolds' engagement is the result of the necessity of obtaining some specially spectacular incidents for which he has established a reputation. Much of the picture is to be made in the Mojave desert, and in support of Harry Carey will be Vola Vale and Harold Goodwin.

Director Jack Ford has completed his version of "The Three Wise Men of the Desert," the Peter B. Kyne story which was published in the *Saturday Evening Post*. Harry Carey was Director Ford's featured player. The company spent three weeks on location at Victorville, California, where mountain and desert scenes were made.

Allan Forrest, who has just completed a special engagement with the Universal Company as the juvenile lead in "Cassidy of the Airlanes," the aerial feature produced by Director Jacques Jaccard, has been engaged by Maxwell Karger specially for the production of the Metro production, "The Walkoffs," in which May Allison is starred. Prior to his engagement with the Universal air picture, Forrest for three years was leading man with Mary Miles Minter at the American studio, Santa Barbara, and his work led to his engagement to play the leading male rôle in support of Miss Allison. The picture is one, it is said, in which he will have a very satisfactory part in it, under the direction of Herbert Blache, Forrest will be able to expand largely on the work of leading man in the stage version of the play.

Except for one little item Marie Walcamp, Universal star, succeeded in making her start for Japan, where she will play the principal rôle in "The Petal of Lao-Tze," without any last moment complication. After the special train on which the company went to Seattle to board ship for the Orient had started, a studio employee found Miss Walcamp had left her passport behind in her dressing room. By this time Miss Walcamp was wiring frantically for the very necessary document, and a messenger rushed northward in time to deliver the passport at the dock just as the liner was about to start.



EARL MONTGOMERY

MONTGOMERY & ROCK

Beginning Our 39th Comedy for

VITAGRAPH

SPECIAL TWO REEL

BIG V COMEDIES

RECENT RELEASES:

"HAREMS AND HOKUM"
"ZIP AND ZEST"
"DANCE AND VARIETY"



JOSEPH ROCK

JACQUES JACCARD

Producer-Author and Director

"Cassidy of the Air Lanes" "Cyclone Smith" and "Tempest Cody" Stories

UNIVERSAL

Jack Cunningham

Associated With

George Loane Tucker

PRODUCTIONS

Hollywood, California

EUGENE STRONG

Management *EDWARD SMALL,* 1493 Broadway, N. Y. City

HUGH THOMPSON

NOW APPEARING AS LEADING MAN

With Vivian Martin in a Gaumont Production

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MAY McAVOY

At present Working in a Big Chinese Feature being produced by The Charles Miller Productions

Management Edward Small

LUCY COTTON

Co-Starring in

"The Miracle of Love" INTERNATIONAL

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BURTON KING

Vice-President and Director-General
Wistaria Productions, Inc.

NOW PRODUCING "THE LURKING PERIL" SERIAL IN 15 EPISODES

PERRY VEKROFF, DIRECTOR

NOW DIRECTING
"THE ISLE OF JEWELS" *Serial*
RELEASED THROUGH PATHE

MANAGEMENT
EDWARD SMALL

HERBERT E. HANCOCK

DIRECTOR-IN-CHIEF
FOX NEWS

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision
of Hampton Del Ruth

GEORGE LARKIN

Co-Star in
"THE LURKING PERIL"
Produced by Wistaria Prod., Inc.

Management
EDWARD SMALL

GLADYS VALERIE

EMOTIONAL INGENUE LEADS

Current Releases
"Marie, Ltd." **J. Stuart Blackton's "DAWN"**

WILFRED LYTELL

Playing Lead in
"THE ISLE OF JEWELS" Serial
RELEASED THROUGH PATHE

Management
EDWARD SMALL

CONWAY TEARLE
MANAGEMENT EDWARD SMALL

MARGUERITE COURTOT
Co-Star in New Serial "BOUND and GAGGED"
RELEASED THROUGH PATHE
Management EDWARD SMALL

Studio Notes

Pell Trenton, who has just completed a rôle in support of Blanche Sweet in "Cressy," has been engaged to play the leading rôle with Viola Dana in the Metro Japanese fantasy, "The Willow Tree," which is being produced for Screen Classics. Mr. Trenton recently appeared in support of May Allison in "The Uplifters" and "Fair and Warmer," and these engagements led to his prominence in the present cast. The leading man formerly was in several stage productions in New York City, among which were "Seven Days," "Pegg O' My Heart" and "Parlor, Bedroom and Bath." He left the latter production to enter the United States Service.

For three days and nights Henry Otto, who is directing Viola Dana in "The Willow Tree," a forthcoming Screen Classic feature, has been chasing sunsets. In company with his cameraman, John Arnold, Otto attempted to secure some scenes at Catalina Island showing the sun rising and setting, but each time weather conditions either were unfavorable or the cloud effects which were desired, were absent. Previews of the scene, at the studio, however, show them well worth Mr. Otto's efforts.

Two of the most pretentious of recent productions are being referred to by friends of Kathleen Kirkham in their enthusiastic endorsement of her ability. These pictures are "The Beloved Cheater," in which, with Eileen Percy and Mae Bush, she played opposite Lew Cody, and "The Gay Lord Quex," the Goldwyn production just completed with Tom Moore in the leading rôle.

Douglas Bronston, formerly a director of serials for Pathe and more recently staff writer with the Fox Company, has been engaged to direct Neal Hart in his new series of two-reel Westerns being made at the Capitol studio.

Among the busiest, as well as productive creators of original screen stories on the West Coast, is H. H. Van Loan, whose picture material is being produced at the same time at several studios. In addition to writing a story called "Conscience" for Madlaine Traverse, Fox star, Van Loan has been engaged by Myron Selznick for a story featuring Eugene O'Brien. Another story of this writer's will be produced by the Vitagraph Company in the near future, with Earle Williams in the leading rôle. It is to be entitled "Far East," and in it, it is said, Willams will portray an entirely different rôle than he has undertaken in the past.

Hector V. Sarno, who recently completed an engagement with Jessie D. Hampton, has been cast by Goldwyn for a strong character part in "The Silver Horde," the Rex Beach story which is being directed by Frank Lloyd. Sarno recently returned with the company from Bellingham, Washington, where many scenes were made of the great Salmon fishing industry that features in the story. Sarno's last Goldwyn performance was in "The Crimson Gardenia."

Plays in which the mental clash dominates rather than those of physical conflict are prophesied as a development of the near future by Clarence Badger, the Goldwyn director, whose recent productions with Madge Kennedy, Mabel Normand and Will Rogers have been highly successful ones. Badger points to the success of George Loane Tucker's "The Miracle Man" as an example of screen stories in which action is secondary in importance to elevated mental and spiritual thought. "As we come to realize," said Mr. Badger, "that we do not have to keep the eye dancing with physical action reflected on the screen, what a wealth of material heretofore thought unavailable for pictures is before us!"

Paul Powell, the noted director, has been engaged to have charge of the production of Mary Pickford's first offering for the United Artists Corporation release that of "Pollyanna," which has been adapted from the stage success of the same name.

Here and There

William Russell, who recently closed a contract for his appearance as star in Fox features, wires to the West Coast the information that he has purchased screen rights to "The Lincoln Highwayman," which he will produce at the Fox Hollywood studios. He is expected to arrive there about the middle of October to begin the production which will be the third of his series for the William Fox Company, his first having been "Sacred Silence," and the one on which he is now working being called "Eastward Ho!"

Upon completion of her present duties as director of Lew Cody in his second starring vehicle, Ida May Park, one of the few successful woman producers in the industry, and Joseph de Grasse, her husband, also widely known as a director, will be engaged on a series of special productions which are to have the benefit of their joint creative ability. The couple have arranged with a prominent producer for a series of features which will typify their original ideas of screen dramatic construction.

Having completed her engagement in the big Thomas H. Ince feature production of "Americanism vs. Bolshevism," Claire DuBrey is entertaining her father and mother who recently arrived from the east, and declares she is having the time of her life initiating her parents into the mysteries of the great motion picture plants. Miss DuBrey is said to have given an unusually striking performance in the Ince picture.

One of the most important contracts in the directorial field has just been closed in the agreement by which Frank Borzage has been engaged as the first director for William Randolph Hearst, who is establishing a twenty million dollar company. Borzage's star is to be Marion Davies, and he has already left for New York City to prepare for his initial first feature. Borzage recently completed two independent productions with Fred Stone as the star.

Equipment Service

What Is An Inspector's Seal

CHARLES A CHRISTOPHER of Rochester, Pa., writes.

Received my membership card and your letter and was glad to hear from you and to know that I was admitted to your wonderful organization. I will do my best to make it a success.

Well, here goes my first letter to be published in the Moving Picture News, and you can publish my name if you care to.

I am working in a theatre in one of the finest booths in this section of the country.

I have two Powers 6 A's which have been made into 6 B's. Both were overhauled about two weeks ago and they run like watches.

My booth is equipped with a long work bench, a 17-inch exhaust fan which certainly eliminates all the heat.

The machines are set level with the screen and I get one of the clearest and steadiest pictures you ever looked at.

Am using A. C. current with White a. c. cored carbons, using two Sterling economizers.

I can operate all of the house lights from the booth and when I want anyone from the office I have a light which flashes downstairs.

In regard to film, I have lots to say but will save some for my next letter.

Last night I ran a six reeler called "Modern Love" by the Universal Company and it was the worst stuff I ever handled since I entered the "game."

I had to make 54 new patches and the sprocket holes were torn beyond repair. I had to stop the machines so often that I had to put an apology on the screen and on the last show at half past ten on the third reel every one went out and I closed the show.

Now this is my kick. Why don't they discard such old junk as this and not pass it out on the show men?

I think that it is time that something be done to eliminate this trouble.

A fellow steps into a booth fifteen minutes before the show starts and opens up the film case and takes out the reels and each one has an inspector's seal on it and when you look it over you find it like the samples I am sending you.

What is the idea of the inspector's seal?

Do they think projectionists are dead?

I can tell you the minute I open up a reel if it has been inspected.

This is all for this time. I will write on the subject again and write more fully concerning the conditions of film.

Can you send me some labels and a pin? If so, let me know and I will pay you whatever charges there are.

Don't you think it would be a good idea to have some slides made for the members to run on the screen like the operator's union? Am enclosing a sketch of a pretty fair slide that I think would be nice and let the members pay for them. They would not cost more than 50 cents apiece.

REPLY: Why not a photograph of your wonderful room? To read your letter one would assume that you were willing and anxious to put your room and its equipment up against the best in the country. Let us hope that is just the way you feel. To prove it, send in a photograph of your room together with a complete description of every device in it and we will print them.

You ask why junk films are sent out. It must be because the Exhibitor stands for it. Surely, if all the Exhibitors yelled for help, the Exchange would begin to "get wise." They are wise now but as long as their films get by with only a feeble kick here and there they are not worrying. What, for instance, did your manager say to you when you told him in what condition you found the films? Did he sit down and write a *"regu'ar"* letter to your Exchange, or did he say, "Oh, well, do the best you can and perhaps we'll get better film next time."

Further on you ask "What is the idea of the Inspector's seal?" Why, don't you know?

It's simple enough. Since Exchanges have stopped examining and repairing film, the poor Inspector has had nothing to do. Surely you don't think the Exchange would discharge him. The Professional Gentleman is entitled to a job for the rest of his life merely because of what he was supposed to have done in years gone by.

So what is he given to do?

Easy again. They give him a punch and let him play "Trolley Conductor." As each film comes in, he opens the can, puts the film on a rewinder, gets out his trusty punch and goes to it. The more punch holes per thousand feet, the better Inspector he proves himself to be.

Getting back to earth again—your suggested N. A. M. L. slide is very similar to the one now being made for members by Charles H. Dorr, 41 Sargent street, Winthrop, Mass. At last accounts, Mr. Dorr, who we believe is a doctor by profession but who dabbles in things photographic, was making and selling these slides for 50 cents each. All he requires is your name, plainly spelled, together with your membership number.

Your labels and pin have been sent.

Unsteady Picture

Roxy E. Palmer: I have a Simplex outfit, and am unable to keep my screen picture steady. My pad springs are tight. What shall I do?

ANSWER: Take hold of the fly wheel of your machine and turn until the intermittent movement is in the "locked" position. This position is gained at the point where it is possible to turn the fly wheel without having the intermittent sprocket move at the same time.

When the sprocket is "locked" see if there is any play in it. If there is the movement will have to be adjusted until the play entirely disappears.

Be sure also that the film guide lies tight against the intermittent sprocket. This latter fault is often the cause of unsteady pictures.

Mr. Palmer also asked for Simplex booklets. Write to the Precision Machine Company and ask for their descriptive matter. They will be glad to send it to you because by reading the booklets you will be enabled to handle your Simplex with greater ease, and at the same time learn of ways to keep your machine in perfect condition as well as to get the best results.

Why Power's Uses Fibre Bearings

From H. W. H., No. 589:

Will you tell me why the Nicholas Power Company uses fibre bearings on their speed control rather than oil cups or holes. Wouldn't the friction be reduced by such oil holes?

ANSWER: The form of bearing was changed some time ago with the idea of making the machine more "fool proof." Oil cups and holes were all right so long as the projectionist used judgment in filling them. But the careless man doused oil over and around the oil holes with the natural result that the lubricant got on the friction disks and played havoc with the speed control.

Engineers of the Nicholas Power Company, got busy and devised and oil-less bearing which consisted of a fibre bushing thoroughly saturated with a special lubricating compound. This is the bushing you refer to.

These frictionless bushings have proved very satisfactory and it is doubtful if there is any increase of friction over the metal bearings and oil cups. Surely the advantage gained by doing away with all chance of oil getting on the friction disks would more than make up for any slight increase in friction.

Actual Performance Proves Motiograph's Worth

DICK'S THEATRE, HASKELL, TEXAS
NOLEN THEATRE, SEYMOUR, TEXAS
MAJESTIC AIRDOME, SEYMOUR, TEXAS

RICHARD NOLEN, GENERAL MANAGER

RUBY THEATRE, BRECKENRIDGE, TEXAS
NOLEN THEATRE, CADDO, TEXAS
PHOTOPLAY AIRDOME, HASKELL, TEXAS

The Nolen Amusement Company

HOME OFFICES, HASKELL, TEXAS

HASKELL, TEXAS,
August 16th, 1919.

KINDLY ADDRESS YOUR REPLY TO

H. K. Barnett Theatre Supply Company,
Dallas, Texas.

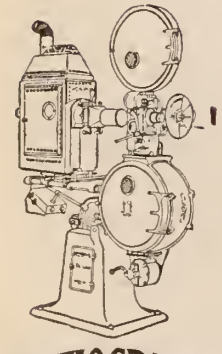
Gentlemen:

Kindly quote this office by return of mail on two Motiograph DeLuxe complete for our Ruby Theatre, Breckenridge, Texas.

The old Motiograph machines we now own, three of them, are giving wonderful service, one of them having been in constant use since February of 1913 but our newest competitor in Breckenridge, we understand will install two DeLuxe purchased from you so there's nothing left for us but to do the same. We always try to go comeptition one better but in this instance the best we can do is to tie them by reason of the fact that in projection -- "there ain't no such animal" as "better" than Motiograph.

Awaiting your very early reply and with very best wishes, we beg to remain,

Yours very truly,
The Nolen Amusement Company,
Richard Nolen
General Manager.



MOTIOGRAPH DeLuxe

N/K
F-B3

IF IT IS SERVICE—
IF IT IS DEFINITION OF PICTURE — or—
IF IT IS THE BEST MACHINE ON THE MARKET YOU WANT—

YOUR SELECTION SHOULD BE A MOTIOGRAPH "DE LUXE"

WRITE FOR LITERATURE

Enterprise Optical Mfg. Company, :-: Chicago, Illinois
564 W. RANDOLPH STREET

Projection

Exchangeman Kicks

JOHN T. writes as follows:

I received the labels a few days ago. Many thanks for same.

The reason I have not written to you is because a week after I "signed up" with the N. A. M. L. the place where I was working changed management and the new man had an operator of his own (his son), so that left me out.

I have not worked at the business since until a few days before I wrote you for the labels. I still had a few of the old ones, but I did not care to run out — Safety First.

But there is one thing I would like to ask you: When I joined the N. A. M. L. I was of the understanding that the labels were to be pasted on the inside of the cover of the film can, which I have been doing.

Now the World Film Co. writes me a letter:

> Your operator pasted one of his union labels over the label that we always have on the inside of the lid of our cases. This is fine stuff all right, but will you be kind enough to see that this is not done again?
>
> We paste this inside label there as a means of identification of our shipping cases.
>
> (Signed) S. E. READ.

Now, what do you suppose is wrong with this fellow. Has our department touched a sore spot on him or is my writing so poor that no one can read it? I admit pasting my N. A. M. L. label over the label on the lid of the box, but what difference should that make if he can't read my writing. Surely he can read the typewritten address on the outside of the can.

Well, as I am taking up too much of your time with something that does not amount to anything worth while speaking of, I will enclose a few pieces of film I took out of a five-reel Vitagraph feature that I ran yesterday. The company surely wanted everybody to know what reel the operator was running, as I had taken out twenty-three of them and left two of them in, as there were two reels that had no title, so I had to leave them in in order that the next fellow would have a way of telling what reel he had a hold of. And the best of it was the manager told me that the contract called for a new print.

REPLY: When the League was first started it was suggested that the labels be pasted on the outside of the film cans or on the inside of the cases. But as time went on and more and more labels came into use, it often happened that a case or a can was found carrying the label, but with films inside in wretched condition. It was evident that the container had been used for a number of times without removing the label. By this oversight, intentional or otherwise, it was made to appear that the films had just been examined by an N. A. M. L. member, which was not true.

The best way to get around this condition is to put the labels on the cans or cases in such a way that when they are opened the labels will be destroyed. With film cans, this is simple enough. Just paste the label on the edge, letting it lap over on top and bottom if necessary. But cases present more of a problem. Unless someone can think of a better place, it is suggested that the labels be pasted on the back of the case between the hinges. Even here the paper is apt to be torn, due to the rought handling of expressmen, but it is better for this to happen than to allow one label to ride about over the country on a film can containing film that never came into possession of a member of the N. A. M. L.

A Real Partnership

H. D. Shay, of the Reaper theatre, Monroe, Mich., says: I am enclosing herewith my blank for membership in the N. A. M. L.

I have been following it up ever since it was originated, but owing to my not being in the show business for a year, I did not apply for membership.

I have been running projectors for ten years now and I have been very much against punch mark in the films and it seems to be a very much used evil around Detroit and nearby towns.

I do not deem it necessary to resort to punch marks or razor blade marks to be used as a signal for the approach of the end of a reel. Man was given brains and if he uses them can carry the ends of his reels in his mind and not destroy other people's property. If he cannot remember then let him write them down.

Friend wife is as much against these methods as I and she is a first-class projectionist and has put six years in the study of projection. She reads everything on projection and in fact has her nose in Hawkins and other electrical books in preference to other kinds of reading.

She runs the machine in our other house every Saturday and Sunday and gets along fine.

REPLY: Which reminds us that a short time ago in a very large city, the city authorities were tipped off that a theatre manager was allowing a girl to operate his projectors. The inspector hitched up his belt, tipped his hat over one eye — like a "movie" detective, you know — and set out for the theatre where the underhand work was going on.

Reaching the theatre he slipped up the stairs to the projection room, listened an instant to make sure that the voice he heard was a female's and then — rushed the place.

The girl was humming away while she threaded her second machine and hardly gave him a glance as he catapaulted into the room.

"Ha, ha, my little lady!" he said, or words to that effect. "Now I've caught you."

"You look like an inspector," the little lady said, as she slipped the leader under the clip and gave the lower reel a twist. "How's everything?"

But the inspector wasn't to be bulldozed at any feminine remark. He snooped from one end of the room to the other in the most approved style taught by correspondence detective schools and finally laid his official hand on the young lady's shoulder.

"I'm sorry, miss," he said in a tone which showed that he wasn't sorry in the least, "but I'll have to arrest you for operating without a license."

Without even looking his way, the girl retorted sarcastically:

"Humph! if that ain't just like a man. Why don't you use your eyes? There's my license over there in the corner."

And it was there. A "first-class operator's license." She had passed the examination with flying colors many months before and had been getting excellent screen results.

As for the inspector — what could he say except maybe, "Yer sure gotta hand it to the little lady."

More on Smoking

John L. Hogan of Chillicothe, Mo., has a few words to say on the subject of smoking in projection rooms:

I noticed in the last issue of the NEWS that some projectionist wrote in about smoking in the projection room and that he as good as says that it is all right. Your answer to him was very good, but I wish to make this remark: I have been projecting motion pictures for nearly 14 years and have yet to smoke for the first time in any projection room. Furthermore, I will not allow it even by the manager.

I also say this, that the man who does so should not be allowed to project pictures. He may have all the precautions that are possible to protect from fire, but there are times when if a projectionist was running pictures and something goes wrong just at the time he is getting ready to light his cigar or cigarette, he has got two articles to get out of his hands and at the same time stop his machine. It is a matter of truth that he is going to let one or the other of them go, and there is a good possibility of

(Continued on next page)

NOT AN EXPERIMENT BUT AN ASSURED SUCCESS

Every City Over 5,000 Needs One

NEW ERA AUTOMATIC BAKERY

Experience not necessary
Profits $200.00 to $2,000.00 weekly
Complete Outfits $2,500.00 up

NEW ERA SYSTEM

1023 Forbes St. Pittsburgh, Pa.

Your House is bigger with the IMSCO FAMOUS SILVER SCREEN

because every seat is a good seat.

You see, the IMSCO FAMOUS SILVER SCREEN is brilliant at a distance, and softens when you get close to it.

So the people see an excellent picture from the rear seats, and 'way down in front or off to one side they're not annoyed by dazzling brightness or reflections.

This wonderful Screen shows every detail there is in the film, and so completely utilizes the light-rays that you get a better picture with the same current at the arc.

Futhermore, it is the only Silver Screen that can be washed with soap and water without the slightest injury.

If you will let us send you a sample (free) and hold that up against the screen you are using, you will be convinced that the Screen which is best for the Rialto and other famous houses is the best Screen for you.

Independent Movie Supply Co.

729 Seventh Ave. New York

his forgetting that he has a "smoke" in his mouth. The man who admits that he smokes in the projection room knows he is wrong or he would not conceal his name from the department.

I would like to tell my brother projectionists what I do each day in regards to my work and to give them an idea how to discontinue the practice of punching films full of holes as is being done by a good many of them. In the morning when my films arrive I take them to the projection room and rewind them off on my own reels. Then I take a cue sheet of my own making and write thereon the last scene. When I project the picture on the screen I know just when to make my changeover.

I rewind each reel onto my own reel that I have bought and while I am rewinding them I run them through a clean cloth to get off the dirt that gets onto them while in transit. By doing this I am sure they are clean when they go through the machine.

When I am through with the films I wind them back onto the shipping reels and send them back to the Exchange. Because of the way I treat them I send them back in better condition than when they were received.

I also make out a report sheet and send it with the films so that the Exchange will know that I have looked them over.

It takes time to do all this but the man who is working for a reputation will always want to be trying to do something to better his projection. If he is interested enough he will put in all his time that is necessary to keep his machines and the films in first-class condition at all times. I am enclosing the cue sheet and my report sheet so that if space in the department will permit you can use them.

ANSWER: The cue sheet has been reproduced but because the report blank is similar to many already printed in this department we are omitting it.

With all the precautions that are being taken to make the handling of films in projection rooms as free from danger as possible it does not seem as if any broadminded man would consider smoking as a permissible act. The fact that many do smoke surely does not make it safe for others to try. Why have a pail of water for hot carbon stubs when at the same time the projectionist carries a worse hazard in the front of his face? A carbon stub if laid down will cool off gradually, but a cigarette butt remains for some time as dangerous as ever, besides being less noticeable to the man looking for a place to set a reel or film.

Programme of Pittsburgh Meeting of S.M.P.E.

IT is evident from reports received from the Publicity Manager of P. M. Boyd of Pittsburgh that those present at the coming meeting of the Society of Motion Picture Engineers are to be royally entertained.

It is imperative that all who attend should be on hand promptly at 10 A. M. October 13. At that time, Mayor Babcock of Pittsburgh will welcome the members and offer them the hospitality of his city. Following his address a business session is slated, during which officers will be elected for the ensuing year.

In the evening a banquet will satisfy the inner man physically, with a vaudeville show of unusual characteristics as a side-line. There will be a few short speeches.

So much for Monday. Tuesday will be given up to business and to the reading of papers. During the evening the Engineers will attend another special vaudeville performance; this time at the Davis theatre.

Wednesday, the last day of the convention, will be used to clear up any papers remaining on the list.

The Papers Committee reports a very good program of papers already lined up. A large number of members have signified their intention of attending and present indications point to the most successful of conventions.

H. A. Campe, 5550 Raleigh street, Pittsburgh, Pa., is president of the Society and will preside at the coming meeting.

Finds Labels in Film Containers

I receive boxes very often with N. A. M. L. stickers in them and find film always in A 1 condition. Was rather glad to find a membership blank in this week's NEWS; am sending you a blank filled out. Hoping to hear from you on an early date, I am.

Very truly yours,
(Signed) J. E. FULLER,
Projectionist, Lyric Theatre,
Forney, Texas.

PROJECTOR
Columbia
CARBONS

Columbia Projector Carbons

Columbia White A. C. Special Carbons for Silent, Steady, Brilliant Light on Alternating Current

Columbia Silvertip Combination Carbons for Long Arc and Rich Color Values on Direct Current

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio

Trouble With Intermittent

C. R. No. 1055, Paducah, Kentucky:

I have been troubled for the past two weeks and am a bit puzzled over the way my machine has been working.

The mechanism of my machine, a Simplex No. 802, was sent away last June to the Precision Machine Company of New York to be rebuilt. It was returned about two weeks ago and placed on the machine. My trouble is as follows: In adjusting the star and cam, if set too tight it will lock the machine and refuse to run and if not set tight enough, the picture will jump from one side to the other. Now here is the main point: If I set the star and cam just right to keep the machine from locking or jumping it will put on a swell picture until I strike a misframe and in framing the picture my shutter is thrown out of line so far that it is necessary for me to stop and reset my framing device at the bottom of the mechanism.

I have taken the mechanism apart time after time trying to locate the trouble but have failed.

Reply:

In endeavoring to find the trouble with your Simplex mechanism No. 802, there are several possibilities which should be looked into.

First, try your intermittent sprocket and see if there is any play between it and the star wheel shaft. Perhaps the pin holes have become enlarged or the pins have worked out, in which case they should be driven in until the sprocket is absolutely tight on the shaft. Then set your intermittent movement on the lock position and be sure that the mechanism is properly adjusted there. From your letter you have evidently tried this out and have done the best that can be done.

Also, set the film guide tight on the intermittent sprocket, then set your shutter in time and make sure that the screw is perfectly tight on the shutter shaft. It would also be a good idea to watch your machine when running to see that the framing side block on the shutter bracket works freely when framing up and down. If the block should stick use some oil on the gears and work the framing device up and down while the machine is running.

If your picture jumps from one side to the other there must be play somewhere on the star wheel shaft. Investigate this point and see that everything is as it should be.

If, after trying out the above projection the trouble still remains, I would suggest that you get an extra machine head from some theatre supply house and arrange to return your present head No. 802 to the Simplex factory.

Gears Are Worn

B. R. L. No. 1031:

We have two Powers 6-B machines in our projection room. The shutter seems to be forever out of time. We have got new hubs and the shaft and gears are in good condition. Could you offer any suggestions that might remedy the same?

Reply:

If you are sure that your trouble is not in a cut-off blade that is too narrow, then the fault lies in the small gears, 677, 678, 680, 633, 634, 635. Sometimes when a projectionist finds the trouble in these gears he replaces *one* of them. This will not help. It is necessary to replace the entire six gears just mentioned.



Eliminate Projection Room Hazards

Don't wait for a fire which will result in these devices being **required by law**, as they are in many cities. Our devices have been in use for many years and have given best of satisfaction.

Don't do as the man did who locked the barn door after his horse had been stolen. Be **wise**, investigate and install FULCO SAFETY devices. Send for more complete information of the

Fulco Enclosed Fire Proof Rewind
Fulco Argo Ideal Film Box
Fulco Safety Waste Can

FULCO is the **Brand**. Sold the world over. Insist on them. It is your guarantee of the BEST. If your dealer does not supply them, write

E. E. FULTON CO., 3204 Carroll Avenue, CHICAGO
Manufacturers of M. P. Accessories

NOTE — Send for our new 16 page folder, illustrating and describing our complete line.

YOU

can't begin to appreciate
the real merits of

Directo, Hold Ark
and Alterno

CARBONS

if you are not using them

Don't fail to look them up. You will soon find out why so many are getting an efficient light.

Your Supply House has them or can get them for you.

SPEER CARBON COMPANY

ST. MARYS, PA.

and

1270 BROADWAY NEW YORK CITY

TransVerteR



Perfect Light Control

At the will of the Operator

THE amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

At the same time, the voltage lowers and raises automatically in proportion to the changing length of the arc.

The Transverter insures a perfect arc, a steady, bright, white light and more artistic projection of pictures without waste of current.

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.





ARE YOU PROUD OF YOUR LOBBY?

"PAPER," on which thousands of dollars have been spent, accompanying the modern release not only deserves but ***demands*** an artistic setting. Conclusive tests have shown sloppy, untidy, poorly-arranged lobbies are not conducive to increased box-office receipts.

Is your lobby in keeping with the class of production you feature or do you still rely on crude, inadequate means of display?

Bilt-Rite Display Frames Meet Every Requirement

Artistic — Serviceable — Popular Priced, BILT-RITE display frames have acquired the title of "THE THEATERS MOST IMPORTANT ACCESSORY." Made in many standard styles accomodating 11x14's, 22x28's, one sheets and three sheets or built according to architect's specifications, they are the only frames that fit the Exhibitors every needs.

Endorsed by the Country's Foremost Producers

The fact that some of the leading producers have adopted BILT-RITE display frames as part of their standard equipment is proof of BILT-RITE superiority. Our best advertisers are the satisfied showmen all over the country with whom we have dealt.

Sold through leading film exchanges and supply houses. Inquire of your local dealer for the BILT-RITE line, or write us direct for complete information.

ASK FOR BOOKLET B

"BILT-RITE" DISPLAY FRAMES

OUR TRADE MARK YOUR GUARANTEE

CONSOLIDATED PORTRAIT & FRAME CO

1029-35 W. ADAMS ST. CHICAGO, ILLINOIS,

MANUFACTURERS OF BILT-RITE DISPLAY FRAMES-THE THEATERS MOST IMPORTANT ACCESSORY

EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage that it never has an opportunity to be anything but right.

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

PROJECT-A-LITE

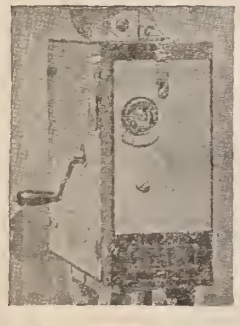
PROJECT-A-LITE

Transformer and Adapters, Guaranteed to Give Satisfactory Service
DEALERS WILL DO WELL to look this over, as many inquiries are coming from YOUR OWN CUSTOMERS.
PROJECT-A-LITES are adapted to either Alternating or Direct. Current service.
WE GUARANTEE all our products to be free from mechanical or electrical defects, and to do the work for which we recommend them

Manufactured only by

Rutledge & Company

35 S. Dearborn St. CHICAGO



Motion Picture Cameras

NEW AND USED

200 ft. capacity U. S. Compact M. P. Camera. The Ideal camera for News Weeklies. Complete with Tessar F:3.5 lens. Slightly used..... $82.50

The latest Universal with International Shutter dissolve. Complete as listed at $512.00 for immediate delivery..... $467.00

400 ft. De Franne Studio or Field Camera. All movements. Complete with Tessar F.3.5 lens..... $165.00

Everything for Motion Picture Making. Any camera shipped C. O. D. for examination.

FREE—Bass Motion Picture Catalog. Expert advice. Eastman negative film $37.50 per 1000 feet.

Bass Camera Company, 111 N. Dearborn Street, Chicago, Ill.

Motion Picture Division

Low Voltage Trouble

L. P. G., No. 799, is having trouble with poor voltage regulation: "Your card received and I wish to ask a question which is rather long to write on a card.

"The theatre I am operating in gets the current from the town power house and the light is sometimes very bad.

"I use A. C. I also use a Fort Wayne Compensarc. I have good light when the voltage is normal, but when the voltage is low the light is bad and the carbons won't burn like they should. I have been thinking of connecting a rheostat in series with the compensarc.

"Would this give me a better light without pulling on the power house very much? I have been thinking of connecting this in series but I wanted to get your advice first."

ANSWER: Bothered as you are with unusually poor voltage regulation, the best way out is to purchase another Compensarc and connect them in multiple. With this arrangement you will have no trouble at times of low voltage.

Placing a rheostat in series with a Compensarc would certainly not give you better results, but would make your light many times worse than it is now.

There would be a potential drop across your rheostat which would reduce the voltage applied to the primary terminals of the Compensarc. Since this is exactly opposite to your needs when your supply voltage is already low, your imagination will tell you what would happen to your light.

A word or two about the second machine you buy. Don't decide to buy another make of transformer to use in multiple with your present Compensarc. Sometimes a projectionist does this to "see how the other type works" or else on the recommendations of a salesman who ought to know better.

Back Issues of News

E. J. D., Lorado, W. Va.:

Your letter of August 5, 1919, at hand. Owing to my sudden moving around I could not answer before.

Let me say here I certainly do appreciate the special projectionist rate for the NEWS. It surely is a wonderful paper. I am well pleased also to be a member of such a league as the N. A. M. L.

Where I am now located I have a 1917 Simplex A. C. 110 V. Use A. C. special carbons and get a dandy picture. I am located in one of those small mining camps way up in the woods and like it first rate.

We run only at night and then only one and a half shows. Use new prints of Paramount and all Specials. By the way, in moving around I missed three copies of the NEWS, Aug. 23, 30 and Sept. 6. Is there any way you can send these to me and the bill at the same time?

At the present writing I will not go into detail about my equipment as a new machine is on the road for me and when it arrives I have several details I will change and will write you more about later.

REPLY:

The special rate of $1 for a year's subscription to the NEWS is one that should make it possible for every projectionist to have the magazine sent to his home where he can read it in his odd moments.

Sorry to say that we can't supply you with back numbers. We have no extra copies of the issues you missed.

Write us a good article on your new equipment when it arrives.

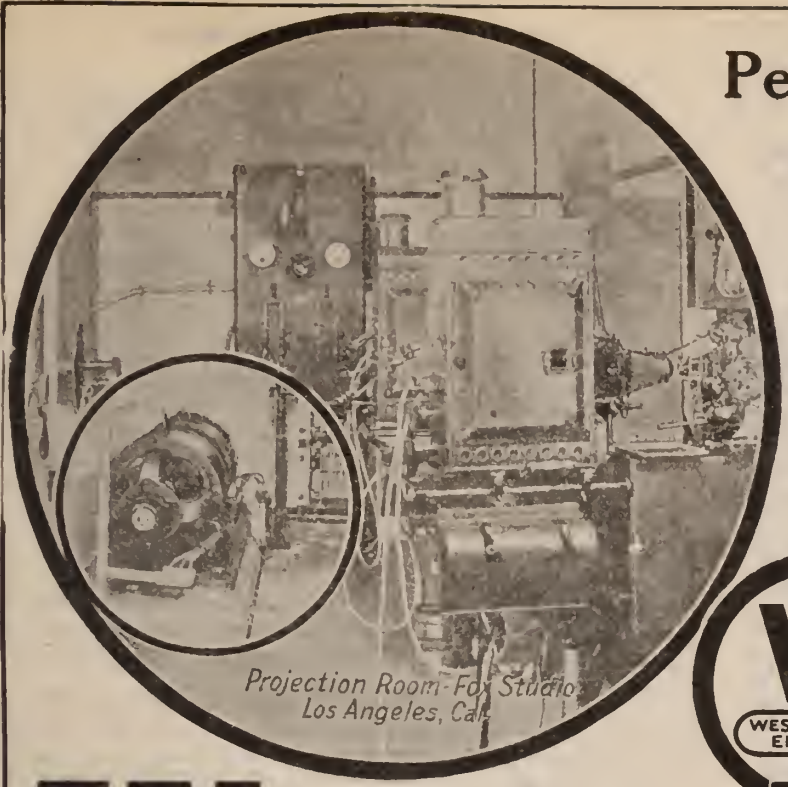
Machine Binds

V. C., Irving, Ill.:

My machine takes spells when it puts so hard the motor will not pull the load. Is the trouble likely to be in the intermittent gear? It is a Powers 6-A with a Fidelity motor.

ANSWER:

The trouble is apt to be in several places but most probably in the intermittent. When you notice the motor pulling hard again, stop the machine, disconnect the motor and turn the intermittent by the flywheel. If the movement turns hard and appears to bind at certain points in each revolution you have located the trouble. Your eccentric-bushing is too high and should be adjusted again.


Projection Room-Fox Studio Los Angeles, Cal.

Perfect Illumination

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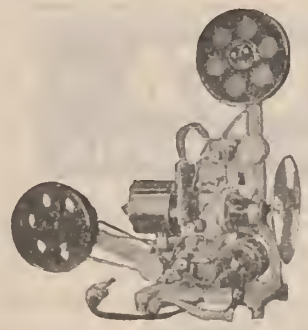
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Mercury Arc Trouble

A READER from Indiana writes:

I would be pleased to get information through your paper or readers of same in regard to a new rectifier tube bought in 1914 from the General Electric Company. I tried this tube out a few weeks ago and all I could get was a few flashes inside the tube when the arc was struck.

I wrote to the company in regard to the tube but they would not make it good as it had been sold over a year.

Maybe some of your readers have had the same trouble, I think the tube has lost its vacuum.

REPLY:

A mercury arc tube is similar to an incandescent bulb in so far as its life is concerned. Although you do not make it clear in your letter it is probable that you have been using the tube more or less since the time you purchased it in 1914, in which case the number of hours during which it has been in operation exceeds the expected life of the lamp as guaranteed by its makers.

We also believe that the temperature where the tube is kept has considerable to do with its life. Perhaps you have not been careful where the tube has been stored when not in use, with the natural result that the vacuum has been destroyed.

If the tube merely flashes when it is rocked it is good proof that from one of the causes just mentioned the tube has either become filled with air or has leaked air to such an extent that the vacuum is not perfect enough to make the operation of the arc possible.

Your only way is to buy another tube costing around $25. But before doing this you would do well to consider the advantages of other means of rectifying current, such as the motor generator set. Although the mercury tube will continue to be used in motion picture work the proportion of motor generator sets installed in theatres during the present year will be far greater than the number of mercury tube outfits purchased for the same purpose. The first cost may be slightly more but the satisfaction to be gained from the M. G. set will be well worth the difference.

If any of the other users of mercury tubes have had trouble similar to that of the writer of the above letter we hope to hear from him. In the meantime we would like to learn from "Indiana" if his tube has been in more or less continual use since 1914 or has been stored until "a few weeks ago" when he first noticed the defect.

Grinding Noise Eliminated

F. J. A. No. 131: Will you tell me how to remove grinding noise from toggle gear on Powers 6A.

REPLY: Grinding in a gear train is usually caused by the gears "seating" themselves or meshing too closely.

The toggle gear numbered 678 in the Powers Catalog runs between the fly wheel and gear No. 680. This toggle gear used to be made of steel but under certain conditions caused a bad grinding noise. To do away with this the Nicholas Power Company experimented with other types of gears and finally obtained one made of linen, compressed under heavy pressure. This fabric gear does away with all grinding and should be substituted in place of the steel gear which you are now using.

Write to the Nicholas Power Company for a No. 678 gear and you will have no further trouble.

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AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

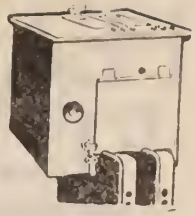
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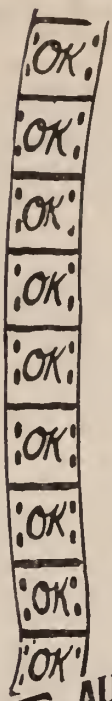
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Perry Sherman Bobs Up

A POST-CARD marked Corpus Christi and signed by "Sherman" has been received and seems to indicate that our old friend, Perry Sherman, Chief of Projection of the H. H. Elliot Enterprises of that city survived the recent typhoon. The card reads:

Storm has wrecked everything. My technical library and scientific data is a total loss. Am going fishing for a job. Want to locate in North Texas or Oklahoma.

"Liberty" is badly soaked. "Queen," my pet, is total wreck. "Amusu" is also torn up. I lost everything but my wife so am still fighting. Death list will total at least 300.

SHERMAN,
Box 547, Corpus Christi.

COMMENT:

Surely our sympathy goes out to Mr. and Mrs. Sherman. Sherman is one of the country's best projectionists and has surrounded himself with a wonderful library of technical matter. Much of it can probably never be replaced. But his personal knowledge is as great as ever and he will certainly have no trouble in landing another job. Any exhibitor in Texas or Oklahoma who is looking for an A-1 man to take charge of projection in one or more theatres can do no better than employ Sherman. We have reasons to know that his employers up to the time of the catastrophe were so well satisfied with him that they would not allow him to resign. How's that for a recommendation?

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.
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The Complete Plan Book

"The Chambermaid's Revenge"

(Mutt and Jeff Comedy—Fox)

MUTT AND JEFF have transferred their activities to a hotel and "The Chambermaid's Revenge" is the result. As usual the tall freak has a soft berth. He is the clerk and Jeff is the porter, bell-hop, elevator boy, doorman and chambermaid. Quite a busy job for the little fellow, isn't it? But that is Jeff's way, or rather it is Mutt's object to see that it is his pal's way. No sooner is the abbreviated comedian finished with the porter's duties than Mutt taps the bell and orders him to put on his doorman's uniform. And so it is hustle every minute. He works with lightning speed, does little Jeff.

Finally a call comes in for a chambermaid and he is forced to don feminine disguise. And we find him tightening the corset strings of a husky guest. He makes a sorry mess of the job with the result that he lands on his ear in the corridor. But he has his revenge on Mutt for when the latter takes his bath, the little freak steals his clothes. And Mutt can never, never, never be called a classic figure in the nude. The tall fellow certainly has a rough time of it. Mutt sends for the fire department when his pal smokes up the hotel with a cigar. And so he has another bath from the business end of a hose.

The elongated chap has a vicious temper once he is aroused and with Jeff in possession of his "goat" and his clothes, he can stand it no longer. He picks up the runt and strips him—strips him right down to his B. V. Ds. The cartoon does not maintain the pace established with "All that Glitters is not Goldfish," still it strikes a happy average. Which is all that is necessary.—Laurence Reid.

"In the Heart of the Jungle"

(Paul J. Rainey Animal Picture)

PAUL J. RAINEY has proven his courage time and again in his pictures, for the camera never lies. But it is doubtful if he was ever put to such desperate straits as in the second chapter of his film, "In the Heart of the Jungle." A foreword states that the camera was secreted in "blinds" in order to approach the beasts of the jungle, which accounts for the jerky action of the picture. The spectator is greeted with a rhinoceros taking his bath in a water hole and a number of African elephants quenching their thirst.

But these scenes are mild compared with the lion hunt. The dogs take up the scent and locate the king of the jungle. But it is a difficult task to coax him out of his lair. Finally goaded to action he makes a terrible charge—a charge which brings him within a few feet from the camera before he is killed. It seems as if he is plunging straight at you. A marvelous shot and one that is thrilling to the extreme. In fact, the thrills of the picture can be appreciated for when it was shown at the Rialto, New York, the orchestra remained silent.—Laurence Reid.

"He Married His Wife"

(Two-reel Christie Comedy released in October through state right exchanges)

IN the opinion of this reviewer, "He Married His Wife" does not come up to the standard set by the other Christie two-reelers.

This does not mean that it is not a good average comedy of the cleaner sort but that it had a hard pace to follow on account of the especially good qualities of the first releases.

Every comedy should have at least some little basis for existing. In other words there should be at least some little excuse for the actions. And while the cast headed by Edith Roberts is clever enough and the direction and settings are up to standard, it does not get the laughs a comedy is expected to secure.

For there is no story. And a nice clean series of actions without the slapstick must have some semblance of a reason for the action. And that is just what this picture lacked. It does not even entertain. Simply a filler because it was built around nothing.

A slapstick comedy does not have to be built around anything because the patrons that enjoy that sort of stuff continually in the rough do not care for any reason or excuse for rapid action.

But when a comedy is produced by a company known for its classy atmosphere of cleanliness and thus appeals to the better class of patrons it should have something to offer besides the cast, the camera and the sets.—Tom Hamlin.

"Starting Out in Life"

(Cuckoo Comedy—Two Reels)

THE first of the Cuckoo Comedies, "Starting Out in Life," has reached the screen. It presents Bobby Burns as its comedian, and he will also be featured in the succeeding comedies. It is too early yet to judge whether blackface work can score upon the screen. Certainly it should be given a thorough trying out. But it strikes us that the Cuckoo people are wise in not depending too much on burnt cork since it is announced that Mr. Burns will alternate as a straight comedian. He is of the old minstrel school in his effort here. And he knows how to score his points in typical low blackface style.

But the material given him here is not productive of laughter though at times it sends out a bit of hilarious fun. Bobby Burns appears as a porter in a hotel and he has a busy time of it in discharging his duties. He is discharged himself in the end though he finds himself a rich man. And that worn out trick of putting on the wrong coat is responsible for his newfound wealth. The comedy is mostly a series of repetitious scenes and the laughter is missing after the second attempt.

What is needed in comedies at the present time are original ideas which must be worked out spontaneously. Otherwise bring on the bathing girls. We understand that Cuckoo has a pretty ensemble. But in the comedy's favor is its absence of slapstick. The two reels are clean and wholesome. And such virtues are a credit to the Cuckoo people. Bobby Burns will no doubt hit his stride the next time up when the flaws of his first picture have been fully appreciated by his sponsors.—Laurence Reid.



Here is a new one. She is Ada Forman, of the Greenwich Village follies, dancing for Pathe's Novagraph current release

"BLIND HUSBANDS"

(UNIVERSAL)

THE CAST

Dr. Armstrong.....San De Grasse
Mrs. Armstrong.....Francelia Billington
Lieut. Erich Von Steuben.....Eric Von Stroheim
Lieut. Sepp.....H. Gibson Gowland
The Newlyweds.....Valerie Germonprez
Jack Perrin
The Dog, Bob.....By Himself
Story and Scenario by Eric Von Stroheim.
Directed by Eric Von Stroheim.

Stroheim's Drama Reaches Highwater Mark of Entertainment

ERIC VON STROHEIM has always been a consummate actor. He has proved his histrionic ability as the living symbol of Prussianism in "Hearts of the World," and "The Hearts of Humanity." We little dreamed, however, that he is a master story teller and a very capable director as well. He has come forward as the sponsor of "Blind Husbands," a picture of the eternal triangle, and of all the subjects which have been based upon this favorite theme, his creation looms up as one of the best things ever conceived. Enacted against the Alps, the pictorial appeal is no stronger than its drama. It throbs with vitality and soars with tremendous sweep straight to its climax. And it is always lifelike in plot and characterization.

Mr. Stroheim makes the "other man" unique. He does not impress you as a moral leper or a despoiler of feminine virtue; he only suggests a weakling, a youth irresponsible for his actions. But just as sure as his performance is the skill with which he has woven the dramatic threads together. There is no play for heroics, no bid for big climaxes. These come spontaneously without effort. And so the picture does not assume the aspect of a photoplay but resembles a slice from life. The action is intensity itself and the suspense is at times overpowering — especially when the husband and the lover make the ascent of the Pinnacle. One instinctively feels some impending tragedy.

The summit is reached after a perilous climb. And it surely is a dramatic spot for the climax. And after the lover has revealed his true colors he is left to perish. An uncanny touch depicts the shadows of vultures hovering about waiting for his death. The atmosphere and the details are correct. Nothing is missing to make this picture a greater achievement.— Length 7 Reels.— Laurence Reid.

SUGGESTIONS

Here is a big picture and it would do well to exploit it far in advance. Send out streamers and publicize it in every way possible to arouse the interest of your patrons. Use circular letters briefly stating that Eric Von Stroheim's master story of marital infidelity will be at the ———— theatre beginning ————. Emphasize its tremendous theme and the power and sweep of the drama. Use catch lines around the title. Your imagination should work wonders in framing appropriate copy around the title. Emphasize the remarkable scenery, telling that it is a drama enacted against the Alps.

Run stories about the stars who is also the author and director. Feature him big. State that he was responsible for much of the success of "Hearts of the World," and "The Heart of Humanity." Use every possible angle to exploit this remarkable picture. Teasers, throwaways, door-knob hangers, post-cards would be a good plan to work upon. You can spend money liberally here and it will not be wasted. For those who see it will exploit it by word of mouth advertising.

PRESS NOTICE-STORY

Eric Von Stroheim, who scored such successes in "Hearts of the World," and "The Heart of Humanity," will come to the———— theatre beginning ———— as the star of his own photoplay, "Blind Husbands." This is a powerful subject which he has conceived — a subject which is old in the human family but which is always vital because it is ever with us. The story introduces the eternal triangle with an Alpine setting and the American tourists, Dr. and Mrs. Armstrong, and Lieut. Erich Von Steuben, an Austrian officer composing the triumvirate.

Now the Lieutenant lives for only three things — Wine, Women and Song, and his opportunity presents itself to concentrate upon the second when the Doctor is engrossed with material affairs. Mrs. Armstrong is powerless to resist Steuben's blandishments though the good guide, Sepp, is watching with apprehension. He is deeply indebted to the doctor and waits his opportunity to show his gratitude. The night before the ascent of the Pinnacle is an anxious one to Mrs. Armstrong. Can she keep her marriage vows? In the stillness of the night, the moral leper seeks his prey but Sepp is watching — ever watching. Comes the morrow and the Doctor and the Lieutenant make the perilous ascent.

The summit is reached but the latter's diseased imagination and twisted ideals are not purified. The loneliness, the good that cres out in a man's heart when he feels himself alone with God is not in his soul. A fatal letter falls out of his pocket which incriminates the love-starved woman.

The husband's ideals shattered he begs for the truth. Death is the only alternative. And Steuben admits his guilt which afterwards proves to be a lie. And so he is left to perish on the Pinnacle

"SNARES OF PARIS"

(FOX)

THE CAST

Marguerite Coullard.....Madlaine Traverse
Emile Coullard.....Charles Arling
Belloc.....Frank Leigh
Fernand.....Jack Rollens
De Brionne.....Jos. Swiskard
Story and Scenario by Denison Clift.
Direction by Howard M. Mitchell.
Photography by Walter Williams.

A Typical Madlaine Traverse Picture

THE theme is the same as in former Madlaine Traverse pictures and it runs true to form. She is the society hostess and her husband is the powerful French diplomat who forgives her when she is finally compelled to confess that at one time in early youth she strayed from the straight and narrow path.

It is well directed and acceptably handled by the cast. Photography and laboratory work is satisfactory. The star wears some gorgeous gowns that will undoubtedly please the women and the settings are elaborately in keeping.

Suspense is spoiled by the insertion of sub-titles exposing the relationship in the early part of the picture. The betrayer tries to get his son drunk and then fights with him. A revolver is drawn in the scuffle which finally ends with the fall of the villain through a window to a crushing death. A typical Madlaine Traverse picture.

Pulling possibilities and pleasing probabilities for respective audiences are:— Metropolitan, good puller and generally pleasing; Elite, average puller and fairly pleasing; Family good puller and generally pleasing; Labor, average puller and fairly pleasing.— Length five reels.— Released, October 12, "Tom Hamlin."

PRESS NOTICE-STORY

"Snares of Paris" is the alluring title of a William Fox picture starring Madlaine Traverse, which comes to the ———— theatre for —— days' engagement beginning ————.

It is described as an intensely interesting heart drama which gives the star wide scope for her emotional acting.

Emile Coullard is a prominent French diplomat with a very charming wife whom he adores. He has in preparation some very important manuscript hearing upon the industrial and political future of France.

A tricky stockhroker is trying to obtain some of this information in advance so that he can anticipate the effect it will have upon the stock market and thus profit by the knowledge.

During a great social affair at which the wife is hostess she is called away to the bedside of De Brionne, an aged attorney who is passing away. After her hushand has retired she leaves the house and makes this midnight visit in secret. It devlops that in her carly youth upon coming out of a convent she had heen betrayed and bore a son which her very good friend De Brionne had agreed to take care of. As he is passing away he tells her that her son must henceforth be taken care of by herself and that he is in the notorious Apache Cafe around the corner.

The mother rescues the boy and pledges him to cease drinking absinthe and he gladly promises since he now knows that he now has a real live and very beautiful mother. He is soon installed as her husband's secretary. And the tricky stockhroker in his quest for information is recognized by Madame Coullard as her betrayer, the father of the boy. He tries to get the boy drunk later in a fight he falls out of a window and is killed.

When Emile Coullard comes home and finds the young secretary in his wife's arms she confesses the truth and declares that this boy is her son by a youthful error.

The great diplomat then makes his greatest decision. The big question hrought out is whether a wife should confess to an error she may have made as an innocent young girl.

PROGRAM READER

A glimpse of low life and then back to her accustomed place among the well-to-do.

One error in her early youth brought her remorse although it was in the distant past.

She was now the beloved wife of one of the most powerful diplomats in France.

When she was hostess to a great social gathering one night she received a note that perturhed her. And at midnight, after the reception, she retired apparently, but only to deceive her husband.

For a few minutes afterwards she secretly left the house and went to the bedside of the dying friend who had sent the note.

This friend told her that he had cared as best he could for the child she had left in his care after being betrayed. But that the boy was down to the cafe on the corner undoubtedly drunk.

It was then that the mother realized with a shock that her baby had grown all these years and had now entered man's estate.

How she rescued the hoy and gave him a real mother in berself and how she and the boy came in contact with her betrayer, the boy's father, in the act of rohhing her husband, is told graphically in a William Fox picture coming to this theatre next week.

Madlaine Traverse is the emotional star that so intensely portrays the role of the young mother in this vivid drama.

"STRICTLY CONFIDENTIAL"

(GOLDWYN)

THE CAST

Fanny O'Gorman.....Madge Kennedy
Vernon (Lord Bantock).....John Bowers
Newte.....Robert Bolder
Bennett, the butler.....Herbert Standing
Ernest.....Roger McKinnon
Jane.....Eugenie Forde
Elder Aunt.....Gertrude Norman
Younger Aunt.....Helen Muir
Mrs. Bennett.....Lydia Yeamans Titus
Staff of servants.

By Jerome K. Jerome.
Scenario by Rex Taylor
Directed by Clarence G. Badger.
Photographed by Marcel Le Picard.

Madge Kennedy Has a Charming Role in Unique Comedy

MADGE KENNEDY can offer thanks to Goldwyn for the scintillating comedy it has provided her in "Strictly Confidential," an adaptation of Jerome K. Jerome's story, "Fanny and the Servant Problem." The idea of a chorus girl who marries a Lord and discovers that his servants are her relatives is unique to say the least and it has been made the most of by the star, her brilliant support, and Clarence Badger, the director. As ideas go it is hardly elaborate enough for feature length but the deft touches, the broad comedy strokes introduced by Mr Badger and the star are so cleverly conceived that one has no time to think of plot shortcomings.

Of course the fun is derived from her ladyship endeavoring to conceal her relationship from her husband and of her relatives attempting to teach her how to be a lady. It is rich characterization that is revealed. The spirit of 'give and take' between the butler uncle and his mistress forms the basis of the most delicious comedy that has come from the screen in some time. The story has reached the stage as "The New Lady Bantock," and as "The Rainbow Girl," but the screen version is every whit as good. What is lost in dialogue and captivating song is more than made up in atmosphere and the brilliant achievement of Miss Kennedy.

Never has she conveyed her strong sense of humor, her excellent pantomime so splendidly. One cannot detail her delightful touches, nor the playful attitudes struck off by Mr. Badger. Every thing they do is spontaneous. And a word for Herbert Standing. He plays the butler with an admirable spirit of make-believe. You will like Miss Kennedy and this picture, and so will your patrons.—Length 5 reels.—Laurence Reid.

PRESS NOTICE-STORY

Madge Kennedy, the delightful Goldwyn star, strikingly demonstrates her ability to portray a variety of characters in her latest picture, "Strictly Confidential," which comes to the ———— theatre, beginning ———— This story by the famous novelist, Jerome K. Jerome, concerns an English actress who marries a lord, whose servants are all relatives of hers. Early in the tale, she comes to the Lord's castle, an orphan; but the rigid decorum of the servants make life impossible for her. She runs away, goes back to the stage and makes an instantaneous hit.

During this phase of her career she meets an artist and falls in love with him. She does not know that he is the Lord Bantock from whose castle she escaped not very long since. However, they are married and return to the ancestral home. Here the new Lady Bantock finds herself hedged about by her relatives, who are now her servants. Innumerable complications result from the old butler's attempts to curb the happy spirit of his niece, now his mistress. The haughty fellow believes firmly in family traditions, which are not subscribed to by his niece. Moreover, her position is made more difficult by her decision not to disclose her family relations to her husband. However, when she can no longer bear the burden of silence, she confesses to her Lord and discovers that life at the castle is henceforth to be joy and sunshine.

The story trips along with the airy personality of Miss Kennedy. The dramatic climax in the life of the new lady and her depression over the fact that her relatives insist upon obeying the conventions of the past, create some of the funniest comedy moments ever screened.

CATCH LINES

Sh-h-h Girls! Keep it Strictly Confidential! If your relatives are all servants DON'T tell your sweethearts! You may spoil your chance of getting married. Sh-h-h — keep it Strictly Confidential!

Don't be hasty boys about marrying! Not until you investigate your girl's pedigree. How do you know but what her aunt married a stable boy, or her cousin may be a gunman. Perhaps her grandmother takes in washing. See "Strictly Confidential."

Sh-h-h-h — its a great secret and it's being kept STRICTLTY CONFIDENTIAL by 3,000 husbands in this town. But the secret is coming out next ———— at the — — theatre when Madge Kennedy appears in "Strictly Confidential."

"Listen Girls! I'm going to tell you something about my relatives, but I don't want you to tell the man I'm in love with, because its strictly confidential." Madge Kennedy will tell you all about her secret in "Strictly Confidential." Don't miss seeing this picture.

"HIS OFFICIAL FIANCEE"

(PARAMOUNT-ARTCRAFT)

THE CAST

Monica Trant.....Vivian Martin
William Waters.....Forrest Stanley
Mrs. Waters.....Mollie McConnell
Cicely.....Vera Sisson
Sydney Vandeleur.....Hugh Huntley
Mr. Dundonald.....James Neill
Uncle Albert Waters.....Bobby Bolder
Major Montresor.....Tom Ricketts
Theo Waters.....Katherine Sohn
Odette Charrier.....Katherine Van Buren
Miss Robinson.....Virginia Foltz

By Berta Ruck.
Scenario by Edith Kennedy.
Directed by Robert G. Vignola.

Vivian Martin Comes Forward with a Captivating Comedy

IT is good to see Vivian Martin away from the sticky saccharine rôles which have been her allotment in the past. She is not a comedienne mind you; the ineffable charm of her femininity is not hers to waste in dispensing broad humor. But she scores here in a quiet way. It is her privilege to generate good nature but not as it is identified with "glad sisters" and "little mothers," characters too freely used by her in the past. So "His Official Fiancee" may be set down as the most satisfying picture she has ever had.

The novel plot and the characterization are full of quaint charm and the story travels along sending out its merriment, its breath of romance and its human note in a most enjoyable manner. A stenographer becomes her employer's official fiancee for business reasons only. And after extravagant counterplotting is indulged in she discovers that he is not the stern, relentless human machine of the office but a very likable (even lovable) sort of man and so she becomes his real fiancee. She is not exactly sure of her self; neither is he. And a clever display of comedy balanced with a dash of pathos is extracted in their attempt to "break the ice."

It is a picture which builds surely and swiftly to its climax and embellished always with rich detail. No actress could improve upon Miss Martin's performance here. She brings a delicate touch to her rôle. Forrest Stanley makes an excellent foil. And two jolly, old duffers, who are ever embarrassing the couple with pertinent questions, are admirably played by Robert Bolder and Tom Ricketts.—Length 5 reels.—Laurence Reid.

PRESS NOTICE-STORY

Vivian Martin, the charming Paramount-Artcraft star, will appear at the ———— theatre beginning ———— in her latest photoplay entitled "His Official Fiancee." This is a delightful story by Berta Ruck and it makes an ideal vehicle for the star's piquant personality. The same sort of character is found here as in Miss Martin's last picture, "The Third Kiss," in that it presents a girl who runs things, including a man. As Monica Trant the star is a stenographer employed in the London office of William Waters, a stern business man. He summons her and tells her it is necessary for him to pose the next few weeks as a man engaged to be married. And he offers her the position of "official fiancee" for a money consideration

Pressed for funds, she agrees to the arrangement and complications and fun starts that moment. Monica discovers to her surprise, that, given the proper surroundings, her stern "fiancee" is not the great bear the office has always considered him. So a warm friendship springs up between them. The girl accompanies the Waters family to a health resort and it is not long before this friendship turns into love. Some days later, Waters releases Monica from their official engagement. He explains that the idea of an "official fiancee" occurred to him as a means of stalling off an unwelcome marriage. In the end she consents to be his real fiancee.

The picture carries an unusual story and the action sparkles throughout. It is a rollicking story founded upon a unique situation and it affords the star plentiful opportunities to reveal her charming personality.

CATCH LINES

She agreed to be the fiancee of her employer. Oh, no! There was no love between them; she agreed to be his fiancee for business reasons only. Then things begin to happen. All sorts of things. Maybe she lost her heart to him, who knows? See "His Official Fiancee."

They certainly were a strange acting couple to the rest of the world. Why the very idea to be engaged and not show a bit of affection for one another? But the world didn't know that the engagement was only a business proposition. How did it end? See "His Official Fiancee."

Girls can wear rings and not be engaged. Vivian Martin wears one and is engaged — officially engaged. Not a bit of love lost in the engagement either — not until a horrid French girl arrived on the scene. Then it was different. See "His Official Fiancee."

She posed as his fiancee but didn't show any love in the engagement. It was purely a business proposition. But when she found out that he wasn't a mean, horrid old bear, why her heart fluttered and — See "His Official Fiancee," the DIFFERENT Comedy.

"LOVE, HONOR AND ?"

(MILLER-HALLMARK)

THE CAST

Constance Elliot.....Ellen Cassidy
Butler Hayes.....Corlies Giles
Ruby de Sensora.....Florence Short
Maurice Duval.....Edouard Durand
Keith Elliot.....Stuart Holmes

Story by Julia Burnham.
Scenario by Tom Cushing
Directed by Charles Miller.
Photography by Edward Earl.

Pronounced An Average Program Picture

THIS one promises heavy drama at the opening with plotters in the foreground, but the manner in which the principal characters interpret their roles soon develops this into a light comedy drama with a few touches of the heavier stuff injected again towards the finish.

Stuart Holmes is cast for the hero and is somewhat out of his element. He was far better in his former pictures as a screen villain. There is nothing morbid about the picture. It is clean and built solely for entertainment purposes and will pleasantly satisfy most of the patrons.

The photography is good and continuity is clear-cut, while the cast is satisfactory as a whole. But to a constant attender at motion picture theatres the story and action do not ring true. An average program picture.

Pulling possibilities and pleasing probabilities for respective audiences are; Metropolitan, average puller and fairly pleasing; Elite, average puller and not generally pleasing; Family, good puller and fairly pleasing; Labor, good puller and generally pleasing.— Length five reels.— Released, October 12.— Tom Hamlin.

PRESS NOTICE-STORY

"Love, Honor and ?" is the question solved in the Hallmark picture coming to the ——— theatre for a ——— days' engagement beginning ———.

Stuart Holmes is the hero and Ellen Cassidy is the heroine in this story of Julia Burnham's, and it shows where a husband successfully uses his wife in emphasizing the third word of the triangle.

His wife is entertaining a large group of friends in their Long Island home when the officer returns from France expecting to agreeably surprise her.

But she does not treat him as warmly as he could have wished and he soon finds that she has become addicted to cigarette smoking and gambling. And she resents his demands that she cease these vices

Then he reminds her of her marriage vow but the word obey had no meaning for her. There were two visitors present, Butler Hayes and Ruby Sensora. They plotted together to separate the couple. Miss Sensora vamped the husband and Mr. Hayes made fervent love to the wife. They were both repulsed but not before both husband and wife had discovered each other in what looked like very compromising positions.

It was then that the husband ordered Hayes out of the house. And this led to another quarrel between the married couple. She resented his ordering and accused him of absorbing too much of the army atmosphere. She chided him with attempting a social court martial.

He then seized her bodily and carried her to his airplane. After a short trip they landed on a small island upon which his hunting lodge was located. He compelled her to do the housekeeping which she at first refused angrily to do. The third member of the eternal triangle appeared again and begged her to elope with him and when she refused he attacked her.

When her husband returned in time to rescue her she decided then and there that she loved him and needed a constant protector. And she promised to love, honor and obey.

PROGRAM READER

When he returned from France where he had been an officer in the aviation corp it just seemed that he brought the army spirit with him and wanted to sort of order her around and choose her friends for her.

To the wife who had a mind of her own this was humiliating. She resented it and told him so.

She accused him of trying to court-martial society.

This domestic rebellion did not make things very pleasant for the young couple.

Especially as there was a man at the house party who tried to make love to her. And to make it still worse there was a woman at this same house party that wanted to win the husband.

The husband reminded his wife of her marriage vow where she had promised to love, honor and obey.

But the word "Obey" was not recognized by the young wife. She was not a bad wife but she did not want to be ordered about by a domineering husband.

"Love, Honor and ?" is the title of a Hallmark production scheduled to play this theatre next week.

Stuart Holmes and Ellen Cassidy are featured and Charles Miller directed the picture.

When the husband finally in desperation abducts his own wife and flies away with her in his airplane to an abandoned island he has as big a fight on his hands as ever.

"COMMON PROPERTY"

(UNIVERSAL)

THE CAST

Paval Pavlovitch.....Robert Andersen
Anna Pavlovitch.....Nell Craig
Tatyone.....Colleen Moore
Stepan.....Johnnie Cooke
Ivan Ivanoff.....Frank Leigh
Lyof.....Arthur Jasmine
Father Alexyei.....Richard Cummings
Vaska.....Robert Lawler
Nikolai.....Arthur Maude

By Elliot J. Clawson.
Directed by Paul Powell.

Andersen Scores in Symphony of Darkest Russia

THE soviet decree nationalizing the woman of Russia and making them the property of the state is the foundation for the theme of Universal's latest picture, "Common Property," which presents Robert Andersen. This edict had an authentic character about it at the time which raised a lot of discussion, although it is generally discredited now. But regardless whether it is truthful or not there is no denying its force as a basis of dramatic entertainment.

This identical theme has been used before on the screen to fit Norma Talmadge's personality, but in her picture it soared beyond the realm of reality. Here it is deftly incorporated so that the drama builds straight to its climax. Granted that it is a single track idea, and that there are no elements of sweetness and light to balance its gray ingredients, yet it is always interesting because it is made to appear real. You sympathize with the Russian who is trying to extricate his family and who finally submits to the inevitable.

The happy ending may be arbitrarily forced here but the sight of American troopers coming to the rescue of the despairing wives and daughters is a welcome one under the circumstances. This is one instance where an adherence to truth can be overlooked. The atmosphere is suggestive and the details are well arranged. Robert Andersen acts the distracted husband and father with feeling, while Nell Craig and Colleen Moore as his wife and daughter respectively, contribute excellent support. Length six reels — Laurence Reid.

PRESS NOTICE-STORY

"Common Property," a photoplay based upon the situation that would ensue were the Russians permitted to carry out their project of nationalizing women so that they would become the common property of every man who desired them will be shown at the ——— theatre beginning ———. Robert Andersen, the Universal star, is seen in the role of Paval Pavlovitch, a Russian, who has married an American girl, and who comes under the salacious mandate which would sacrifice his loved ones on the altar of lust. The decree is issued which announces that "Women between the ages of seventeen and thirty-five years are declared to be the property of the state for the use of its citizens."

It seemed inevitable that the Russian's wife and daughter should register for the use of any male citizen of the Empire who took out a certificate stating his desire to claim a woman of the state. Passports were refused Pavlovitch. And just when matters seemed at their worst he discovered that his old servant had taken out a certificate claiming his wife and that the son of the village priest had taken out a certificate entitling him "to use" of the daughter. At the moment when matters look blackest for the little family a troop of American cavalry is seen clattering up the street. A subsequent battle between the troopers and the Russian mob in the streets of Saratov is the climax to this interesting story. Thus the salacious edict is withdrawn and Pavlovitch is happy.

Mr. Andersen, who was Monsieur Cuckoo in "Hearts of the World." portrays the role of the Russian husband and father with remarkable depth and feeling, while Nell Craig in the opposite role contributes splendid assistance. Others in the cast are Colleen Moore, Frank Leigh, Arthur Jasmine and Arthur Maude. The picture was produced under the direction of Paul Powell from a story by Elliot J. Clawson.

CATCH LINES

Are American women safe in Russia to-day? The answer to this question is dramatically given in "Common Property," the Universal picture starring Robert Andersen.

In the scarlet hour when the Russian soviet issued a decree nationalizing all women, he was denied passports by which he hoped to get his American wife and their daughter out of the country. What happened? See "Common Property."

"Common Property" in Russia today means the possession of all women for the use of the state. "Common Property" —— next ———— at this theatre.

The decree was issued nationalizing all women. What was he to do? No passports were given him. Did he submit to the inevitable? See Robert Andersen in "Common Property."

"IMPOSSIBLE CATHERINE"

(PEARSON-PATHÉ)

THE CAST

Catherine Kimberly ..... Virginia Pearson
John Henry Jackson ..... Wm. B. Davidson
Grant Kimberly ..... J. H. Gilmour
Rosky ..... Ed Roseman
Kewpie ..... James Hill
Dorothy Kimberly ..... Mabel McQuade
Herbert Drake ..... John Walker
White Cloud ..... Sheldon Lewis

Story and Scenario by Frank S. Beresford.
Directed by John B O'Brien.

This Comedy Will Entertain Generally

A LIGHT comedy-drama with a few melodramatic punches inserted at convenient intervals to supply the essential action demanded by picture-goers of to-day. The star is in an unaccustomed rôle portraying the young, petulant and headstrong daughter of a Wall street magnate and, therefore, commands very little sympathy.

But this same rôle makes possible the comedy, and the taming of this "wildcat" registers several very good comedy twists that earn the laughs. Cast, direction and continuity are satisfactory but the photography is poor in a few of the interiors owing to bad lighting arrangements.

The sub-titles are exceptionally clever and although many of the situations are rather far fetched this story is primarily farce comedy and will entertain generally. Most of the scenes are exteriors and there are several good fights.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and generally pleasing; Elite, average puller and fairly pleasing; Family, good puller and very pleasing; Labor, good puller and generally pleasing.—Length 5 reels.—Released October 5.—Tom Hamlin.

PRESS NOTICE-STORY

"Impossible Catherine" is the Virginia Pearson photoplay to be shown at the ———— theatre for ——— days beginning ————.

In support of the star are Sheldon Lewis, William B. Davidson, and J. H. Gilmour. Virginia Pearson has an entirely different role in this picture than any part she has generally been accustomed to interpret. She is the petulant, willful, headstrong, pampered daughter of a wealthy Wall Street magnate, whom she rules with a rod of iron.

She is the leading spirit in a society of women whose chief propaganda is to prove that women are far superior to men and that after all is said and done that men are little more than insects. And Catherine Kimberly has such a temper to augment her violent assertions that they call her "Impossible Catherine."

When she almost stampedes a meeting of the Yale boys in New York she actually insults one of them, John Henry Jackson of Canada. He takes it in good spirit and when informed that she is Grant Kimberly's daughter he declares that he would tame the wildcat.

He informs her father of this and guarantees to take the young spitfire off his hands, but the father thinks that Jackson is simply crazy to even contemplate such a thing. When he sees the girl she takes his straw hat off and throws it in a pool. But all this does not phase Jackson. He merely smiles and gets busy.

How he takes her up in his airplane with the marriage license and forces her to either agree to marry him or step off the plane he gives a very modern version of "The Taming of the Shrew." And at the point of a gun superinduced by a fifty dollar bill he forces a minister to marry them.

When she escapes up north he abducts her and places her in the kitchen on his rance and forces her to do menial work. But he couldn't make a dent in her indomitable spirit. Finally when he was wounded defending her she realized that she wanted a lord and master and that he was the particular man she desired.

PROGRAM READER

She was willful, she was headstrong and aggressive.
And she was pampered, petulant and precocious.
Outside of that she was all right.
At least, so thought John Henry Jackson.

He knew that she had the least mite of a temper such as snatching his straw hat off and throwing it in a pool, kicking him in the shins, pulling his hair in fits of rage, refusing to wash the dishes, and a hundred other little airy things.

But he loved her, John Henry did,— so there.

He spent his spare time reading "The Taming of the Shrew." After profiting by this literary gem he started a little campaign of his own to tame this little wild woman from New York.

By force, by airplane, and by land and river, he finally conquered the spirit of this rebellious girl and compelled her love and, listen folks,— he also compelled her obedience.

She was known as "Impossible Catherine," and that is the title of the photoplay coming to this theatre next week. If you want to laugh and chuckle and finally roar in exquisite merriment you must attend this theatre and see Virginia Pearson in "Impossible Catherine."

SUGGESTIONS

After you have hooked this picture your first good bet is the title, then the star, and finally, the cast. "Impossible Catherine," with material from the story, program reader and catch lines on this page, can be very thoroughly exploited in newspaper advertising and publicity and also on throw-aways, heralds, etc.

"KITTY KELLY, M. D."

(ROBERTSON-COLE-EXHIBITORS MUTUAL)

THE CAST

Dr. Kitty Kelly ..... Bessie Barriscale
Bob Lang ..... Jack Holt
Sheriff ..... J. J. Dowling
Jerry Williams ..... Wedgewood Nowell
Lola ..... Mildred Manning

By M. B. Havey.
Scenario by H. C. Hickman.
Directed by Howard Hickman.

Light Material for Bessie Barriscale's Talent

BESSIE BARRISCALE has bid her sympathetic rôles goodby for the time being in order to show her capabilities in a humorous characterization. Which leads us to state that the change is not for the best unless she can strike a higher average with her material. "Kitty Kelly, M. D." is a mild offering which depends upon its local color supplied by humorous types for success since the sparse plot does not have any sustaining qualities. The situations are arbitrarily conceived especially where villainy is dragged in by the heels. And the story spends itself early as far as the characterization is concerned.

Kitty Kelly, a fair Easterner, and a recent graduate of a medical school, hears the call of the wild and puts up her shingle in a mining camp town of the West. And when the humorous angle of patients waiting for treatment loses its mirth provoking power through repetition, a melodramatic turn is ushered in which robs the story of its whimsical touch and fills it full of crudities.

Howard Hickman illuminates the picture at times with his treatment of the characters. Comedy touches here and there compensate somewhat for the banal, melodramatic twist. Miss Barriscale is not adept at humorous characterization. The chance was hers to make the rôle sparkle with color and vim as the name indicated, but she elected to become serious and her opportunity was lost to show her versatility. She seems unable to forget her "weepy" rôles of the past.— Length five Reels. —Laurence Reid.

PRESS NOTICE STORY

"Kitty Kelly, M. D." which is offered at the ———— theatre on ———— of ———— week with the emotional star, Bessie Barriscale, in the title role, is one of the most delightful stories the screen has shown in some time. It presents a unique characterization in the female doctor who journeys from the East to put up her shingle in a lonely mining camp of the West. And because she had a bit of Irish in her and was charming in the bargain the miners haunted her waiting room with every ailment listed in the almanac.

Bob Lang, the ranch foreman, had the inside track to her affections until she learned that he was addicted to liquor. And to cure him of his weakness she promised not to see him until his probationary period had expired. Lucky for Kitty, however, that he broke his promise to stay away from her for he came to the rescue when she was intrigued by Jerry Williams, the proprietor of the saloon. This move on the latter's part aroused the jealousy of his common law wife, the squaw, Lola. And when she implored him to marry her he refused and abused her shamefully. And so she killed him. But Jerry was wearing Bob's hat at the time of his death with the result that the foreman was convicted on circumstantial evidence.

But Kitty, being a detective as well as a doctor, solved the mystery and established his innocense. His heart fluttering badly ever since Kitty came to camp, she promised to cure him by becoming his wife. The action is crowded with surprises and not alone does the picture possess some clever comedy situations but a strong vein of dramatic suspense which the players handle capably. Howard Hickman adapted and directed the picture from a story by M. B. Haver.

CATCH LINES

Did you ever have any desire to call in a lady doctor when you were ill? Suppose she was the only doctor in your town and not only knew her business but was beautiful in the bargain. You would decide never to get well wouldn's you? See "Kitty Kelly, M.D."

She came from the East and put up her shingle in a rough mining camp. And the boys all called to see Kitty Kelly, M.D. She could blarney them with her Irish, care them with her medicines and fascinate them with her beauty.

Girls — suppose you were recent graduates of a medical school and the chance came to settle in the West and practice medicine among a lot of rough miners. Would you go? See what Bessie Barriscale did in "Kitty Kelly, M.D."

The big rancher waited to have his heart examined and when she applied her stethoscope, he embraced her and wouldn't let her go. His heart was surely acting badly. Did she cure him? See Bessie Barriscale in "Kitty Kelly, M. D."

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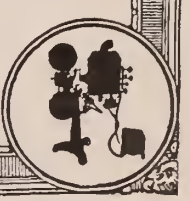
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the story about our "secret" plan of business extension had a keen sense of rumor — *also* a keen nose for news.

Full details of our magni-

ficent plans for 1920 will soon be announced.

In the meanwhile we will

be glad to quote you prices on developing and printing.

Ask First National Ex-

hibitor's Circuit, Louis Mayer, Marshall Neilan, Harry Garson and our other patrons about our *quality and service.*

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



OCTOBER 25, 1919

Motion Picture News

Reg. U. S. Patent Office



Plugging Away!

We missed the large-size Motion Picture News just as much as you did. We know the advertising looks more attractive in the bigger page; we realize that the text pages are a good deal more snappy.

But while present conditions continue we will keep right on giving you all the service possible, in the only available size. As soon as conditions return to normal you will once more get the large-size book.

VOL. XX No. 18. Entered as Second Class Matter October 1, 1913, at the Post Office at New York, N. Y. under the Act of March [illegible] PRICE 15 CENTS

Reg. U. S. Patent Office

Chicago — 729 Seventh Avenue, New York — Los Angeles

You are JUDGED by the Company You Keep.

Without the usual trumpeting, one motion picture firm laid a basic foundation and began to build, five years ago.

It was not an easy task, but no barrier could hinder the success of a sound business organization founded upon the really worth-while in motion pictures.

Construction has continued noiselessly; with the business nearing its objective—slowly, but surely.

No horseshoe has ever adorned the office door. Organization, progressiveness and honesty have brought profitable results.

To know the whys and wherefores of real success, pick your company—the best reason in the world why producers of short subjects should first consult with

EDUCATIONAL FILMS CORPORATION OF AMERICA

E. W. Hammons

Vice-Pres. and Gen'l Mgr.



JESSE L. LASKY *Presents*

CECIL B. DeMILLE'S

PRODUCTION

"MALE AND FEMALE"

FOUNDED ON J. M. BARRIE'S FAMOUS PLAY
"THE ADMIRABLE CRICHTON"
ADAPTED FOR THE SCREEN BY JEANIE MACPHERSON

A Paramount-Artcraft Picture

His Crowning Achievement

THE luxuriousness of "Don't Change Your Husband", the drama of "For Better For Worse", the wealth of detail of "Old Wives for New", the spectacular beauty of "The Woman God Forgot", the splendor of "We Can't Have Everything", all and more are in this newest Cecil B. DeMille masterpiece.

It will be a box-office super sensation.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



Jesse L. Lasky
PRESENTS

WALLACE REID

in

"THE LOTTERY MAN"

by Rida Johnson Young
Scenario by Elmer Harris
DIRECTED by JAMES CRUZE

A Paramount-Artcraft Picture



THE KIND OF PICTURE ALL HANDS APPLAUD

"THE LOTTERY MAN" created a sensation at the Rivoli. At its conclusion prolonged applause burst forth from every portion of the immense theater.

There's nobody who won't like it!

They like the plot; they like the excitement of it; they like Wanda Hawley; they like the new final close-up; they like the shimmy wedding scene; they like the love element; they like the real comedy; they like the splendid sets and the close attention to telling details; they like the idea of a poor man with humor and wits winning big money and a lovely girl; they like the predicaments he gets into before he wins either; they like the element of the gambling chance the hero takes.

And they like Wallace Reid!

No picture is more certain of all round success. Try it and see!



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES





ADOLPH ZUKOR *Presents*

"The TEETH OF THE TIGER"

An ARSENE LUPIN STORY

BY MAURICE LEBLANC
Scenario by ROY SOMMERVILLE
DIRECTED BY
CHET WITHEY
with DAVID POWELL



The greatest detective-mystery of the year!

FAMOUS PLAYERS-LASKY CORPORATION



A Paramount-Artcraft Picture

Withdrawn!

New Booking Plan Coming for

"SOLDIERS of FORTUNE"



An
ALLAN DWAN
Production

NOTICE is hereby given that this feature production cannot be released to anyone-anywhere-except on the one basis to be announced
NEXT WEEK

REALART PICTURES CORPORATION
Arthur S. Kane, *President*
112 West 42nd Street - New York City



This is Louis Bennison, smoking a "Bennison Smile" (offered by all United Cigar Stores), in a scene from the highly amusing picture, A MIS-FIT EARL. He is getting ready to swat the villains.

Betzwood Film Company
presents

LOUIS BENNISON

in

"A Misfit Earl"

By Wilson Bayley *Directed by* Ira M. Lowry

RELEASED THROUGH

GOLDWYN

In A MISFIT EARL we see Bennison as a regular cowboy in England. It is truly a story of "Innocents Abroad"—for think of Bennison as a lord in a castle! The fun starts when his cowboy manners shock his newly found aristocratic relatives.





This is given exhibitors as an aid in exploiting A MISFIT EARL





The Strand Theatre
of New York

Mitchel H. Mark Realty Corporation
Owners and Operators

Goldwyn Pictures Corp.,
463 Fifth Avenue,
New York, N. Y.

Sept. 29th, 1919

Gentlemen:-

We wish to advise you that we were greatly pleased with the reception Miss Geraldine Farrar received in her newest Goldwyn picture "THE WORLD AND ITS WOMAN".

In our opinion it is the best work Miss Farrar has ever done for the screen. The timeliness of the story, the impressiveness and magnitude of the sets, and the action are such that we received a great many favorable comments from our patrons of both the New York Strand and the new Brooklyn Strand.

"THE WORLD AND ITS WOMAN" played to a capacity business for a week in each house, and we attribute this success to the appeal of Miss Farrar's wonderful acting, and to the great strides toward perfection of the Goldwyn producing organization.

Yours very truly,

K.

President.

Samuel Goldwyn Presents

GERALDINE FARRAR

in

The WORLD *and* ITS WOMAN

With Lou Tellegen

By Thompson Buchanan *Directed by Frank Lloyd*

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

"It's a Circus"







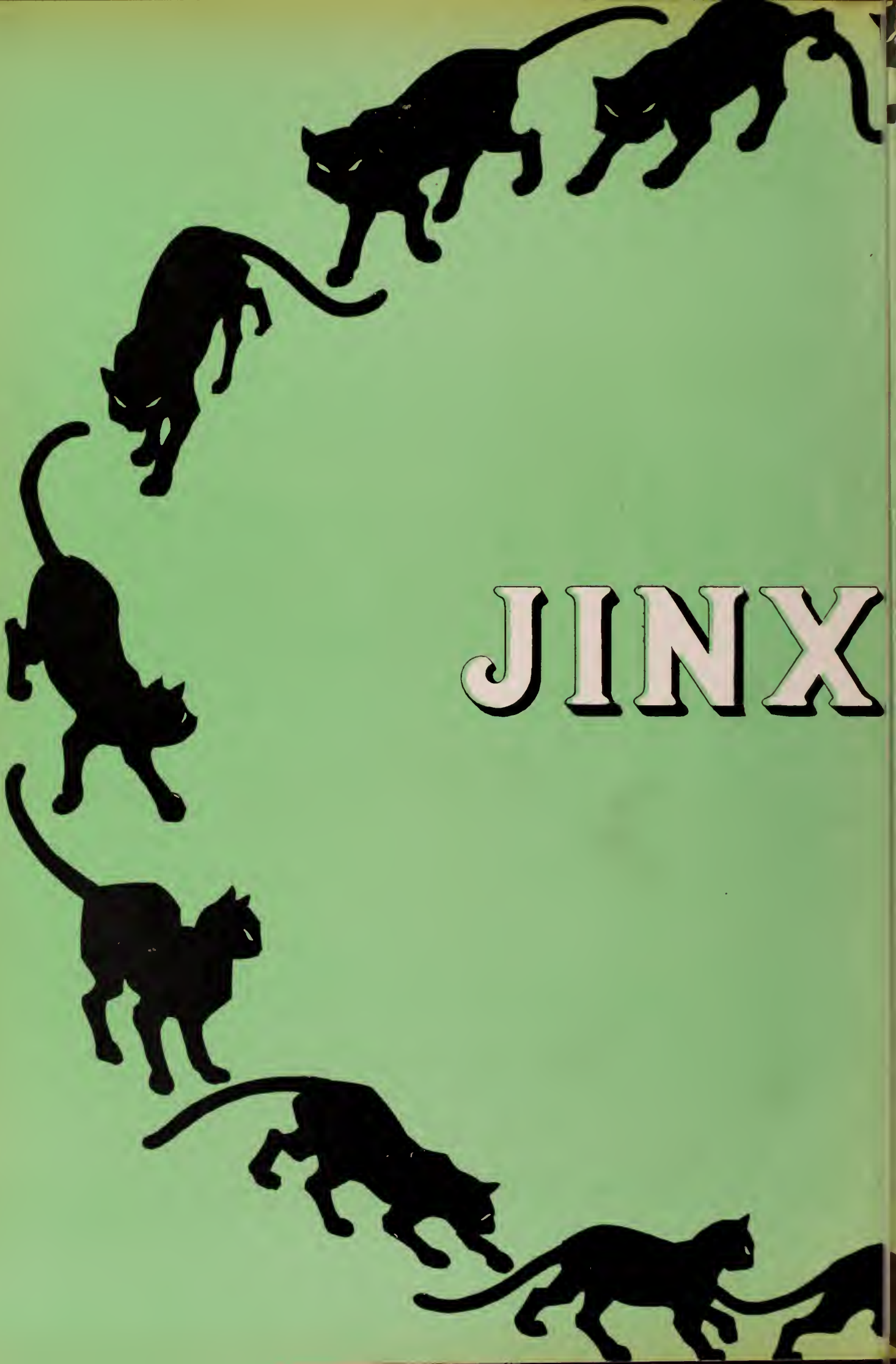


MABEL NORMAND

So many comedies are advertised as the funniest ever screened, that when a real sensation like "Jinx" is offered, we wonder how we're going to make you understand the difference.

Remember the old Story of "Wolf"! "Wolf"!? Well, "Jinx" is a bearcat!

Watch for plans of exploitation.


JINX

Are You *Showing* or *Presenting* Pictures?

Keen Exhibitors Reflect a Personality in Their Houses with a Refined Musical Atmosphere Created by

The ROBERT-MORTON

a reproduction of the Symphony Orchestra

The Robert-Morton is an organ scientifically schemed and toned to render dignified classics and popular effects.

The Rare Combination of spiritual sweetness with all the necessary pep and jazz affords the Robert-Morton the ideal musical interpreter of the joys and sorrows of the screen.

This Instrument is recognized as the organ achievement of the day from an artistic and box office standpoint.

The Robert-Morton solves the problem of reflecting screen action with a sympathetic musical atmosphere without the necessity of a costly orchestra.

The Organ is conceived without complications—thereby eliminating a long course of training for efficient playing.

The Robert-Morton is constructed in various sizes — with a range of prices for the large and small theatre—also terms if necessary.

WRITE FOR SUCCESSFUL INSTALLATIONS

The American Photo Player Company

NEW YORK
62 W. 45th Street

CHICAGO
64 E. Jackson Blvd.

SAN FRANCISCO
109 Golden Gate Ave.



Renowned Theatre Organist:

It is gratifying to advise you that in the Robert-Morton the characteristic tones of each set of pipes is developed to a greater degree than any orchestral organ on which I have played.

Your instrument is constructed in a simple manner thereby eliminating a long course of training—and with all the necessary speed and volume contained in the Robert-Morton an organist with average adaptability can easily follow the dramatic values of screen action with superior musical accompaniment.

Faithfully yours,

Edwin Santelli

JOSEPH E LEVIN MGR
TELEPHONE WEST 21

NEW FILLMORE THEATRE
PALACE OF PHOTOPLAYS
FILLMORE ST. BET EDDY AND ELLIS
SAN FRANCISCO

Oct. 26, 1917.

The American Photo Player Company,
109 Golden Gate Ave.,
San Francisco, Calif.

Gentlemen:

Mechanical and artistic success of the organs which you installed for us in our New Mission and Progress Theatres, justified us in the selection of your instrument for our New Fillmore Theatre.

Consistent with a house of large capacity adorned with architectual splendor and equipped with every modern mechanical device for the comfort and enjoyment of our audience, it is quite evident that our musical standard must be of superlative excellence.

We therefore wish to advise you that since the opening of the New Fillmore our audiences have been intensely pleased not only with the recitals but with the musical interpretation of screen action.

We are therefore very gratified to inform you that we consider your orchestral organ from a tonal, mechanical and electrical standpoint and engineering and most artistic achievement for the betterment of moving picture music and can cheerfully recommend your product to any fellow exhibitor.

Very truly yours,

NEW FILLMORE THEATRE.

Joseph E. Levin Mgr.



Put Your Finger on the Map, Touching Any City in America

Wherever your finger rests, in any community from 20,000 to 6,000,000 population, there you find the largest and most important first-run theatres playing the powerful productions released by the W. W. Hodkinson Corporation.

In a crowded market, with many organizations making or claiming to make big pictures, if you hit a town where some of the big first-run factors are shut out, stop and take a census and you will find that the productions released by Hodkinson are not the ones barred.

Hodkinson releases are in and playing.

This situation is not due to any special liking or affection for our organization or its membership.

It is due to the bigness and the merit of the pictures we release.

Producers of big pictures have not sought us as their releasing mechanism except on the ground that we do more for a picture we take and like than any other distributor can do.

We have said before—and we say again now—that the Hodkinson organization does not have to force over on the exhibitors below-grade pictures to meet our overhead expenses.

We give good pictures everything that's in us to give—effort, brains and intelligence—and everything they deserve.

Having big and worth-while productions explains why we are in all the big first-runs, and are serving four thousand theatres besides, while some other organizations cannot get in.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated



1,000 Stars Have Died

The motion picture graveyard is filled with unsuccessful personalities that were buried by the public without benefit of clergy.

Stars that tried to shine.

Stars whose dim lights were extinguished.

Stars that never "belonged."

Among all the stars there are only a few that have increased in power, in recognition and popularity.

One of the few is J. Warren Kerrigan.

Year after year the public likes him more and exhibitors book him more.

This year, in particular, his pictures are bigger and better than ever before. The newest Kerrigan picture, now ready for release, is a

Robert Brunton
presentation of

J. WARREN KERRIGAN
in
The Joyous Liar

By Jack Cunningham Directed by Ernest C. Warde

Prints are ready for your inspection in thirty-one exchanges.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Eight Months on Broadway for Doris Kenyon



This little beauty opened her first New York stage starring season on the night of October 7, at A. H. Wood's Eltinge Theatre.

She is the over-night hit of a seven-million population city, in "The Girl in the Limousine."

At Three Dollars top she will be playing on Broadway—

NEXT JANUARY
AND NEXT APRIL
AND NEXT MAY

And it would surprise no one if she played in this one theatre an entire year. That's how big a hit she is.

While the two and three dollar top audiences are waiting for her to come to town

Theodore C. Deitrich & Arthur F. Beck
are now presenting

DORIS KENYON
in
THE BANDBOX

the world-known melodrama by

Louis Joseph Vance

Directed by R. William Neill

It's a story of smuggled pearls. It's an action and romantic melodrama. It's a love story. And it stars what one enthusiastic New York critic calls "a gosh-darned beautiful gal." It's ready for release now.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

MARY PICKFORD

CHARLIE CHAPLIN

A TWO-WAY TEST

Single-picture booking and direct dealing between producer and exhibitor have been put to the test.

In releasing

DOUGLAS FAIRBANKS

in "HIS MAJESTY, THE AMERICAN"

to the theatres of the country, United Artists Corporation opened the way for exhibitors to secure for their houses the productions of the screen's foremost artists on an absolute basis of individual merit.

The results have more than justified our faith in the plan.

On the exhibitors' side, the test has demonstrated that motion pictures of known drawing power can be individually appraised, individually rented and individually exploited to undreamed-of success.

On the side of United Artists Corporation, the test has given even greater strength to the basic principles of the company — single-picture booking only, direct dealing with each individual theatre, and no affiliation or understanding with outside interests, booking agencies or circuits that seek to control either the producer or the exhibitor.

In other words, full independence for the exhibitor and for the producer, so that they may meet freely on common ground.

UNITED ARTISTS CORPORATION

OSCAR A. PRICE, *President* HIRAM ABRAMS, *General Manager*

DOUGLAS FAIRBANKS

D. W. GRIFFITH

Reproduction of a Full Page Advertisement of D. W. Griffith's "Broken Blossoms" which Appears in The Saturday Evening Post, dated October 18th.

What Happened on the Night of May Thirteenth?

Did the Film Advance in Power Beyond the Stage?

Was the Eighth Art Born?

"ON that night the screen jumped five years," says **The Literary Digest**, and "With the showing of 'Broken Blossoms' a **new art indeed arrived, an art as important as music or poetry**; and David Wark Griffith immortalized himself," adds Charles Hanson Towne, editor of McClure's Magazine. "Broken Blossoms," according to Amy Leslie of the Chicago News, "is an **eloquent and decisive flight beyond the speaking stage.**"

"It is the most beautiful motion picture we have ever seen, or ever expect to see; and if we were a director, we should give up all idea of ever trying to be original and spend all our time trying to do something as nearly as possible like this wonderful, fragile thing. **Don't miss it, oh, please don't miss it!**" urges Harriet Underhill of the New York Tribune.

Percy Hammond, writing in the Chicago Tribune, notes that "**never in the annals of theatrical doxology** have such hosannas been raised," and Ashton Stevens of the Chicago Examiner refers to it "As quick as a nerve and as close as a sonnet, it may not be everybody's picture, but we should be sorry to be one for whom it is not."

"I am a seasoned theater goer, a man of the theater myself, grown ripe in the profession, and my eyes have witnessed the dramas of many countries; but **in many a year, I have not been so moved, so stirred as by this lyric masterpiece,**" declares Herman Devries in the Chicago Examiner. The New York Sun acknowledges it to be "the most artistic photoplay yet produced," and the New York Telegram goes further and says "**it is as if Dickens had spoken** by means of the camera. Moreover there is a glamour as if Pierre Loti or Victor Hugo had joined forces with Mr. Griffith. Is it any wonder it is the masterpiece of the films?"

"Such art, so real one can think only of the classics and of the **masterly paintings** remembered through the ages, so exquisite, so fragile, so beautifully and poetically fragrant is 'Broken Blossoms,'" is the tribute paid by Louella Parsons of the New York Telegraph.

New York Paid $2.50 to See It, Says Current Opinion

"Mr. Griffith has brought out another film to intrigue the public and amaze his rivals; and sophisticated New Yorkers are only too willing to pay $2.50 a seat and war tax for the privilege of judging it," according to Current Opinion. The best seats sold for $3.00. "It is a **motion picture that converts dramatic critics**, to whom the film is an anathema, into film fanatics," admits Charles Collins of the Chicago Post.

"It would be impossible for the greatest master of languages to picture the emotions as Mr. Griffith has perpetuated them. **He has far exceeded the power of the written word** in 'Broken Blossoms,'" writes Louis Gardy in the New York Call. "Mr. Griffith should think of a new name other than photoplay, for his productions are so different from other directors' that they require a separate classification," says the New York Herald.

The Creator is David Wark Griffith

"Mr. Griffith," states the Chicago News, "is the most **imaginative** and **sane American who ever revolutionized the theater** when it needed an emancipator." And Virginia Tracy, writing in the New York Tribune, adds "The maker of 'The Birth of a Nation,' 'Intolerance,' 'Hearts of the World,' and now 'Broken Blossoms'—**this man could make a world.**"

Virginia Dale of the Chicago Journal advances the opinion that "Griffith stands alone," and Mae Tinee, in the Chicago Tribune, says "Again he has shown them all how to do it." And "with a vision even bigger than his tools," thinks Herman Devries in the Chicago Examiner. "Yet here is an amazing thing for us to ponder—that Griffith is the only living American to conquer his art," states the Los Angeles Times, and referring to the art of motion picture productions, the New Republic says "Mr. Griffith is the great creator and inventor of its youth, and still remains the dominant leader."

What Griffith Has Achieved With His Players

"Lillian Gish arrived in 'Broken Blossoms' as a **great tragedienne**," is the statement of Herman Devries, the well-known critic, writing in the Chicago Examiner. Percy Hammond of the Chicago Tribune was so impressed with her that he wrote "In case you have good taste in acting, you will enjoy her **When upon the stage, was there ever a better picture of absolutely untheatrical terror**, which is a difficult emotion of the drama, than when Miss Gish hides in the closet?" "She ranks as one of the rare great screen actresses," thinks Louis Gardy of the New York Call, and the New York Times adds that "with a rôle so difficult as to be beyond the reach of almost any actress one can call to mind, it is well within her grasp."

The New York Sun notes that "as the mystic Chinese lover of gentle spirit, Richard Barthelmess played with a delicacy of feeling and sense of the Oriental character that distinguishes him." "He throws **a haunting spell of poetry over the whole play**; his long, deep eyes weep without tears as his poetry drips honey without words," is the tribute paid him by the Chicago News. "He conveys the part better than any other screen player one can call to mind," writes Thomas Oliphant of the New York Mail.

"**No actor, not even Lynn Harding**, could so impudently materialize the father as Donald Crisp," according to the Chicago News. "And he does notable work," adds the New York American.

D. W. Griffith, Originator and Leader

Since the days when Mr. Griffith originated the technique that marked the first advance in the higher development of motion pictures, his creations have been and are the best. His vision foresaw the screen as it is today, and his efforts have been largely responsible for changing what was a novelty in the early days, into a great art.

The supremacy of Griffith films is expressed in the fact that they are the only films shown around the world as special productions. In emphasizing this, the Washington Herald states, "Again and again **Mr. Griffith has proved he is the only producer who can make $2.00 pictures for the large theatres and KEEP THEM THERE.**" During the past six years, he has made "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," and five of a short-story series.

All Griffith Films are signed with the trademark "D. G." and the name "Griffith," and **none are genuine without them.**

Whatever your personal opinion may be, to be abreast of the times you must see "the eighth art," of which "Broken Blossoms" is the only expression.

"**Broken Blossoms**" will be distributed by the United Artists' Corporation and may be seen in many of the largest motion picture theaters during the week of October 20th

YOU WILL BE IN RIGHT IF YOU PLAY "IN WRONG" with Jack Pickford



A picture that everyone will want to see, as it is a slice out of their own lives, the time when they fought over their best girl in the days of the old swimming hole and the rag doll. Full of fun and pathos.

Presented by the Jack Pickford Film Co. Story and Direction by James Kirkwood. Photographed by Antonio Guadio and Sol Polito.

A 'FIRST NATIONAL' ATTRACTION


Louis B. Mayer
presents
Anita Stewart
in
"Her Kingdom of Dreams"
adapted from Louise Provost's
Powerful novel in
The People's Home Journal
Directed by
Marshall Neilan
Greatest
All Star Cast
Ever in Pictures
Look it over
Spottiswood Aitken
Frank Currier
Mahlon Hamilton
Thomas Holding
Kathlyn Williams
Fred Huntley
Edwin Stevens
Anna Q. Nilsson
Robert McKim
Thomas Jefferson
Wesley Barry
Thomas Santschi
Tully Marshall
Mrs. J. W. Wade
A "First National" Attraction
FIRST NATIONAL EXHIBITORS CIRCUIT

Look at the tracks

left in the trail of the unique picture

"BACK TO GOD'S COUNTRY"

presenting

NELL SHIPMAN

Produced by the Curwood-Carver Productions, Inc.

Directed by David M. Hartford

Taken from the story Wapi, the Walrus, in Good Housekeeping

By JAMES OLIVER CURWOOD

J. H. Kunsky, of the Madison Theatre, Detroit, Mich., writes:

"'Back to God's Country' played to $3,210 on the opening day breaking all house records. Patrons enthusiastic and crowds continue to jam the theatre."

Tom Moore, of the Garden Theatre, Washington, D. C., writes:

"Must hold 'Back to God's Country' for second week's run to satisfy patrons. Theatre crowded daily and great crowds are lined up before the box office that are unable to get in. Breaking all records."

A First National Special Attraction



The picture that a committee of 14 blasé film men saw with enthusiasm and unanimously gave the highest possible rating, the

HOBART HENLEY
PRODUCTION

Revealing the art of a truly master director

THE GAY OLD DOG

Adapted from Edna Ferber's Story.

By **MRS. SIDNEY DREW**

The word's HUMAN INTEREST have been done to death. They acquire a new meaning when used in connection with this delightful picture.

Directed by HOBART HENLEY

Pathé
Distributors



When you read the story in the Saturday Evening Post you laughed and laughed and the entire circulation was laughing with you.

Pathé Distributors

June Caprice *and*

In the story written

A DAMSEL

Produced by Albert Capellani Productions Inc.

Directed by



Here it is, a bully comedy-drama, with a tang like the fall air, with a snap and sparkle, with a finish and polish that shows it *belongs*.

Creighton Hale

Pathé Distributors

by P. G. Wodehouse

IN DISTRESS

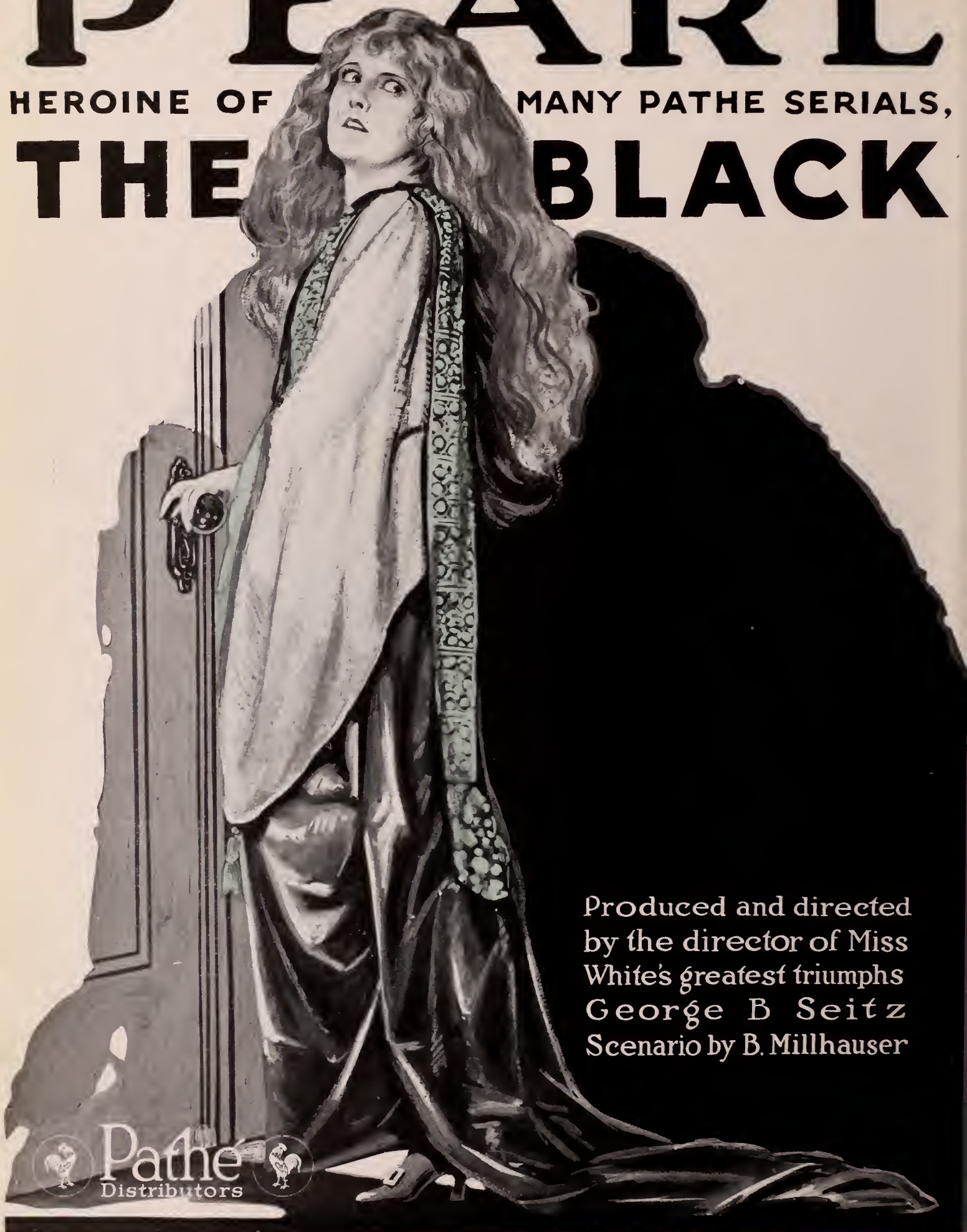
under the personal supervision of Mr. Capellani

George Archainbaud

PEARL

HEROINE OF MANY PATHE SERIALS,

THE BLACK



Produced and directed
by the director of Miss
White's greatest triumphs
George B Seitz
Scenario by B. Millhauser

Pathe
Distributors

WHITE

ALL SUCCESSFUL, *In the Serial of a thousand sensations*

SECRET

Adapted from
ROBERT W. CHAMBERS
famous novel "IN SECRET"



Here is truly a serial of the best feature atmosphere and production, of a quality suited to the finest first run houses. To the very many exhibitors who have made much money on Pathe's Pearl White serials, we offer this advice, see this one!

RELEASED NOV. 9TH

Pathé
Distributors

Harold Lloyd



Pathé
Distributors

in the New $100,000.00 Two Reel Comedies



They Came, They Saw, They Yelled!

Reviewers are a hard boiled lot, but flash them something real good and they'll show they are human.

When they saw the first two of these comedies they held their sides and wrote as follows:

"They certainly mark a big advance in this comedian's offerings, and the reviewer feels confident that they will register heavily with the exhibitor and the public. . . . 'From Hand to Mouth,' a wonderful array of fast moving and laughable events. . . . If the comedian's attempts to recruit an army of bluecoats don't make them laugh themselves out of their seats, audiences are hopeless. . . . These comedies should captivate and thoroughly entertain any audience anywhere."

—Tom Hamlin in Motion Picture News.

"Replete with laughter, thrills and everything that is necessary to form good clean fun. . . . No expense seems to have been spared."

—Herbert J. Hoose in Moving Picture World.

Produced by
Hal E. Roach

Pathé Distributors

A play so strong that it ran for several full seasons at the famous Adelphi Theatre in London and was known as "one of the greatest melodramas ever written."

Jesse D. Hampton
presents

BLANCHE SWEET

in James Willard's celebrated drama

A WOMAN OF PLEASURE

Directed by Wallace Worsley

A 7 Part Special

The tale of a man who married to keep a woman's mouth shut, and a woman who married for money.




Pathé
Distributors



A Blackton Production

The Moonshine Trail

With Stella Hammer, Robert Gordon and an All-star cast
Written by Tarkington Baker and Stanley Olmsted

6 Parts

Pathe

A dramatic whirlwind, —an emotional tornado!" ssert the critics who ave reviewed it.



AMERICAN FILM CO., INC.
Presents

The HELLION

AMERICAN FLYING "A" PICTURES

with
MARGARITA FISHER
as
MAZIE DEL MAR



An amazing production of dramatic intensity with Margarita Fisher in the most dramatic role she has ever enjoyed, supported by a notable cast headed by George Periolat. A story of a girl's regeneration — a strange case of social conditions. Big scenes! Tremendous climaxes! A box-office gold mine! Arrange for bookings today!

PRODUCED BY
AMERICAN FILM CO., Inc.
SAMUEL S. HUTCHINSON, Pres.

DISTRIBUTED BY
PATHÉ

Bobby Burns Two-Reel Comedies



A Series of Two Reel Bobby Burns Comedies

NOW READY

For Immediate Delivery

State and Foreign Rights

If you want these comedies act quickly. The series screened before you buy.

Ready for Foreign Buyers

100 FEATURES STARRING

Viola Dana	Shirley Mason
Mabel Taliaferro	Alma Hanlon
Marguerite Courtot	Monroe Salisbury
Irene Fenwick	Romaine Fielding
Ruth Roland	Mollie McConnell

James Montgomery Flagg Comedies

And 250 Single Reel Comedies

PHOTO PRODUCTS EXPORT COMPANY

COMMERCIAL TRUST COMPANY BUILDING

Telephone Bryant 984,985 — 1451 BROADWAY, NEW YORK — Cable Address, Photojax, N. Y.

ROBERTSON-COLE PRODUCTIONS

We Sell Not to You, But For You

The selling of pictures to you is the idea of selling pictures for you.

To achieve a single sale is not important. But to prove so valuable to you that you become a regular customer is vitally important.

To make you a regular customer it is up to us to make regular customers for you.

If you fail to make money there is danger that we may lose you as a customer.

Wherefore, we must insist that every unit in our organization concentrates on helping you to make money.

Our idea of helping the exhibitor is not to begin when he signs the contract, but to start when the production of the picture commences.

Neglecting none of the necessities of great artistic success, we still must keep in sight the main idea, the profit of the exhibitor and our consequent profit.

Of prime importance in this is the establishment of the exhibitor on the basis of a business partner.

Therefore your criticism and advice will be accepted as the suggestion of one business associate to another.

It is our mutual interest that the product be the best, the price fair, and that the square deal shall dominate business relations.

No industry can survive if any particular division of the industry plays the hog.

The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry.

The exhibitor cannot compel the distributor and producer to operate without profit and expect not to suffer from a poor quality of product.

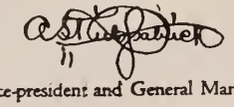
If the sense of fair dealing does not dictate this a desire for profits and business horse sense should.

Producers and distributors will flourish through the exhibitors' prosperity and we know it.

We are building a strong house on firm foundations. We are building with the exhibitor and for the exhibitor—thereby for ourselves.

We welcome your partnership and co-operation in a great enterprise.

ROBERTSON-COLE DISTRIBUTING CORPORATION.



Vice-president and General Manager.

ROBERTSON-COLE PRODUCTIONS

BESSIE BARRISCALE

In

Kitty Kelly, M.D.



Miss Barriscale and Jack Holt

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

THE story of this play offers such alluring opportunity for laughter and thrill that it is a wonder it was not screened before.

A pretty girl doctress in a little mining town. All the males suddenly develop heart trouble. All the females suffer from incurable talkitis. And Miss Barriscale scores one of her neatest successes as Kitty Kelly, M.D.

Available at all
ROBERTSON-COLE
EXCHANGES

ROBERTSON-COLE PRODUCTIONS

SESSUE HAYAKAWA



in

The Illustrious Prince

SUPERIOR PICTURE

Produced by
HAWORTH

Story by
E. PHILLIPS OPPENHEIM

NOTHING has ever suited the polished finish of Sessue Hayakawa's acting better than the character created by E. Phillips Oppenheim in his great story. His portrayal of the Oriental Prince who baffled Scotland Yard and the cleverest diplomats creates an absorbing picture.

The story has been read by millions and this offers you the first big asset in making it a big box office attraction.. The Hayakawa following and the splendor of the production guarantee you the profits we want you to have.

Available at all
ROBERTSON-COLE
EXCHANGES

ROBERTSON-COLE PRODUCTIONS



The

Da



Broken Butterfly



SUPERIOR PICTURE

Maurice Tourneur Special

The whole world knows Maurice Tourneur is a great artist. He represents the most famous creative genius of the day All of his art, all of his genius, all of his superb dramatic conception is in this masterpiece.

Available at all

ROBERTSON-COLE

EXCHANGES

ROBERTSON-COLE PRODUCTIONS



Produced by
ARTCLASS

SCREEN IT AND YOU WILL PLAY IT

One of those unheralded pictures that is going to sweep the country on a wave of enthusiastic motion picture audiences. Never before has a motion picture been recieved by a reviewing committee with such unqualified exclamations of praise. You'll appreciate its unprecedented value when you have seen it.

Here are a few remarks of the reviewers:

"It is as near a hundred per cent picture as I have ever seen."

"The most original mystery story I have ever seen."

"Interest sustained to the very end."

"The story has very fine advertising possibilities, and, taken as a whole, is an excellent production."

"This production meets practically all the requirements of a perfect picture."

"It is a picture that would interest any audience."

"This is an excellent picture."

It has an all star cast including Anna Lehr and Walter Miller.

CARFIELD THOMPSON, Author
DALLAS M. FITZGERALD, Director
Supervised by GEORGE M. MERRICK
Photography by JOHN K. HOLBROOK and JAMES C. HUTCHINSON

SUPERIOR PICTURE

Available at all
ROBERTSON-COLE
EXCHANGES

ROBERTSON-COLE PRODUCTIONS

Poor Relations

Produced by BRENTWOOD

Directed by King W. Vidor

SUPERIOR PICTURE



Miss Za Su Pitts

THIS is the fourth great Brentwood success of the year. It is a deft, sympathetic and deliciously humorous portrayal of an aspect of social life in America.

It is built upon a theme of such universal appeal, the queer things money will do to those who have it in great amounts, that it is bound to go over big with any audience.

It is a fitting climax to the production of "The Turn in The Road," "Better Times," and "The Other Half."

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE

THE MEN WHO SERVE

Robertson-Cole representatives are those who personally carry to the exhibitor the big message of the organization. They are ready to serve you in the Robertson-Cole way.

Following is a list of branch managers and the places where you will find the spirit of service and co-operation that radiates throughout the Home Office:

Jerome Safron	733 Broadway	Albany
R. A. Davis	146 Marietta St.	Atlanta
F. F. Kimmerle	39 Church St.	Boston
E. J. Hayes	215 Franklin St.	Buffalo
Max Levey	18th Floor, Consumers Bldg.	Chicago
Chas. Cassinave	224 E. 7th St.	Cincinnati
W. W. Kulp	750 Prospect Ave.	Cleveland
R. C. Herman	1807 Main St.	Dallas
H. D. Cassidy	1724 Welton St.	Denver
G. J. De Bute	Eliz. and John R. Sts. Film Bldg.	Detroit
C. W. Tyler	111 W. Maryland St.	Indianapolis
E. McEvoy	Gloyd Bldg.	Kansas City
A. R. Patton	825 So. Olive St.	Los Angeles
Louis Klar	301 Enterprise Bldg.	Milwaukee
I. F. Mantzke	303 Loeb Arcade Bldg.	Minneapolis
Al During	806 Peredido St.	New Orleans
Felix Goldfarb	1600 Broadway, 10th Floor	New York
T. R. Richards	7 So. Walker St., Box 978	Oklahoma City
E. J. Tilton	1306 Farnum St.	Omaha
J. F. Gill	1219 Vine St.	Philadelphia
Geo. Moore	121 Fourth Ave.	Pittsburgh
Theo. Johnson	9th and Davis Sts., Box 72	Portland
W. A. Crank	177 Golden Gate Ave.	San Francisco
Fred. A. Keller	3623 Washington Ave.	St. Louis
L. Wingham	1933 Third Ave.	Seattle
E. L. McShane	916 G. St. N.W. 7th Floor	Washington

Joe L. Merrick, Field Manager

SUPERVISORS

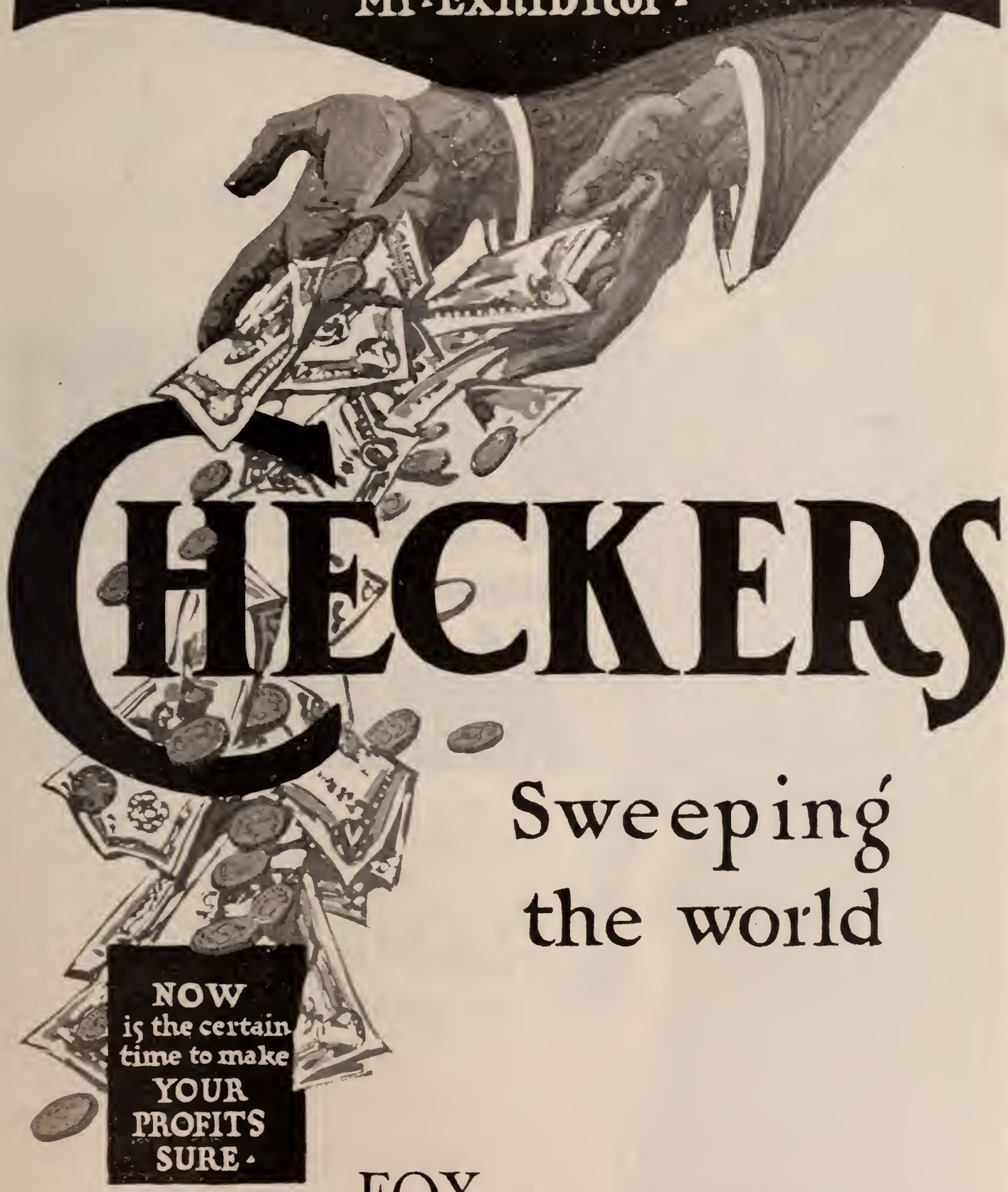
O. H. Hansoh Newt. E. Levi Fred. G. Sliter

ROBERTSON-COLE, Distributing Corporation.

Vice-President and General Manager.


WORLD PICTURES
WORLD PICTURES present
CREIGHTON HALE
in
"The Black Circle"
By RAYMOND C. HILL
Scenario by GILES R. WARREN

More Money for the Income Tax Collector!
which includes you Mr. Exhibitor.



CHECKERS

Sweeping the world

NOW is the certain time to make YOUR PROFITS SURE.

FOX ENTERTAINMENTS



Here is a play that has made screen history.

Advertised "Only 2 weeks on Broadway- *but*

WILLIAM FOX *presents*

William

in

The Last of

Staged by J. Gordon Edwards

Based on ZANE GREY's powerful novel.

Crowds were turned away and *run was extended 3rd week*

Can you beat it? We'll say you can't

the Star who stands alone

Farnum

the Duanes







A big attraction that draws crowds and keeps them.

Praised by every New York dramatic critic.

When money knocks at your door be quick to seize it.

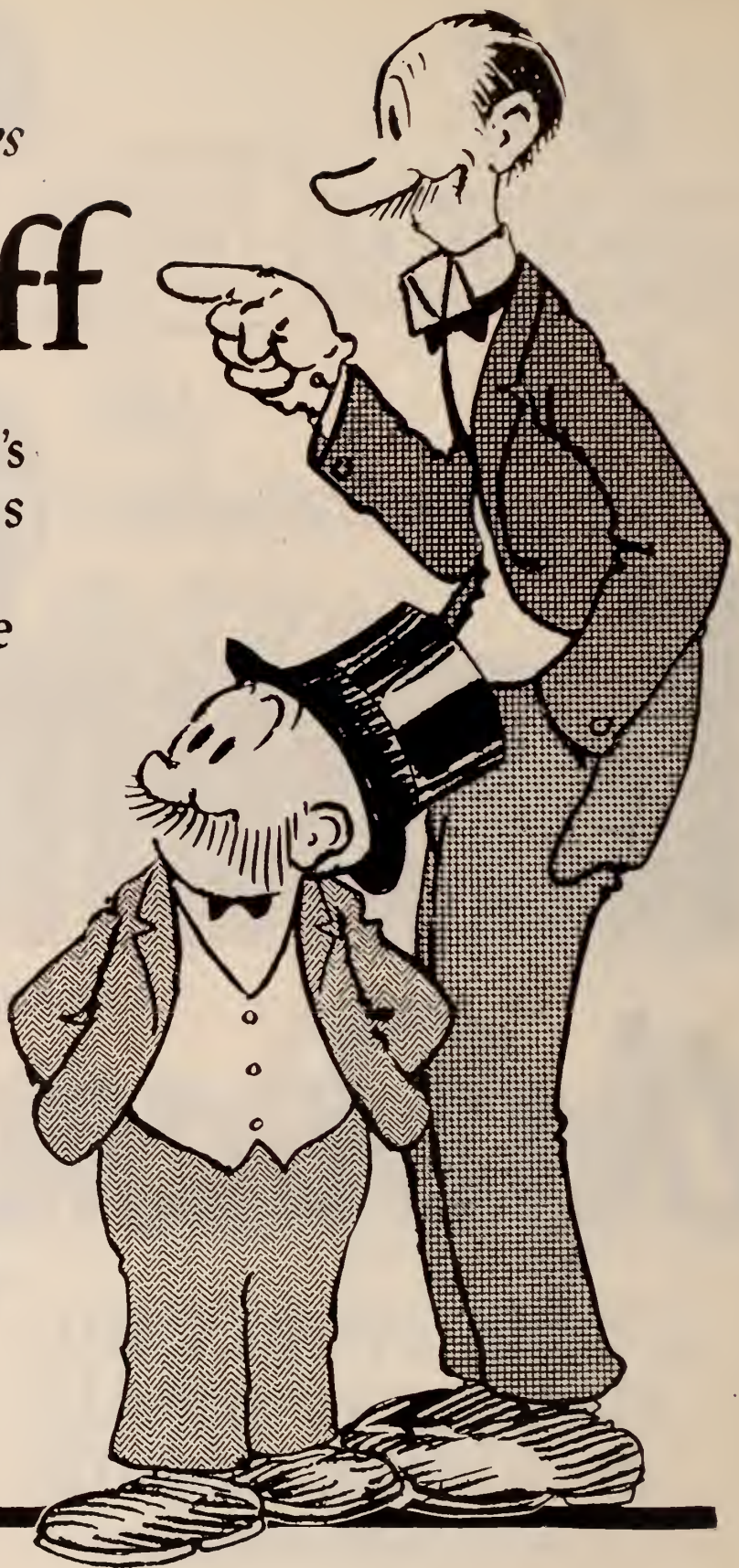
FOX ENTERTAINMENTS

WILLIAM FOX
presents
The drollest figures on the screen

Mutt & Jeff

in

Capt. Bud Fisher's Action Cartoons that make the millions chuckle for days after



Insure certain profits by early playing dates

FOX ENTERTAINMENTS

WILLIAM FOX

presents

The problem of the ages reduced to the terms of modern life in the tremendous attraction

Should a husband forgive?

Staged by R. A. Walsh

FOX

ENTERTAINMENTS



Presented with an all star cast of positive ability.

Should a hus

FOX ENTERTAINMENTS

TO the countless millions since the world began this problem has presented itself for solution .

On the answer has rested the happiness or the misery of innumerable lives .

Today it stands out as the question of questions affecting all classes and arresting the attention of the hearts and the minds of mankind .

YOU as a showman have found no more positive attraction since you first opened your theatre .

band forgive?

Staged by R·A·Walsh

DONT let your competitor beat you to the Fox Manager .

Should a hus

Staged by R·A· Walsh





Roses floating on champagne with cruel briars underneath·

band forgive?

The FOX 1920 CINEMELODRAMA







Don't let your competitor beat you to the Fox Manager

FOX ENTERTAINMENTS





Should a husband

The FOX 1920 CINEMELODRAMA



High life
and
deep shadows





forgive

Staged by R·A·Walsh



DONT let your competitor beat you to the Fox Manager

FOX ENTERTAINMENTS

Should a husband forgive?

The most absorbing production in ten years.



FOX
ENTERTAINMENTS

Her mistake is today the mistake of millions

"SAVE YOUR DAGGERS!"

IF THEY SPELL "TRAIL THE OCTOPUS"--
--YOU WIN!



The "DAGGER PLAN" is helping exhibitors do a tremendous business with

BEN WILSON and NEVA GERBER in

"The Trail of the Octopus"

READ THIS LETTER FROM THE M. & S. CIRCUIT

New York, October 16th, 1919

Hallmark Pictures Corp., 130 West 46th Street, New York City:

Gentlemen:

Allow us to congratulate you on your Ben Wilson Serial. If the mysterious "Monsieur X" does not succeed in getting hold of enough daggers to open the door to the hidden "Devil's Trademark" soon, our patrons will tear down the fronts of our theatres. All we need do is advertise a new episode of "The Trail of the Octopus" to sell out any house on our Circuit.

We believe in giving credit where credit is due, and you certainly deserve credit for "The Trail of the Octopus."

With best wishes for your continued success.

Yours very truly, (Signed) M. & S. CIRCUIT
Per ELIAS MAYER

15 EPISODES IN THE SERIAL

ASK ABOUT THE DAGGER PLAN

15 DAGGERS IN THE SET

NOW BOOKING THROUGH

HALLMARK PICTURES CORPORATION

C.S.

"THE ADVENTURES OF



WRITTEN BY
E.W. HORNUNG
THE MASTER PLOT
BUILDER, AUTHOR OF
RAFFLES

"The story progresses at a pace that keeps the spectator always a jump behind and always interested"

"Just enough heart interest, just enough suspense"

Distinctly good quality in story Surprisingly entertaining twists. The humor is the real article, fresh, breezy and enjoyable"
MOVING PICTURE WORLD

Sold on the State Right plan

"STINGAREE"

A FIFTEEN EPISODE SERIAL WITH

TRUE BOARDMAN

AND A DISTINGUISHED CAST

TEEMING WITH PUNCHES

THRILLS, FEATS OF DARING, ROMANCE, DRAMATIC SENSATIONS AND COMEDY SUPERBLY BLENDED IN 15 EPISODES



TRUE BOARDMAN AS "STINGAREE"

"Stingaree excels even in comparison with so-called 'Super Features.'"

"Refreshing, ingenious and original. Author Hornung demonstrates his mastery of the art of plot building."

"Such action is seldom duplicated, even in the feature Western pictures."
MOTION PICTURE NEWS

JANS PRODUCTIONS

729 SEVENTH AVE., NEW YORK CITY

The Play of the Year The Story of

The SACRED FLAME



of Love, which warms the hearts of those who nurse it tenderly, but consumes those who break its commandments.

THE STAR—EMILY STEVENS, the greatest dramatic actress of the younger American School.

The Author and Director—ABRAHAM S. SCHOMER, author and producer of "Today", "The Yellow Passport", "The Inner Man", and "Ruling Passions".

SCHOMER-ROSS PRODUCTIONS, INC.

E. S. MANHEIMER, Sales Representative

126 West 46th St. :-: New York City

The House Without Children

by Robert McLaughlin

Author of "The Eternal Magdalene," "Fires of Spring," "Decameron Nights," "The Pearl of Great Price" etc.



THIS PHOTO-PLAY HAS

ALL THE ESSENTIALS FOR SUCCESS

—proven box-office value
—big exploitation possibilities
—unparalleled advertising angles
—unusually good entertainment quality

A BIG HUMAN-INTEREST DRAMA—ALL STAR CAST

IT HAS WONDERFUL POSSIBILITIES FOR INDEPENDENT DISTRIBUTORS WHO CAN GIVE IT ATTENTION

APPLY FOR STATE RIGHTS TO

ROBERT W. PRIEST
Sales Agent (The Film Market, Inc.)
Times Building, New York City

Produced by
The Argus Enterprises Inc.
Cleveland

Foreign rights sold to
International Photo-play Distributors Inc.

¶"T. H. GRANDJEAN, in charge of publicity and advertising of the Saenger Amusement Company, which has about seventy theaters in New Orleans and territory about there, advised me that Motion Picture News is the only trade journal which goes to every one of their theaters. The managers are requested to carefully file all copies so that they can get any articles from it for use in their publicity when so directed by the main office. Grandjean finds the Plan Book very helpful and depends on this for a great deal of the publicity used."—*Extract from report of J. C. Jessen, of Motion Picture News.*

¶THE theater circuit embracing seventy houses has high standards of quality, efficiency and value. The tests which they apply to productions and to their advertising—and these tests are responsible for the phenomenal growth that brings a circuit of seventy theaters into being—are the same measures by which they judge the picture trade journals. The selection by such a circuit of Motion Picture News for the *exclusive* use of their managers is the strongest possible indorsement that could be given to the publication that is *always* "First *in* every test and first *by* every test."

Next January brings the Motion Picture Studio Directory for its yearly visit. Send in your biography now.

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 20, No. 18 October 25, 1919

Shots at Random

THIS job of publishing a trade paper under trying conditions is not half so bad when you have the experience that has come to Motion Picture News during the past few weeks.

Subscribers have emphasized more than ever the feeling that we have always had in this organization — that Motion Picture News and its readers form one large family united for common service.

This feeling results from the response to notices sent out some two weeks ago telling of the unusual conditions we were facing and our inability to promise more than "our best possible under the circumstances."

What organization dedicated to service would not be cheered by the receipt of dozens of expressions such as the following:

"We are in receipt of your letter saying that there is a possibility that we must be prepared to do without your valuable paper because of the printing troubles. To miss The News is like losing an old friend. In fact, it *is* losing a friend, as each week I look forward with pleasure to its arrival. The News is first, second and third as a trade paper. There are none in the market within hailing distance."— H. E. Cane, Manager, West Street Theatre, Coudersport, Pa.

"Very sorry to hear of the trouble in New York but if you keep us supplied with The Complete Plan Book we will get along very nicely. I am taking three trade papers but use The News and The Plan Book almost exclusively."— R. E. Pratt, Electric Theatre Company, Winfield, Iowa.

"I shall certainly regret it if the printing situation keeps even a few weeks' issues of The News from us. I consider The News the finest example of a trade paper that ever came to my attention."— T. R. Baylies, New Bedford Olympia Company, New Bedford, Mass.

"You once asked your subscribers for suggestions to improve The News. About the only suggestion I can make is to leave no stone unturned to make arrangements to get it printed and in the hands of your subscribers if it is at all possible. I need it every week."— A. P. Boots, Greenfield, Indiana.

Is it any wonder that we feel a warm satisfaction in having maintained unbroken our record of continuous, *every-week* service to the family of Motion Picture News readers? And that, through serving them, we have not failed in our service to the manufacturers, distributors, and other advertisers.

A trade journal should be more than *valued*; it must approach *necessity*. And necessity knows no handicaps.

Reading the Same Mail

THE same mail from which the above quotations are taken brings further evidence of a phase of trade paper value that is apparently given little consideration at times in the busy rush of Times Square film activities.

Too often it would seem that many persons think of a trade paper merely as a bound-together collection of advertisements, publicity and reviews,— to be hurriedly skimmed by the exhibitor and then cast aside.

The letters above give some indication of what The Complete Plan Book now means to thousands of exhibitors as a valued working tool. Another angle of service is given in the following words from Exhibitor Boots' letter:

"We are building a first class house here and were considering the putting in of Mazda lamps. I was about to write for your advice *when you started a discussion* on the matter.

"We are playing now at six and eleven cents and losing money. We have opposition. There are lots of angles to the proposition — what shall we do? I was about to ask your opinion *when you started a discussion that is just what I want.*

"Is it any wonder then that the only suggestion I can offer is to get this matter printed if possible?"

* * *

News Knows No Embargo

EVEN when printing troubles come along news continues to happen with its accustomed regularity. Perhaps the biggest event of months is the straightening out of the Robertson Cole-Exhibitor Mutual tangle, and the stepping forth of Frank Hall to broader activity.

Filmdom is watching with particular interest the progress of Robertson-Cole. A clean-cut organization, which has stepped along with remarkable speed, Robertson-Cole is known to have under way some plans of far-reaching magnitude.

The new alignment offers an opportunity for the development of these plans in the possession of a selling organization directly responsible and directly inspired. The possibilities for service and growth are big and the personnel is there to take advantage of them.

William A. Johnston

WM. A. JOHNSTON, *Pres. and Editor.*
ROBERT E. WELSH, *Managing Editor.*
HENRY F. SEWALL, *Vice-Pres.*
E. KENDALL GILLETT, *Sec. and Treas.*
FRED. J. BEECROFT, *Adv. Manager.*

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Louis B. Mayer of Boston was host at this banquet in the Astor Hotel, New York, Wednesday night, October 8. Among the guests are the officials of First National Exhibitors' Circuit, many visiting First National franchise holders and exchange managers and many of the leading exhibitors of the country, as well as members of the trade press. After the banquet Mr. Mayer showed "In Old Kentucky" and it registered tremendously. Anita Stewart then paid the gathering a social visit and three cheers were heartily given to Mr. Mayer, Miss Stewart and Marshall Neilan.

San Antonio Bids For Film Fame

Open House Invitation Extended by Chamber of Commerce to Producers; Many Advantages Listed

AN open-house invitation has been extended to the production division of the motion picture industry by San Antonio, Texas Chamber of Commerce, the boosters of the city being positive that this is the place to make pictures economically amid conditions most encouraging and convenient.

San Antonio has been flirting with the film industry for some time, with the result that several companies have located their producing plants in the center of the great southwest where the cradle of Texas was first rocked in the world famous Alamo. The most prominent of these perhaps, is San Antonio Motion Picture Corporation producing pictures under the direction of Leopold Wharton with Macklyn Arbuckle, a native son of San Antonio, as star. The first release now ready for distribution is "Mr. Potter of Texas," adapted from the book by Archibald Gunter, who is author of "Mr. Barnes of New York" and other well known plays.

From the viewpoint of the film producer, San Antonio has many desirable qualifications. Climatically, this section of the country is ideal for all the year exterior work, as it has about three hundred days of sunshiny weather each year, according to records kept for the past several years by S. E. Cornelius of the city's Chamber of Commerce.

"The many natural attractions of our city make it a desirable place for film people to work because of the newness and wide variety of the scenes," John B. Carrington, secretary-manager of the Chamber of Commerce, told Motion Picture News representative. "Besides the Alamo and missions, which are as when first built, we have Fort Sam Houston, the headquarters of the southern division of the army, with wireless stations, supply depots, cavalry and very remarkable drill grounds. Camp Kelly, the aviation field, is but ten miles distant, Camp Traverse is just north of Fort Sam Houston, and Camp Bullis is another place of interest. Breckenridge Park, containing 200 acres, has every kind of a natural exterior view imaginable, and there are country clubs, rivers, mountains, and the Gulf is but a few hours ride away, while most water scenes can be secured at West End Lake or at Lake Wedina where there is a million dollar dam built for irrigation purposes. In addition, San Antonio has a number of other parks and pleasure places suitable for film producers' usage.

"Perhaps the most interesting features of the city to the maker of films will be the old Spanish and Mexican sections with early day cathedrals."

Dillon Joins Famous-Lasky

Edward Dillon, director, has joined the forces of the Famous Players-Lasky Corporation and has already been assigned to direct a forthcoming Irene Castle picture to be produced under the working title of "Miss Antique."

In point of service Mr. Dillon is one of the oldest members of the motion picture art.

Big Theatre Operator Plans House Seating 2,400

A. A. Spitz, who operates many theatres in Rhode Island and other New England centers, has procured the American Hall in Pawtucket, and will convert it into a moving picture house. The plans call for a seating capacity of 2,400. The cost will exceed a half million.

Mayer Banquets Visitors and Shows Film

"In Old Kentucky" has been completed and the screen version of Mr. Dazey's great stage success was shown to the guests present at a banquet held in the Astor Hotel, New York City, Wednesday night October 8 with Louis B. Mayer of Boston as host.

Although this may not be released by First National Exhibitors' Circuit until early December Mr. Mayer deemed the opportunity ripe to show it to the many leading exhibitors and exchange men gathered in New York City for the First National meeting.

It registered heavily with the delegates if the comments and cheers were any indication. After a most excellent repast and music by a special orchestra the picture was screened and afterwards Anita Stewart appeared in person and received an ovation.

Marshall Neilan, the director of the picture, who was absent in the west, also received three cheers for his masterly work.

Calgary Exchange Managers in Elective Session

The third annual meeting of the Calgary branch of the Film Exchange Managers' Association was recently held and officers elected.

The election resulted in George Kohn of the Universal Film Company, Limited, becoming president; Norman Smith, of the Specialty Film Company, vice-president and B. Ginsberg was appointed solicitor and secretary.

Managing Two Theatres

H. Pitman, owner of the Royal Theatre, Tarpon Springs, Florida, has sold the house to M. H. Epstein, and bought the Royal Theatre at Clearwater. It is understood he will manage both houses for the Lynch enterprises.

Robertson-Cole's Expansion Outlined

A. S. Kirkpatrick, Able Film Man, is Named Vice-President and General Manager; Announces the Managing Personnel of Twenty-Six Branches

A. S. KIRKPATRICK, Vice-President and General Manager of the Robertson-Cole Distributing Corporation, has announced the managing personnel of the twenty-six Robertson-Cole branch offices throughout the United States and declares that the new system of direct release to the exhibitor inaugurated by Robertson-Cole this week is now in full swing. Scores of exhibitors throughout the country, many of them owners and managers of leading first run houses, have wired congratulations to the branch and the home office, and selections for branch managers seem to have met with popular approval.

The appointment of A. S. Kirkpatrick as vice-president and general manager of the Robertson-Cole Distributing Corporation should prove a welcome bit of news to the trade and his friends generally throughout the United States.

Exchange Line-up

Mr. Kirkpatrick will direct and supervise the activities of the twenty-six exchanges located in the principal cities of the country. No more capable nor popular executive may be mentioned than the general manager of the Robertson-Cole Distributing Corporation.

Assisting Mr. Kirkpatrick as field manager is Joe L. Merrick, who has been identified with the industry for several years and who is known to exhibitors throughout the country. He has just completed a tour of the United States as a traveling representative for Roberston-Cole. The three exchange supervisors are O. R. Hansen, Newton E. Levi and Fred G. Sliter, all men of long experience in exhibiting as well as distributing.

"Right from the beginning the entire organization is going to work for what I consider the ideal relation between exhibitor and distributor," Mr. Kirkpatrick said when interviewed, "we want our exhibitor clientele established on the basis of business partners in the firm of Robertson-Cole and no effort will be spared to make them feel that they are partners and that the policy of live and let live so that all may prosper, is the dominating principle of the Robertson-Cole Distributing Corporation.

"Every branch manager and every man under him is imbued with the idea that we are not selling pictures to the exhibitor, but for the exhibitor. No man is going out to bring about the sale of a single picture at a high price or at a low price. The selling of a single picture is not important. What we want is not a great many scattered sales but we want a customer clientele of men who believe in our products and who can always make money with our productions.

"If we want to make regular customers we must make regular customers on our productions for the exhibitor. We must put out productions that will by their compelling merit create the desire to see every additional picture coming from the same source. The one big thing to remember in the motion picture business is that when the exhibitor loses money the producer must ultimately lose it. If we can make a customer prosperous we can make ourselves prosperous. If we do not help him to prosper we strangle our own chance of making money. Every man in the field knows this and must be guided by it.

"We do not propose to begin helping the exhibitor when he signs the contract, we do not propose to jump out then and shout exploitation and tell him to let us show him how to put it over. He will get the necessary information from us, to be sure,—the knowledge of what the picture is and of its selling points—but our prime help to the exhibitor is going to begin with the production of the picture.

"The great artistic necessities of making a motion picture, the demand for better and better pictures, will be kept ever in mind, but the main idea is, the profit of the exhibitor and our consequent profit will be kept ever in the minds of the scenario editors, the directors, and the stars. Nothing will be permitted to interfere with the big idea of the motion picture business, the making of decent profits for the exhibitor and for ourselves.

"With the money-making picture an accomplished fact the most important factor is the establishment of the exhibitor as a business associate. Then is the time for mutual help in making that picture bring the biggest possible returns for both the exhibitor and the producer, and in the distributing organization the responsibility for doing this in an equitable and fair way rests.

"No industry can survive if any particular division of the industry plays the hog. The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry. On the same theory the exhibitor cannot compel the distributor and producer to operate without profit and not expect to suffer from a poor quality of product.

"This is a plain and frank statement of what we consider the basis of the fair deal. If a realization of the fact that it is the fair deal and that it means a square break for everyone should not dictate the wisdom of this policy—a desire for steady profits, substantial business—then common sense should.

"In brief it is an undeniable fact, recognized by all who are in the motion picture business to stay, who are in it to build sturdy business organizations, that producers and exhibitors will flourish as long as the exhibitor's prosperity endures. Weaken your exhibitor and you weaken yourself and the entire industry. Therefore we are dedicated to the policy of strengthening the exhibitor in every possible way, of utilizing his strength as a business partner in our enterprise, and in that way of making for success for the firm of Robertson-Cole."

The following is the list of branch offices and the managers who have been selected:

Albany, Jerome Safron; Atlanta R. A. Davis; Boston F. F. Kimmerle; Buffalo, E. J. Hayes; Chicago, Max Levey; Cincinnati, Charles Cassinave; Cleveland, W. W. Kulp; Dallas, R. C. Herman; Denver, H. D. Cassidy; Detroit, C. J. DeBute; Indianapolis, C. W. Tyler; Kansas City, E. McEvoy; Los Angeles, A. R. Patton; Milwaukee, L. J. Klar; Minneapolis, I. F. Mantzke; New Orleans, Al Doring; New York, Felix Goldfarb; Oklahoma City T. R. Richards; Omaha, G. Tilton; Philadelphia, J. F. Gill; Pittsburgh, George Moore; Portland, Theo. Johnson; San Francisco, W. A. Crank; St. Louis, Fred. A. Keller; Seattle, L. Wingham; Washington, E. L. McShane.

The establishment of the Robertson-Cole branch offices came close upon the announcement of a brilliant schedule of releases for the coming month and the industry was therefore somewhat startled to learn that a still greater schedule is in preparation. The big schedule previously announced is now admitted by Robertson-Cole officials to have been preliminary to a series of announcements calculated to cause some surprise among exhibitors and producers.

NEWS' CHICAGO OFFICE

Will Hight Resigns and is Succeeded by L. H. Mason

WILL M. HIGHT, Chicago representative of MOTION PICTURE NEWS, has resigned his office to care for his private enterprises, and is succeeded by LeMear H. Mason, well known Chicago newspaper man and trade journal editor.

Mr. Mason has lately occupied an editorial desk on the Chicago American. Formerly he was managing editor of the American Coal Journal in Chicago, and prior to that held responsible editorial positions on the Denver Rocky Mountain News and for some years on the San Francisco Chronicle. As an officer of the Newspapermen's Club of San Francisco, Mr. Mason was one of the best known and most popular members of the Fourth Estate on the Coast, and is equally well known in Chicago.

Advertisers' Assn. Sees Exhibit

Mr. Levey of Screen Advertisers Association Demonstrates the Value of Film as Exploiting Medium

Nearly 10,000 advertising men of America were impressed with the showing of the Screen Advertisers' Association at the convention of the Associated Advertising Clubs of the World, just closed at New Orleans.

The Screen Advertisers', under the direction of Harry Levey, president of the Association, offered one of the most interesting exhibits of the convention. Advertising men, accustomed to the exploitation of ideas by means of the printed word, were surprised to discover that another important medium of expression had come into existence in the last two years. That it held a value, and that others had appreciated its value, was made apparent in the number of motion picture advertising campaigns which were detailed in the exhibit of the screen people.

One of the most attractive rooms in the Hotel Grunewald, convention headquarters, was reserved by Mr. Levey for use by the screen association, and delegates to the convention were entertained every day with complete programs of industrial motion pictures which had been made the object of national and sectional campaigns. In his effort to place before this supercritical audience something out of the ordinary rut of advertising methods, Mr. Levey arranged a program of strikingly interesting pictures, each of which exemplified a type of advertising campaign which may be undertaken by means of the films.

One of the most interesting features of the screen association's activities in New Orleans, was the presentation to the executive committee of the Associated Advertising Clubs of the World, of a special film called "Down Through the Ages". This was a chronology of the science of advertising from the time of the Stone Age to the present day. It traced the development of this science from the day that the man of the Stone Age carved his message in stone, and placed it where the populace might read as it passed, to the present, when advertising occupies the center of the business stage as its most important factor.

Interesting features of this film showed the development of the printing press, the invention of metal type, and other important elements which have today reached a perfection of development. The film was heartily approved by a committee of five headed by Vice President Llewellyn Pratt, who urged that it be placed at the disposal of the advertising clubs of the nation as a stimulus to concerted action against labor unrest and the eternal controversy between Capital and Labor.

Sunday Opening is Jersey Topic

Picture Men Pushing Endeavors for Passage of Measure allowing Communities to have Self-decision

WITH the New Jersey State primaries out of the way, motion picture men are concentrating on the effort to secure legislation permitting Sunday exhibition of photo-plays and reports received at the New York headquarters of the National Association of the Motion Picture Industry indicate that in all probability the New Jersey State legislature at its next session will pass an enabling measure to permit voting in the various communities on the question.

A law of this character has been urged for the past few legislative sessions in New Jersey and has each time passed the Assembly, only to be killed in the Senate. It is common knowledge that the great majority of the people of the state favor Sunday opening of movies and organized labor is on record as lending support.

The Exhibitors League of New Jersey, which with the backing of the National Association has worked tirelessly for the bill, is convinced that in the present time of social and industrial unrest those men who have in the past obstructed the measure will this year realize the danger of maintaining a senseless restriction upon one of the most potent recreational agencies the masses of the people now enjoy.

The New Jersey primaries, held yesterday, clear the decks for prompt action. A conference at Trenton between Dr. H. Charles Hespe of the New Jersey Exhibitors and certain influential Republican leaders in state politics, including ex-Governor Stokes, Chairman of the Republican State Committee, has resulted in these influential citizens coming out flatly for the proposed bill. Democratic leaders are already openly committed to the plan. So that it is not at all unlikely that one or both parties will incorporate a recommendation of a Sunday opening enabling measure as a party platform plank.

Much of the opposition to the measure, its champions assert, has been due to misapprehension concerning its provisions. It is believed by many of its opponents that it is a wide-open, compulsory measure, whereas the salient feature of the suggested law is its referendum quality.

In states which have adopted such a law not only has it been enacted in response to a clearly expressed desire on the part of voters, but the results of the plan where adopted prove that the benefits derived therefrom outweigh greatly the supposed evils. In the case of New York State, which passed an enabling law during the last legislative session, a noticeable falling off in crime in those communities which passed ordinances permitting Sunday opening under the State law was observed. Connecticut, another State which enacted a Sunday opening referendum law, passed the bill twice over the veto of the Governor.



Charles Pathe and Paul Brunet, Vice-President and General Manager of Pathe, photographed on the landing of Mr. Pathe on his second visit to America this year.

Midnorthwest Exhibitors Pay Visit to New York

Among the influx of exhibitors in New York City for the last few weeks were several from Minnesota and vicinity.

Messrs. Finkelstein and Ruben, owners of a large string of theatres in the Twin Cities were here as was Thomas Saxe of the Saxe Amusement Company, owners of many leading Milwaukee houses.

They all report business as excellent. These three gentlemen jointly own the First National Exhibitors' Circuit franchise for Wisconsin, Minnesota and the two Daktoas and their exchange manager J. Fred Cubberly was also present and stated that business was jumping ahead in leaps and bounds.

J. B. Clinton, owner of the Strand and Sunbeam theatres in Duluth was another New York visitor and he has just secured a new site for another down town house. Mr. Clinton has his new theatre in West Duluth nearly completed and it will have 1,000 seats. He believes in "pictures, not orchestras" and says that business is great.

D. W. Chamberlain was another caller from this section. He owns two suburban theatres in Minneapolis, one down town theatre in Fargo, one in Mankato and two in Faribault. Mr. Chamberlain is one of the oldest exhibitors, in point of active service, in that section.

Ascher Bros. Buy Ground for Another Chicago Theatre

Chicago will soon have another new cinema theatre of the highest grade representing a total investment of $1,850,000. The property at 110 to 122 North State Street, fronting 91.05 feet on State Street with a depth of 90.3 feet, has been purchased by Ascher Brothers from the Estate of Marshall Field for $1,133,000 cash, upon which they will construct a theatre to cost around $700,000. B. W. Eisendrath and David S. Simon represented the purchasers and Dibblee & Manierre represented the Field Estate.

News Items of Interest

Property has been bought by Marcus Loew on Bay Ridge avenue, and Fifth street, Brooklyn, on which he will build a motion picture theatre, seating 2,700 people. The cost is estimated at $500,000.

The attendance at the Allentown picture houses remains normal despite the enforced increase in admission rates. However, their patrons have become more exacting as to the quality of the productions that are to be exhibited.

The Women's War Relief Series was started at the Stanley Theatre, Philadelphia, and next given a run at the Palace. Reviews of the first two exhibits were very favorable, and some of the larger picture houses in Philadelphia have booked them.

The Opera House at Hanover, Pa., will be reopened after a long period of closed doors. David S. Newcomer says both motion pictures and road-shows will be sbown.

Isaac Marcus of the National Theatre, Harrisburg, Pa., announces that the seating capacity of his house has been increased from 700 to 1,400 at a cost of $1,500.

The New Colonnade Theatre in Millersburg, Pa., opened August 29 with "The Heart Of Humanity." Mr. L. G. Holtzman built the new house and will conduct its management.

Plans are under way to increase the seating capacity of the Carroll Theatre, East End, Cincinnati, from 350 to 800 chairs.

Al Lichtman, distributing manager of the Famous Players-Lasky Corporation, has promised Cincinnati three more photoplay theatres with a capacity of from 3,000 to 4,000.

Tbe annual "Billy Hart Night," instituted by the B. P. O. Elks Lodge, No. 1, has been extended to two nights. The proceeds of the last two performances on the 29 and 30 of September were for the benefit of the tuberculosis soldiers at Otisville, N. Y., and for the vocational training fund for disabled soldiers, sailors and marines. At both performances two motion pictures were shown, "The Way Back" and "The Spirit of Elkdom."

Blumenfeld and Knox of the Empire Theatre, Napa, Cal., have completed plans for the erection of their new theatre in Napa. The new house will be an up-to-date structure with a 25-foot stage and a seating capacity of 1,400. The estimated cost will be $58,000.

Among the new incorporations of the State of Obio are included: The Olympic Amusement Company, of Cleveland, incorporated for $5,000 by Mr. and Mrs F. H. Jackson; and the Dramatic Feature Film Company, also of Cleveland, incorporated for $35,000 by Geo. Q. Kelly and A. M. Kelly.

Sherman Manchester has resigned from his position as secretary of the Board of Motion Pictures Exchange Managers of the Cleveland Chamber of Commerce. Mr. Manchester will become allied with the Select Pictures Corporation in New York.

The Shea Amusement Company of Buffalo has purcbased property at 622–4–6 Main street for tbe site of the new metropolitan theatre The new theatre, according to reports, will have 250 seats more than the Capitol in New York and will he the largest theatre of its kind in the world.

Samuel Bomes of Providence, R. I., is planning to erect a new theatre to be known as "The Little Playhouse," which will have a seating capacity of about 1,000.

The Rialto Theatre opened in Providence, R. I., with "The Brat" on Monday, October 13. The new house seats 1,500 persons and has an $18,000 pipe organ.

Owing to the need for additional space, the Los Angeles office of the Sunlight Arc Company has been moved from its former location in the Wright & Callender Building to 1,735 Highland avenue, Hollywood.

Britton Puhlishing Company has sold the photoplay producing rights to "Jenny Be Good" to the producers of the "Mircale Man." The author of "Jenny Be Good" is Wilber Finley Fauley.

Screen Ads Issue in Cleveland

Exhibitors Contend They Should Have a Share in Advertising Films and that "Slip-ins" Negate Their Local Arrangement

THE Cleveland Motion Picture Exhibitor's Association is in the midst of a lively fight with several of the leading producers, anent advertising films, which are being interpolated into feature productions, and for which the exhibitor is reaping no profit. The exhibitors contend that they are entitled to a share of all profits from advertising films, whether straight or camouflaged, and that they will henceforth refuse to lend their screens for such use, free of charge.

The Cleveland Motion Picture Exhibitors Association is founded on the now well-known C. and P. plan of organization. This is the plan which originated with Mr. Herrington of Pittsburgh, and Sam Bullock of Cleveland, whereby membership to the organization is obtained by donating a screen for a short reel of advertising matter at every performance for one year. This is equivalent to an annual fee of fifty dollars. Exhibitors who are unwilling to show any advertising matter on their screen may become members of the association upon the annual payment of the fifty dollars.

The Cleveland Motion Picture Exhibitors Association sells a minimum of one hundred screens for one year to any national advertiser. All profits belong to the association. Practically every exhibitor in the territory has been willing to give three or four minutes of his program to this matter, and now the membership of the organization includes almost every motion picture exhibitor in the northern section of Ohio.

This business enterprise of the Exhibitors Association resents any disposition on the part of the producer, to have him run any reels of an advertising nature, without sharing the profits that arise from such advertisements.

And Sam Bullock, secretary of the Cleveland Motion Picture Exhibitors Association, has sent out a circular letter to every exhibitor in the territory, asking him to beware of camouflaged advertisements, and requesting him not to run any films of such nature.

Many exhibitors have never known that they were showing advertisements in their features, until Mr. Bullock pointed out no less than five distinct ads in one of the recent feature photoplays.

"Checkers" Continues Favorite

Country-wide Reports Show That Fox's Racing Special Remains Good Bet at Box-Office

PLAYING "Checkers" has become the favorite indoor and outdoor sport of hundreds of leading theatre men since the release of the William Fox screen production of that name, founded on the great Henry M. Blossom stage success and first introduced to the public at the Central Theatre in New York.

According to reports, the daily mail at the executive offices of Fox Film Corporation has grown to an unprecedented extent. It comes from theatre owners and managers all over the country, praising "Checkers" and applying for either original bookings or return dates on the feature. And the mail is supplemented with night letters by wire and rush telegrams. The popularity of the production is not confined to any one zone or territory, but extends, it is said, from coast to coast, and from Canada to the Gulf.

Fred M. Taylor, of Taylor's Academy of Music at Newburgh, N. Y., has been reported as the one who has achieved the greatest comparative success with "Checkers." He has played it three times and still is as enthusiastic as he was with the first showing. After playing it for three days continuous run Mr. Taylor was beseiged by his patronage to bring "Checkers" back — which he did.

Jumping from the Empire State out into Toledo, Ohio, in the territory of the Fox exchange at Cleveland, the business on the showing of "Checkers" has been said to have made records previously unknown.

Following its successes in Cleveland, Lorraine, Dayton and other Ohio cities, comes a wire from Mr. A. Horwitz, of the Colonial Theatre in Toledo, who states:

"Just closed first week showing of 'Checkers,' breaking all house records. Everyone raving about picture."

Not least important in connection with the demand of the theatre men for "Checkers" is the fact that in many cases the highest prices ever paid for a picture of this class are said to have been bid voluntarily for the film — so great seems the confidence created in the minds of the showmen in the drawing power of the racing play.

Newest Stanley Theatre to Cost a Million

Jules E. Mastbaum, president of the Stanley Company of America announces that the Hoffman-Henon Company, architects, have been awarded the contract for the new Stanley theatre to be built at 19th and Market streets, Philadelphia, to the Keystone State Construction Company at a cost of $1,000,000.

The theatre will occupy a space of 145 feet on Market street and 176 feet on 19th street. Provisions will be made for a subway entrance to the theatre.

Special Exchange Representative

Al Lichtman, General Manager of Distribution of the Famous Players-Lasky Corporation, announces the appointment of Hunter Bennett as Special Representative to Famous Players-Lasky exchanges.

Five New Robertson-Cole Films

Magnitude of Productions and the Names of Stars Indicate the Scope of Plans for the Coming Year

AN indication of the extent of the Robertson-Cole plant for the coming year is given in the announcement of five new pictures which have either been released in the past few weeks or will be released in the immediate future. According to an official of the company these five pictures represent the calibre of all Robertson-Cole future releases and is fulfilment of the pledge made to exhibitors to release only such pictures as pass the requirements of the Robertson-Cole Reviewing Committee.

The star and special series cover a wide and popular appeal and in the specials one of the finest of Maurice Tourneur's productions, "The Broken Butterfly" has been purchased. Critics familiar with the work of Mr. Tourneur who have seen this picture are authority for the statement that it is one of his best and is certain to be a tremendous success with the public.

Another picture of extraordinary merit is "The Open Door" produced for Robertson-Cole by the Artclass Pictures Corporation under the supervision of George V. Merrick It was described by critics who attend the pre-release showing as the 100 per cent motion picture, perfect in every requirement of a real mystery play.

The story involves four men as murder suspects and throughout the five reels the tension is held at a high point. The mystery is utterly insoluble until the very last few minutes of the play when the real slayer is uncovered.

Noted among the popular favorites is Sessue Hayakawa who is seen in the role of a Japanese Prince in E. Phillips Oppenheim's story "The Illustrious Prince." No more absorbing tale has been written in years than this tale of intrigue set in London society.

Fine clothes do not always cloak refinement and that is the fact established in "Poor Relations." In a series of appealing episodes the ideals and aspirations of two families are deftly contrasted and depicted; and interwoven is a charming love story. Every element reflects the s and in its homely humor an audience will after viewing it, so it is believed, have a better and kindlier perspective of human nature.

H. B. Warner who has steadily forged to the van of favorites has a splendid and popular vehicle in the comedy, "A Fugitive from Matrimony." In this play Mr. Warner is at last given full scope to display his distinctive talents in an all round American subject.

Advertisers' Dinner a Success

Well Attended By Ad and Press Representatives and Picture Notables; New Officers Elected

THE Cafe Boulevard was the scene of a highly enthusiastic and happy festive gathering on last Friday evening, Oct. 10. The occasion of the jollification was the dinner of the Association of Motion Picture Advertisers Inc., and the event marked the turning out of a most representative body of "poster daubers" and "ink spillers" whose task it is to keep the public informed of the latest developments in the celluloid world.

The assembly, be it known to their credit, did not spend the entire evening at simply satisfying the demands of the inner-man, but mixed business with pleasure in a most enjoyable manner. The opportunity was taken to install the new officers of the association for the coming term. The successful candidates elected were the following:

President Paul Gulick of the Universal; Vice-President, Paul M. Lazar of the United Artists; Secretary, Julian M. Solomon, Jr., of the Famous Players-Lasky Corporation; Treasurer, C. L. Yearsley of the First National Exhibitors Circuit.

Harry Reichenbank officiated as master of ceremonies at the banquetboard and acquitted himself to the satisfaction of those present. In addition to the other features that had been secured for the amusement of the diners, Messrs. Rice and Ryan did a little artistic turn and entertained the gathering by drawing a series of sketches depicting some of the popular motion picture stars and also some of the best known gentlemen in the dining room.

Seated around the festive board were found among many others: Arthur Leslie, Charles E. Hastings, Capt. James M Loghborough, "Randy" Lewis, "Joe" Reddy, "Vic" Shapiro and Harry Lewis.

E. H. Hibben to Present Novel Series of Scenics

E. H. Hibben, until recently technical expert for the Inter-Ocean Film Corporation of New York, was compelled to sever his connection with that firm and go West to regain his health after a breakdown due to over-work.

Mr. Hibben now claims to have an original and novel idea of presenting his "Scenics." The first of the series will be entitled, "A Long Way From Broadway" and the second will be "The Kiddies' Dream of Wonderland." Both will be released as one-reelers at an early date. The printing and developing of these pictures will be done at the laboratory of the Rothacker Film Mfg. Co. of Chicago.

Confusion in Personalities

A photograph published in the last issue of Motion Picture News owing to a confusion in captioning, purported to show President Albert E. Smith standing with George A. Smith of the London office. In reality the second man in the photograph was John Pearson, London manager of Vitagraph.

CAMOUFLAGE

Dressing Up Old Pictures to Pass as New is Unhealthy

THE fight which William S. Hart successfully waged against the distribution of his pictures under new titles, as new productions, has again borne fruit in a drastic decision by the Federal Trade Commission. It will be recalled that the Commission recently issued an order against the reshowing of complete old films under new names, without clearly showing that they were old films retitled.

Now the Federal Trade Commission has just declared that exhibiting to the public under new names motion pictures containing parts of pictures previously shown, without, "Clearly, distinctively, definitely and unmistakably" showing, both in the films themselves and in the advertising of them, that they are composed in whole or in part of old films, is an unfair method of competition in violation of law.

Films Aid in Campaign on Fire Prevention

Motion picture films are to be used to help put out America's preventable fires, in a nation-wide educational campaign which started on Fire Prevention day, October 9.

The first picture of the fire prevention film series is now being produced under the personal supervision of Harry Levey, managing director of the Universal Industrial Department.

The films will not be sermons on celluloid, full of "don'ts." Each film will have a cracking good plot which would make it desirable for showing in the regular theatres even if it did not contain a message vital to the public welfare which every public spirited theatre owner will be glad to help disseminate. They will show the causes of needless fires. They will teach what to do while the fire department is coming. They will deal with extinguishing apparatus. They will show the importance of putting fire-retarding material into a building.

The series will include general fire prevention films and special films adapted to the peculiar needs of the sections in which they are shown — rural districts, in timber country and in cities.

Historical Film Co. Will Release Bible Film

The Historical Film Company of America, on or about January 1st, is going to release to the Exhibitors of America, through a large distributing organization, the Holy Bible in 52 two reel episodes, starting with Genesis and ending with the Ascension of Christ.

These pictures are non-sectarian and are being produced upon an elaborate scale at a cost far exceeding the average feature. On account of its wide appeal you will have no difficulty in co-operating with the ministers of your city. We feel that these pictures will lend dignity to any program and tend to satisfy to a great extent the present world movement for better films.

Cohen Gently Replies to Frank Rembusch

The following reply has been sent by Sydney Cohen, of the M. P. E. L. of New York to the open letter addressed to him by Frank Rembusch. The contents are self-explanatory:

"Thanks for your communication in which you speak of the need of united action by the exhibitors. By reading an account of our activities in Washington you will see that we have been singularly fortunate in anticipating your wishes.

"I note with special interest what you say about the tropical heat at St. Louis which clouded the deliberations and impeded the action of the recent meeting at St. Louis and I also note your hope for a good supply of breezes at Ocean View next summer, 'though I am not as sanguine as you are. I heartily agree with you that exhibitors conventions should only be held under the very best climatic conditions. Indeed, I think it would be a wise step to appoint a committee with yourself as Chairman to get in touch with the United States Weather Bureau which, no doubt, will give you valuable suggestions.

"I hope you will take the trouble to read the brief we have submitted to Chairman Fordney of the Ways and Means Committee and Representative Kahn relative to our plea for the screen as an educational medium. I know you have always been an earnest advocate of this idea both in and out of Shelbyville.

"You will be pleased to learn that same has received the commendation of these gentlemen, also Dr. Claxton the Chairman of the Board of Education for the United States."

Arrest of Exhibitor Opens Sunday Fight in Ohio

The fight for Sunday pictures shows is on again in Ohio. It broke out last week when Harry W. Kress, president of the Picqua Amusement Company of Picqua, Ohio, was arrested on complaint of two of the leading ministers of the town, for running picture shows on Sunday.

The fight has resolved itself into an altercation between the Ministerial Association of Picqua, and the Central Trades Union. The Central Trades Union recently passed a resolution, requesting motion picture exhibitors to keep open Sunday afternoons. To this the ministers are opposed, and although the pictures shown at Mr. Kress' houses were all of high moral calibre, complaint was filed against him, and his arrest was made. He was released, however, upon his own recognizance.

Mr. Kress has declared that he will fight the Sunday issue to a finish. He has already arranged to duplicate in court the identical show presented at his theatre at the time of the arrest, showing that there was nothing in the program to which the ministers could take offense.

Eddie Eckles Goes to Coast

Eddie Eckles, newly appointed general manager of Capital Film, left Chicago last week for Los Angeles to make a study of the production situation.

Home Product Gaining Abroad

American Producers May Have to to Content Selves with an Even Break on Distribution; New Concern Rumor

THE following interesting sidelights on the feeling, allegedly rife in England to ward American picture product, are reported by the English correspondent of the News, G. M. Jeffries, following late observation:

"I called on the editor of a well-known cinema publication this side, and he was kind enough to show me several letters from his readers.

"Don't cut out American pictures, altogether," they say, "we like to see them, just as well as English films."

"This is correct, the British public do like the American pictures. They like the scenery, glimpses of New York, the West, the long rolling prairie, the snow-capped mountains, the huge ranches, and many other types of scenery that of course cannot be seen in this country.

"On the other hand — I saw, the same morning as it happened, the editor of a weekly periodical which includes a film page in every issue. He told me that he wanted news of British films, British artists. So far so, in fact, that he himself thought of visiting a studio each week in order to get the news.

"Summing this up, it seems to me that in future the programme of the British Cinema will be equally divided between British and American films.

"This will mean a considerable difference to American exports to this country. Instead of 95% of the films now shown being made over the water, only 50% will be the future percentage. Thus approximately exports will be cut off 45%.

"Therefore it is up to the producer your side to study the British market. Remember Famous-Players have realised this, and not satisfied with studying the market, have actually come over here to produce.

"As to what success they will have remains to be seen, but I have already sent the view of the majority of exhibitors this side, and it does not need repetition.

"I would refer to Mr. W. A. Brady's words, when he predicted the costume play as the future market. He is right as far as the market here is concerned. The British public are extremely fond of the romantic costume play. No British films had greater successes here than 'Rupert of Hentzau' and 'Prisoner of Zenda.'

"There are plenty of authors this side that the producer could draw on, namely, Halliwell Sutcliffe, May Wynne, Marjorie Bowen, Geoffrey Farnol, and many others, all of whom write the romantic novel.

"Some films to be released shortly, if I may mention them without incurring displeasure on rival producers, which are simply bound to be successes are: 'Tarzan of the Apes' and the sequel, 'Fabiola' (an Italian film — but costume) and 'Salome.'

"Apropos of costume plays, a certain British company this side are taking Charles Kingsley's 'Westward Ho.' Peculiarly enough I spent my vacation at 'Westward Ho' only three weeks ago, and therefore I can state as an actual fact that scenery can be secured there as good as in any other part of the world.

"It may interest Americans to know that the town of Westward Ho was named after the book.

"Advance news has reached me of a proposed combine of British producing firms, with a capital of $2,500,000. I shall send further particulars of this in due course.

"Miss Eve Unsell, scenarist, from your side, is receiving plenty of publicity in her capacity of scenarist to the British F. P. L. Co., her name in connection with scenarios appearing twice in the latest issue of 'Tit Bits.' Miss Unsell says the British F. P.-L. Co. are going to encourage British scenarists." — *G. M. Jeffries.*

Publicity Campaign on Chaplin

Victor Kremer Plans an Extensive Exploitation for Chaplin's "Burlesque on Carmen"

VICTOR KREMER, who will present Charlie Chaplin in "A Burlesque on Carmen" on Broadway in conjunction with The Spanish Dancing Girls, is preparing an extensive publicity and advertising campaign for his production. The campaign, which will be worked out under the direction of Bert Ennis, is reported to be two edged in purpose, being designed not only for the use of buyers of state rights for "Carmen," but also for use in exploiting the offering as a touring theatrical attraction. Kremer has already disposed of several territories and is holding a large portion of the United States for the purpose of sending out traveling companies, which will present "Carmen" with the Spanish Girls' Dance Revue, under the personal direction of his various offices in New York, Chicago and Los Angeles. Special attention is now being given to the details of the New York opening, which is scheduled to occur around the middle of November, according to present plans.

In order that the advertising accessories and the publicity campaign may be used both for straight bookings and also for the road companies, a theatrical atmosphere will be introduced in special sets of the lithographs, posters, slides, lobby displays, etc., by using photographs and special illustrations of the Dancing Girls, the Jazz Band, and other elements of the traveling attraction.

A press sheet will also be issued, together with several novelties, among which will be a cut-out of a bull-fighting contest, a series of "teaser" cards bearing the photographs of the dancing girls, and an original window card which will take the place in many instances of the regular one-sheet star poster of Chaplin.

According to statements made the supplies and advertising material for "Carmen" will be new in every respect, and the production will be handled from this angle by Kremer as if it were a new release of the famous comedian.

New Theatres Building Throughout Country

NEW JERSEY

Trenton — Construction on the new South Broad street theatre will commence during the fall.

Kenton — The Kenton Amusement Company plans the erection of a new theatre with a seating capacity of 1,000.

Asbury Park — Walter Rosenburg is to erect a new picture theatre here.

OHIO

Kenton — The Kenton Amusement Company plans to construct a new picture house with a seating capacity of 1,000.

PENNSYLVANIA

Allentown — The Mark Strand Theatre Company is to construct a new picture theatre with a seating capacity of 2,000.

Philadelphia — A new picture theatre with a seating capacity of 1,400 is to be erected by William C. Cameron on the site of the old Woodbine Hotel, at the northwest corner of Germantown avenue and Milton street.

TENNESSEE

Huntsville — Charles A. Crute is to erect a new picture theatre on the site of the present Lyric Theatre.

Huntsville — The Hutchens Company is to construct a new picture theatre on Jefferson street.

WASHINGTON

Seattle — John Danz, manager of the Colonial Theatre, and associates have purchased property at 514 Second avenue and will erect a new picture theatre there.

West Seattle — The new Portola Theatre, which is being erected by W. T. Campbell, is nearing completion and is expected to open shortly.

Pysht — Merrill and Ring are constructing a picture house at their Pysht camp.

Shoqualmie — The New Sunset picture theatre opened here recently. It is managed by M. J. Sandell.

Grandview — R. N. and B. N. Barnett plan to erect a new picture theatre here next spring.

RHODE ISLAND

Providence — A new moving picture house is being constructed on the present site of Goff's garage on Maple avenue.

NEW YORK

New York City — Marcus Loew is to construct a new $2,000,000 theatre it is announced at 46th street and Broadway. A roof garden will also be added and the combined seating capacity will be 5,000.

Albany — The new Royal Theatre opened here recently. It is a picture house seating 1,000 and managed by Harry Hellman.

Items of Interest

Peggy Hyland, the celebrated English actress, is at work on her next Fox picture under the direction of Howard M. Mitchell, a comedy drama with the working title of "Auld Lang Syne." The story contains opportunity for some very prettly character work for the actress. She first is seen as a shepherdess and later in a love episode of an appealing nature. The star and her director have just completed "A Girl in Bohemia."

Helen Chadwick who is playing the heroine in the Goldwyn production of "The Cup of Fury," had the honor, the latter part of September, of christening an 8,800 ton vessel launched at San Pedro for the Emergency Fleet Corporation. The launching is to form a conspicuous part of the picture which is being directed by T. Hayes Hunter and the entire cast of the photoplay participated in the launching ceremonies which were held in the Southwestern Ship Yards at San Pedro. As the result of arrangements made with the shipbuilders, the action of the story was worked into the actual launching, and Miss Chadwick, standing on the launching platform, broke a bottle of champagne over the ship's bows as it slid down into the waves. The craft which is to enter the new Merchant Marine, was named, "West Niger" a name chosen by Mrs. Woodrow Wilson during her recent visit to the Coast in company with the President.

In the filming of the "Far East," the Japanese story in which Earle Williams is playing a leading role, director Chester Bennett has engaged a staff of experts in order to insure the authenticity not only of the interior decorations, but of the exterior scenes supposed to be in Japan. These include a Japanese architect and interior decorator, and a landscape gardener, whose sole duty it is to select exterior locations that are a counterpart of Japanese topography.

Between October first of this year and January 1, 1921, Bessie Barriscale, according to the arrangements she has just outlined with Robertson-Cole interests, is scheduled to make eight superproductions of the same elaborate type of which "The Woman Michael Married," her recently completed picture, is a striking example. The star is declared to be one of the most busily engaged young persons in the picture industry. Her first of the new series of pictures, which, like the others, will be produced under the direction of her husband, Howard Hickman, will be built upon G. Judson's great story, "Beckoning Roads." Upon completion of the series Miss Barriscale and Mr. Hickman will start upon their trip around the world.

Frank R. Beall, Fox director, has just completed production of "The Devil's Riddle," a drama with Gladys Brockwell as his principal player. The story is a heavier one, it is said, than any which Mr. Beall has staged for the Fox Company and was one of many characterizations. The scenes ran from the wilds of Montana where the heroine experienced bitter poverty, by way of the stage, to fame and wealth as an artist's model in the Bohemian set of New York City. He has recently been assigned the direction of the co-stars, Albert Ray and Elinor Fair in their series of light comedy dramas for the Fox Company. His present production is a story by J. Anthony Roach, called "The Flash-In-The-Pan-Man," a story of the stage and of song writing.

The first of the emotional dramas which Scott Dunlap, the versatile Fox director, is producing with Madlaine Traverse as his star, is a sensational story entitled, "The Hell Ship." Dunlap recently returned to the Hollywood studio after a trip to San Francisco where he chartered a sailing vessel upon which most of the pictures will be made. The story is one with many scenes of mutiny and the burning of a vessel in the South Seas. The director recently has completed a series of comedy dramas extending over a period of six months in which he guided the screen destinies of Albert Ray and Elinor Fair.

On Tour to Establish Non-Theatrical Exchanges

David K. Niles, General Manager of the Non-Theatrical Distribution Department of Famous Players-Lasky Corporation left New York October 7th for a trip to Washington, Pittsburgh, Chicago and other cities in the middle west, where he will personally supervise the establishment of non-theatrical distribution exchanges.

Charles Ray has commenced work at the Thomas H. Ince studio in Culver City, California, on a new picture, the story for which was written by Julien Josephson, who has provided many of Mr. Ray's vehicles that sparkle with quaint humor and delightfully homely episodes. In this new picture Mr. Ray will be surrounded by a large cast of well known screen artists, including Ann May, Norris Johnson, Gertrude Claire, William Courtwright, Gordon Mullen, Donald McDonald and Bert Woodruff.

Staff of Capitol Theatre is Announced; Opening Soon

The long expected announcement of the opening date and detailed policy of the new Capitol Theatre, towering on Broadway at 51st Street, may at last be said to be at hand, judging from an announcement made by Managing Director Edward Bowes that the executive staff is now complete and hard at work on the new enterprise. The roster as given out contains many names of interest.

The general management vests in Mr. Bowes, with the following executive heads assisting him in charge of the various departments:

Stage, Ned Wayburn, producing director; Scenic, John Wenger, art director; Motion Pictures, Hy Mayer, art editor; Thomas Walker, film editor; James Prangle, camera man.

Music, Arthur Pryor, musical director; Simone Mantia, concert master; Ernest F. Jores, organist; Robert Berentsen, assistant organist; Warren Shorts, librarian.

Auditorium, Charles Reis, house manager; Rivington M. Bisland, treasurer; Jerome L. Falconer, auditor; William J. O'Brien and Edward Berry, assistant house managers; Rae Prussak and Janet Prussak, assistant treasurers; Thomas Gavagan and Jack Conney, chief ushers.

Promotion, Ben H. Atwell, director of publicity; Bessie Mack, press representative; Abe Mass, assistant.

Amsterdam Opera House Leased as Studio by Lasky

Further increase of studio space, necessitated by the tremendous expansion of production work in the East, is announced by J. N. Naulty, General Manager of the Eastern Studios of the Famous Players-Lasky Corporation, who has completed negotiations to lease the Amsterdam Opera House at 332–344 West 44th Street, near Ninth Avenue, for a period of one year, to be used as a studio.

The Amsterdam Opera House was formerly used as a rehearsal hall for many New York plays and musical comedies.

The hall proper has a tier of boxes around three walls and a raised platform in the fourth end. All these will be removed which will leave a stage of 70 by 100 feet, slightly larger than that of the Fifty-sixth Street Studio.

Hugh Ford, directing Elsie Ferguson in "His House in Order," and John S. Robertson, directing John Barrymore in "Dr. Jekyll and Mr. Hyde," will be the first to occupy the premises.

New Star for Cosmopolitan Productions

Lucy Cotton, favorite of the screen and stage, who appeared for two years in the Broadway success, "Turn to the Right," and scored last year in "Up in Mabel's Room," has been signed on a long-time contract with the International Film Company, to play in Cosmopolitan Productions, filmed after the stories of famous authors, the screen rights of which are owned by the Hearst publications.

Hall's Exchanges in Operation

Two Days Following Closing Deal for Exhibitors' Mutual Exchanges, Twenty-six Exchanges Operate Under Hallmark Management

FRANK G. HALL, president of Hallmark Pictures Corporation, after closing a deal involving nearly a million dollars, including the acquisition of the twenty-six exchanges throughout the United States operated by the Mutual Exhibitors' Distributing Corporation, took possession on Saturday and the following Monday had this exchange system in complete operation under the Hallmark management with Hallmark's New York exchange, formerly located at 130 West 46th Street, moved into the new headquarters at 1600 Broadway, from which address Hallmark's New York exchange will operate in the future. Beginning Oct. 13, two days after the taking over the Exhibitors' Mutual exchanges, Mr. Hall had every phase of the new system in full working order, with the physical distribution of all of Exhibitors' Mutual releases including all of Hallmark's releases, running through the same channels, distributing under the supervision of Hallmark management.

Some idea can be had of the big increase in business and the enormity of the increase in the number of reels of film handled under the new routine, when it is stated that in addition to the regular Hallmark list of releases, including a serial, there are twelve Chaplin-re-issued comedies releasing by arrangement with the Clark Cornelius Corporation, and all of the special releases formerly handled by Mutual Exhibitors, numbering more than fifty-two and representing distribution in every picture centre in the United States. This approximates an increase in physical distribution of film of more than 50 per cent and the handling of thousands of feet of additional reelage from each of the twenty-six exchanges operating throughout this country.

The increase in Mr. Hall's own productive activities during the past few months has in itself brought on a big increase in Hallmark's distributing branches. The Famous Directors' Pictures series, of which there will be twenty-six in all, three of which have been released since October 1st, "A Dangerous Affair," and "Love, Honor and (?)," Charles Miller productions, and "Wit Wins," a Burton L. King production, with a big special by J. Searl Dawley to follow next week.

In addition to these Mr. Hall has on the market his first serial production, "The Trail of the Octopus," starring Ben Wilson, seven episodes of which have been released. Following the release of the final episode of this serial, Mr. Hall has ready his second serial, "The Sign of the Rat," written, scenarioized and directed by Stuart Paton, with Clarie Anderson and Harry Carter in the principal rôles.

Advertising Representative of the News Marries

The many friends and acquaintances in the Los Angeles film colony of Arthur H. Shivers, the Southern California advertising representative of "The Motion Picture News," were agreeably surprised during the week of September 14th to learn of his quiet marriage on September 17th to Mrs. Genevieve W. Drabelle. The romance was one which had its inception during high school days. The popular advertising man enlisted in the United States Service soon after the United States entered the war and was renewed following his service with a second artillery regiment in this country and France. Mr. Shivers, for several years was associated with "The Motion Picture News," in the advertising field, under the direction of J. C. Jesson, its West Coast representative, and his widespread popularity was evidenced in the large number of congratulatory messages received following the announcement of the marriage.

"Desert Gold" Registers Hit

Oliver Kerhlein, owner of the Kinema, Fresno, Cal., reports that an exhibition of "Desert Gold" has drawn a record attendance to his house. This W. W. Hodkinson release was widely and thoroughly exploited by Mr. Kerhlein before its showing, and according to his reports his efforts were rewarded with complete success.

Technical Directors Organize and Define Qualifications

At last the Technical Director is to have a definite status in the motion picture industry. There has always been some uncertainty as to just what the name involved, but the real technical directors have at length decided to establishd definitely the qualifications necessary to fill such a position successfully.

The Technical Directors' Association was organized last week with an initial membership of approximately forty recognized men whose capabilities entitled them to admittance to the organization. No applications will be considered from prospective members unless they shall have received screen credit as technical director for at least one year and are able to plan and superintend the construction of all stage settings and scenic effects called for in the average script.

At a meeting held at the Assistant Directors' Hall, on last Thursday evening, the following were elected to office for the ensuing six months: President, R. H. McCray, Vitagraph; vice-president, R. E. Sibley, Vitagraph; secretary, E. Hartley, Universal; treasurer, Sidney Uhlman, Lasky; trustees, Edward Schulter, Metro; A. W. Alley, Universal; F. Brown, Metro; F. Stahlcup, Metro; sergeant-at-arms, John Alden; press representative, E. F. Olin, Lehrman and Arbuckle companies.

Criterion Film of Atlanta Secure Pioneer Features

The Pioneer has broken into the heart of the "Solid South" with the full line of feature productions and short subjects. The Criterion Film Service of Atlanta, controlling the States of Georgia, Florida, Alabama, Tennessee, North and South Carolina, has taken over all Pioneer Attractions for the six Southern States above named.

The negotiations which have been pending over a period of several weeks were terminated in the signing of a full contract by M. H. Hoffman, on behalf of the Pioneer and M. A. Lightman for the Criterion interests.

The productions which are acquired by the Criterion Film Service include the Facts and Follies Series, "The Boomerang" and "The Long Arm of Mannister," both of which have Henry B. Walthall as the featured player. "The Sins of the Children" with Stuart Holmes and Alma Hanlon, "The Girl From Nowhere" with Cleo Madison and Wilfred Lucas, "Virtuous Sinners" with Wanda Hawley, Grace Davison and Conway Tearle in "Atonement," and Grace Davison in "Suspicion" are also included in the list acquired by the Criterion Film Service.

Four Kinds of Comedians Listed by Noel Smith

"There are four kinds of comedies," says Noel Smith, director of Jimmy Aubrey, Babe Hardy and Dick Smith, on the Vitagraph program. 'These four kinds are: Light comedy, low comedy, funny comedies, and sad ones.' They are all hard to make, as proved by the latter variety.

"In the creation of comedies there are certain rules to be followed, but these rules are but the groundwork, and the structure that is erected upon them depends upon the ability of the director and the artistry of the star. It is like building a house — the rules of production are like a vacant lot — anyone can purchase or secure the foundation, but the creation of a substantial structure thereon requires the accumulated knowledge of specialists in that particular line"

When not actually engaged in the work of writing or directing, Noel Smith makes it a point to see every available comedy made by other directors, and he views each one with the critical eyes of a builder.

Mr. Smith is one of the youngest directors in the industry and the success that has already been his, proves the value of application and concentration.

"Impossible Catherine" Makes Hit in Broadway Houses

Ten Broadway houses have already played "Impossible Catherine" as first run bookings, the feature being but released on October 5th. The consensus of opinion of these theatre managers places the fact that "Impossible Catherine" is considered one of Virginia Pearson's best productions.

The theatres which have already booked "Impossible Catherine" are The 77th, Adelphi, Circle, New York, Symphony, Keystone, Olympia, Claremont, Washington and Bunny.

Japan's Picture Industry Still Unprogressive

The methods employed by exhibitors of Japan to attract their audiences, their methods of projecting the film, their utter disregard for all precautions against fire, and why they are not making money are interesting facts which Joseph R. Darling, representative at large of Fox Film Corporation, who has just returned from a two year's trip to the Far East, brought back with him from the island of Nippon. Of all the exhibitors using Fox features in the Far East the Japanese are the only ones who do not employ American methods to exploit their pictures.

The failure of the Japanese exhibitor to make money is due, according to Mr. Darling, to the extravagant lines on which the theatres are run and the prevailing spirit of the Japanese manager not to worry so much about his own program as about his rivals. A unique method employed by the Japanese exhibitor is that of damaging in every possible way the showings by his competitor.

American films are in great demand. The Japanese are quick to admit that their native productions are vastly inferior to American-made features.

First Three of Cuckoo Comics Ready for Release

Returning from Jacksonville, Fla., where he has been busy upon the supervision of forthcoming additions to the series of Cuckoo Comedies, the first three of which are already announced as ready for release, Mark M. Dintenfass reports that extensive constructional additions are in progress at the Dintenfass studios.

Work is now in hand, Mr. Dintenfass reports, on a Cuckoo Comedy that will have Turkey and in particular, Constantinople as its main location. Bobby Burns will be featured and his support will include Jobyna Ralston, May Louis and the Cuckoo beauty "chorus." An addition to the company is announced this week in the arrival at the Jacksonville studios of Anita Brown, comedienne, who earned distinction by her work in the Pathe, Fox and Metro film productions.

Last of the First National Program is Completed

The third and last production for First National Program "Heart of the Mountains," has been completed by Mary Pickford and producing organization, and during the past week was given a pre-release public tryout at the Strand Theatre, Pasadena, where the star, accompanied by her director, several of the producing organization, and Mr. and Mrs. Charles Chaplin, saw the effect of the picture upon the public.

Landy Opens Publicity Office

After two years spent in the publicity departments of Select and Realart, George Landy has now opened an independent publicity office in the Selwyn Theatre Building, at 229 West 42d Street.

Texas Guinan Signs Up With Oakley Super-Quality

Texas Guinan, whose characterizations of the western woman type has become popular among the movie fans, favoring the "wild and wooly" production, has signed a contract for an indefinite period with the Oakley Super-Quality Productions, Inc. Miss Guinan, who has been extensively exploited as the "female Bill Hart," will be seen in a series of western photodramas to be produced by Super-Quality for State rights release.

According to James W. Early, managing director of Super-Quality, Miss Guinan's first vehicle will be "Souls of Men," a six-reel offering of exceptional merit. She will play opposite Art Staton, who, according to Mr. Early, is a "find." Production on the "Souls of Men" has been started at the Super-Quality studios in Ebendale, Calif.

Work on "The Valley of the Shadow," a six-reel drama with a legal atmosphere, will be started shortly, featuring Yvonne Gardelle, formerly with Paramount.

Norma Talmadge Begins Work as First National Star

A statement has been sent out from Beulah Livingston, Miss Talmadge's director of publicity, that it has been definitely decided that "A Daughter of Two Worlds" from the book by LeRoy Scott, has been selected for Norma's debut as a First National star. Among the others selected to support the star are Frank Sheridan, Jack Crosby, Virginia Lee, E. J. Radcliffe, Winfreda Harris, "Billy" Shaw, Gilbert Rooney, William Slattery, "Ned" Burton and Joseph Smiley.

Motion Picture Advertisers Dine

The early Fall dinner of the Associated Motion Picture Advertisers, postponed from October 3d, was held at the Cafe Boulevard New York, on Friday evening, October 10th. A plebiscite of members, certified by pre-release purchase of tickets, indicated a full house for the occasion, the entertainment committee reported. The dinner was followed by a special entertainment manned and officered by the members of the association, when a "superfeature" of mirth, merriment and magnitude was staged under the artistic direction of C. L. Yearsley, supervised by the whole body of the starring and supporting cast.

More Houses in Cincinnati Territory Increase Admissions

Indications are that the higher admission price movement has hit the Cincinnati district. First report of a definite decision to increase prices comes from the Hippodrome Theatre, Newport, Ky. (across the river from Cincinnati). I. Frankel, operating a chain of theatres, has decided to take the Hippodrome out of the six cent class — the last theatre of the price in Newport.

Another notice of higher admissions comes from the Pendrova Theatre, Lockland, Ohio, suburb of Cincinnati.

Exhibitor Service Bureau

"The Exhibitor Takes Many Chances"

By Eugene Roth

Managing Director — California Theatre — Los Angeles, Cal.

(This is a pessimistic article but its writer isn't a natural pessimist. He is a long headed experienced showman who has weathered the storms of an exhibiting career these many years. Therefore when he intimates that there are breakers ahead in the picture business, we may well give his opinions due consideration knowing that he has a reason for predicting "disaster" and that he is not a man who continually sees only the dark side of his profession.

Our selection of Mr. Roth's article for publication this week, as one of the series on "Admission Prices" is brought about largely because Mr. Roth has just arrived from the Golden Gate City, his home, and will spend some little time in New York, we presume for the purpose of making valiant efforts to keep the good ship "California Theatre" off the exhibiting rocks which he has sighted ahead, according to the opinions he has expressed in this article. Read what he says and give his words due thought. They are worth it.)

A very serious problem is now confronting the moving picture exhibitors throughout the entire country, and that is the matter of admission prices. Before the beginning of the present season the Managers in every territory were notified of a general increase of salaries in every department of the establishments. The moving picture operators, the musicians, janitors, stage hands, cashiers, ushers and other attaches, as well as supplies and advertising rates, this condition being occasioned by the acknowledged High Cost of Living and their claims were justified, because we must acknowledge that the employees could not stand the burden of the H. C. L. on the old salary basis, and their demands had to be met, with good grace. *Results* can only be obtained when the employees are satisfied and contented.

To meet this added increase in salaries it became necessary to advance the admission scale,—slightly—our former scale being:

MATINEES

Balcony	11c
Lower Floor	20c
Loges	25c
Boxes, Reserved	35c

Evening Prices Prevail on Sundays and Holidays. Federal Tax Included.

EVENINGS

Rear Section Balcony	17c
Center Section, Balcony	25c
Orchestra Seats	35c
Loges, Balc. & Lower Floor	50c
Boxes, (Reserved) Balcony and Lower Floor, Federal Tax Included	75c

And beginning September 1st, we increased the above to the following scale:

MATINEES

Balcony	15c
Lower Floor	25c
Loges	35c
Boxes Reserved	45c

Evening Prices Prevail on Sundays and Holidays. Federal War Tax Included.

EVENINGS

Rear Section Balcony	20c
Center Section Balcony	30c
Orchestra Seats	40c
Loges Balc. & Lower Floor	55c
Boxes (Reserved), Balcony and Lower Floor, Federal War Tax Included	85c

These new prices just about offset the natural overhead expenses, to which we were subjected.

The big problem now comes in. With once local conditions fairly met, the producers have started out for the coming season by asking terrific rentals for their products. How is *this* condition to be met? Surely we cannot again raise our prices! And, if we could, would it be advisable? I am inclined to think not. We must ever have in mind that the moving picture industry owes its unqualified success to the fact that it has given to the public a form of entertainment that is pleasing and educational, and at the same time,—within the allowance that the masses can afford to pay for, and if we get beyond the limit of what the masses generally can afford then we will reduce our possibilities and only cater to the classes, which are in the minority, and as such are surely unprofitable.

I am not blaming the producers who are actually spending huge sums in the making of pictures. On the contrary, I say we should encourage them, and if their results are successful they are justly entitled to the full value of their productions, but if, on the other hand, they spend huge amounts in an effort to make good pictures, and in the final analysis that picture has failed to develop up to their and the public expectations then I say it's wrong of them to try to pass the failure on to the exhibitor and make him pay for the failure.

The exhibitor takes many chances during the year even when he is fortunate in having a *success* as climatic conditions, coupled with the many unforescen local conditions, sometimes denies him the full box office returns, yet he alone suffers his losses, and can't pass them on. Then again, a great many producers are riding on the present crest of prosperity, and merely because some producers are justly getting rentals commensurate with the efforts, these other producers think it ripe for them to ride along and get theirs.



Eugene Roth, prominent San Francisco exhibitor, who is making New York a visit and who wrote this article exclusively for the NEWS.

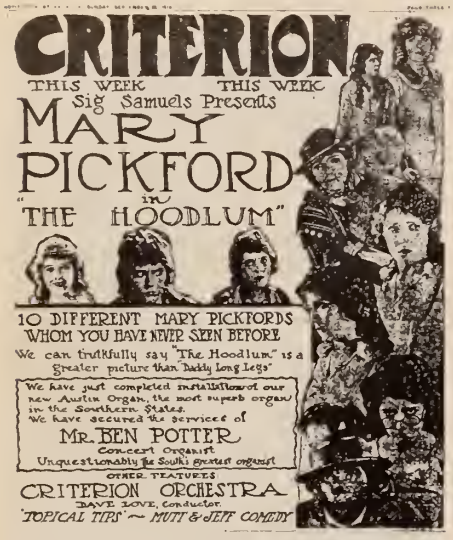
Some pictures offered me recently at fabulous rentals were so utterly and absolutely unqualified and unmerited in values, that I can see disaster ahead unless this condition is immediately corrected. As a result of the above conditions we will positively take a stand against any concern attempting to kill or stifle the progress of the industry. I have spoken to a great many exhibitors of late, who are of the same opinions, and surely this will be the result of a concerted action unless honest commercial methods are immediately applied.

A number of qualified producers are now consistently releasing their products, and their sincere efforts to elevate the industry is being stifled by those who are in the game wholly and only for the immediate financial gain, without regard for true construction.

WE are always open for suggestions which will better this department and now that we have time to breathe in between times, from pounding out copy for our usual twenty odd pages each week, we will promise to give any ideas which you may have more than "the once over."

Your Idea and Ours

THE CRITERION of Atlanta, Ga., just missed framing a masterpiece in this display, a quarter page on Mary Pickford's latest feature, "The Hoodlum," and the reason that we say missed is that the hand lettering of the reading matter looks a



trifle crowded, and also isn't worded any too well. In the grouping of the "ten different Mary Pickfords" the Criterion started with a bang up idea and has managed to evolve a cut that fully justifies the claim for the "ten."

If the Criterion had eliminated the "Whom you have never seen before" line which isn't necessary, also rather bad English, it would have gained enough space to relieve the display of the crowded appearance. The reading matter within the box could have been condensed somewhat, too, and is faulty in construction in that the words "organ" and "organist" are used too frequently.

This display we consider, however, to be valuable to this space in that the grouping of the Pickford stills is excellent and forms the basis of an ad that can be made both unusual and artistic by being a little more careful in the framing of the selling talk.

Lots of married people are danger signals for those who are single.

BOY, but they spend the money for advertising out in Seattle, Wash. Look at this display on "The Westerners." It was TWO PAGES in the Sunday Times of September 28th. The New York



Strand accorded this feature as much as an inch single column when it played the feature, which goes to show you the difference between Metropolitan advertising and what they do in the West.

Of course there is nothing so wonderful in this display which the Clemmer used for this picture except its size. However, you can bet that everybody who read the Times looked twice at this ad and made mental note of where and when the film was playing. A lot of exhibitors say they can't afford to buy big space, which, in some cities where the bars are pretty high, may be true, but if Seattle exhibitors can afford ads of this size week after week, then some of the other cities we know of that are using only a few inches can afford to go a whole lot stronger than they do now.

Tact is getting what you want without other folks knowing that you wanted it.

THE Colonial of Springfield decided to "get 'em in" for the first episode of "Smashing Barriers" and therefore bought this full page in the Springfield Sunday News to tell their patrons about the new production.

There is nothing artistic about this, but since it is big display on a serial we be-



lieve that this is the way to go after the business when you book a continued subject, so we are giving it space as an example of what to do and the way to do it on this sort of a production.

The scene cut on the right does not print up any too well, but aside from this we call this a good ad. Some might question the advisability of using so much space for the star's name, but we are of the opinion that in his particular field that Mr. Duncan has a distinct following and that with a large proportion of film fans his name stands for quality in rough and tumble screen acting and therefore this is to be commended.



THE Rivoli Theatre of Denver chose to "go it alone" when the time came to frame the displays for the engagement of "The Right to Happiness," the only producers' materials used being two stills of Miss Phillips as she appears in the two characters of the dual role.

We have seen larger displays on this feature and others that have been more than good, but nothing has come to us which to our mind registers any greater amount of "class" than this one. There is proper display, two excellent cuts and a good paragraph of selling talk. Franklin of Buffalo could with justice claim that Hyman of Denver, who is responsible for this display has again "borrowed" the orchestra pit idea which you will note at the bottom of the ad, but as both these managers are not only willing but anxious to help the other fellow, we feel sure that Buffalo is going to say to Denver: "Help yourself." In size this was three columns by eight inches.

Honesty is the best policy, but playing policy often leads to dishonesty



How Exhibitors Advertise

THEY are beginning to do some mighty good advertising in the South, and the Arcade Theatre of Jacksonville, Fla., is one of the leaders in this line. Here is a page in the Times-Union which advertised a double bill in the five-reel Marguerite Clark picture, "Widow by Proxy" and Arbuckles latest slap stick comedy "Back Stage."

The Arcade has been rather extravagant in its promises on both productions, yet this is perhaps justifiable and both pictures will undoubtedly please. There is a good cut of both stars and they have been correctly framed to get good effects. If all advertising was as good as this the picture business would be better than it is in many places. We might also call your attention to the fact that the Arcade is playing this bill a whole week, something even such cities as Buffalo and some of the down-town Pittsburg houses don't do as yet.

It looks like Jacksonville is a good picture town, which brings the next question as "Why?" Because Jacksonville has built up an interest in photoplay by advertising. And still some managers claim that it doesn't pay to go in for big advertising stunts and say that its the pictures which build business.

Misery dumps a lot of stones on the road to success.



THE REX has gone back quite a few years in its style of advertising "Checkers" in that it has adopted what used to be the regular thing in show business, picking out the "big moments" in a play and emphasizing them by a brief description. We imagine in the stage version of this racing drama this sort of advertising was common and we wouldn't say that in a melodrama where a lot of thrills are expected but what it is still good stuff. Anyway, the Rex gave this feature plenty of space, better than a quarter page, with the title in big display, and we should say that the result of its efforts should have been satisfactory. This isn't as large as some of the Seattle displays in the same issue of the Times from which this was clipped, but it attracted our attention and therefore it is safe to say that it did that of the other Times readers.

Babies are said to be the coupons of interest attached to the bonds of matrimony.



THE Majestic of Memphis, Tenn., is responsible for this display on Pauline Frederick in "Bonds of Love" and has evolved a very nice clean looking ad, built along orthodox lines. An excellent cut has been used which we conclude is from the producers since we have seen several displays using the same picture. The selling arguments are excellent. Light rule has been used to advantage, just enough to break up the glare of white space and give the display tone.

We have only one suggestion to make concerning this display and that is largely theory. We believe if a tall thin letter had been used on the display of the title which would have admitted of a little more leading between the star's name and the line mentioned that it would have relieved a somewhat crowded appearance that this portion of the display now has. However, this is mighty good work and is especially worthy of space in this section since it can be copied by many exhibitors as it is all type and cut work. In size this was three columns by fifteen inches.



HERE is a small one on Doug's latest "His Majesty the American," which the Strand of New Orleans used. You will note that the Strand ad man chooses to mention the fact that this is the first release of the "Big Four" combination by saying "Famous United Artists Corporation," which is another instance where an exhibitor has deliberately put "producer" into his advertising after we have all been yelling that the thing to do is to advertise our own business and have resented it when the producer put his trademark on the cuts he made for our use. Truly this is a business of contradictory ethics. One month they are howling against something and the next they are going out of their way to get something they formerly insisted they didn't want.

As for this two column eight inch display itself it is good. Nothing extraordinary, but up to the mark of the Saenger brand of publicity.



The Strand theatre, Providence, R. I., where Chas. H. Williams, one of the "wisest" showmen in the business, officiates as manager.

Shall the Newspaper Meet the Exhibitor at Least Half-way?

IF a city's motion picture houses do more advertising in the newspapers in six months than the legitimate houses do in five years shall the legitimate house have long reviews by the paper's dramatic critics gratis, and the movie house have a three line mention?

It is not true that in EVERY city in the United States the movie houses do more advertising in six months than the theatres do in five years, but it IS true that in every city the movies use many times the space taken by the legitimate houses.

It is not true that in every city the newspapers have their dramatic critics review the legitimate plays at great length and content the movies with a scant few lines, but it IS true that in every city the "reviews," which are invariably complimentary, give more space to the spoken than the silent drama.

Some one of these days the motion picture exhibitors are going to get up on their hind legs and howl "W-H-Y ? ?," and unless there is a change in the policy of the newspapers there will be a change in the space the exhibitors take. Some day the exhibitors are going to try a little Bolshevism with the papers and then there will be a fine kettle of fish for some one to fry.

Take Denver as a typical example. One of the papers recently ran seven paragraphs on a stock company playing at the Denham theatre. Four paragraphs were devoted to the Tabor showing vaudeville. The Orpheum, vaudeville, drew a long write up, and the movies — all the movies on surtis street had was six paragraphs!

Put in that same edition of that same paper those movies had six times the space that the Denham, Tabor and Orpheum theatres combined used!

This same paper refuses to run any gratis stories that are published in press books, never prints a gratis photograph of a star. Yet it gives the Tabor, whose advertising has never been as liberal as any one of several movie houses, a long free story with a two column cartoon by the staff cartoonist!

The Denver Post is meeting the exhibitor almost half way. While the Post is not printing as much about the pictures as it should, considering the space taken, the Post is printing a column of news from the studios, and running stories from the press books.

Conditions in Denver are no different from what they are in many others cities. There are exceptions of course. In St. Louis, Cleveland and several other big towns the papers are doing more than their share. But the writer has been on the staff of half a dozen papers in half a dozen cities through the West and South and the exhibitors face the same thing in four out of six cities.

Perhaps in Chicago and New York, where Burns Mantle, Channing Pollock and other well known critics do the reviews the papers must needs devote most of their space to the legitimate productions. But in the smaller cities where there are no Channing Pollocks, and criticism is simply gratis boosting, then the movie exhibitor has a legitimate right to an even break.

B. J. Clayton, Denver Publicity Agent.

Williams Regards Photoplay as a Fine Art

HOW many picture exhibitors are there in this country who look upon the presentation of moving pictures as he would that of music? Charles H. Williams, manager of the Strand Theatre in Providence, "The Million Dollar Theatre," regards the photoplay much as he regards the finer art, music, and his program and policy are established along that line.

A correspondent of the Motion Picture News interviewed Mr. Williams this week and allowing him to speak for himself had the following to say:

"Perhaps my reason for my arrangement of programs would be best brought out by saying my idea of entertainment in photoplays is the same as music — all successful compositions of music start off with the prologue or introduction which is needed to emphasize the layman's thought that he may better get the harmony and continuity of story that is always brought out if properly understood in music. And as in photoplays also in music there is always a finale. So I start the program with an overture in conjunction with a travelogue. Following this with a reel of news and topical events condensed from three or four news and magazine weeklies, and then into the lighter feature. After this for a slight diversion, either a comedy, vocal number, or some such diversion that will give their thought a moment to rest, and then into the larger feature, and as the advertising is worked correspondingly, the patrons are prepared and expect the program as it reels off to improve.

"Why do I use a time table? For the same reason as above. The majority of patrons resent coming into the middle of any subject, especially the features. I believe that a time table adhered to is a valuable asset. We have found that from five to fifteen minutes previous to the given time table there is always a steady flow of patrons coming in.

"The training of employees in their handling of patrons is one of the most valuable assets any house can have. We always try to have every attendant avoid all use of terms or language that could be construed as a command. For instance, in the seating of patrons we do not use the words 'Rise, please,' but instead, 'May we disturb you, please?' emphasizing the last word. Perhaps off-hand you would say they mean the same, but the first is a command and the second a request. The same method applies to all conversations between the attendant and the patron.

"Exploitation is 50 per cent of the success of any first-class photoplay house. What we mean by success is to get the maximum out of a picture, and in order to do this the one handling the exploitation not only requires an education and training in lines of publicity, but must be a man who can grow in the business, interpreting and conveying the theme properly contained on the program along the lines the house is trying to maintain, and the same standard the producer of the photoplay is trying to convey to the public."

Keenan and A Governor Dress Theatre Lobby

HERE'S a lobby display which could have a steady job with an exhibitor. To the left is Frank Keenan; to the right is Gov. Thomas E. Campbell of Arizona. The lobby, which is an important thing in the picture, is that of the Columbia Theatre in Phoenix, where a private showing of Mr. Keenan's "The World Aflame," a film story with the idea of teaching the relative status of Capital and Labor as a basis of its plot, was recently held for the benefit of the Arizona State officials. Governor Johnson was only one of the notables who attended the screening. In fact it was a gala day for Phoenix and the Columbia Theatre.

The next day Mr. Keenan took the film, out of courtesy to the Governor, to the State Penitentiary in Florence, and gave a special show for the inmates. The star also made a talk to the men, in which he urged "the square deal," one of the leading motives of his picture. He said afterward that he had never appeared before a more appreciative audience.

The prisoners appeared to enjoy the picture and applauded the domination of right as freely as if they themselves were not being punished for violation of the laws of their country.



A "regular" lobby display. Frank Keenan and Gov. Johnson of Arizona in the lobby of the Columbia theatre — Phoenix.

Gersdorf, an Exhibitor Tender in Age But Not in Experiences

WE thought we might "start something" by publishing our recent story concerning the claim of George Vorhees of Flora, Ind., to being the youngest exhibitor in America and we have. Phil Gersdorf of the Arcade Theatre, Jacksonville, Florida has come through with the following letter. Mr. Gersdorf can't lay claim to the "youngest exhibitor" title as he admits to being nineteen to Mr. Vorhees seventeen, but he could lay claim to having about as wide an experience in the show business for his age as anyone we ever heard from. Read what he says concerning his showshop history. Incidentally we might add that the idea that most of us have that living in the South soon takes away the "pep" doesn't seem to hold good in Gersdorf's case. He appears to be very much a live wire as yet. Let's hope that he doesn't "slow up" with age.

I wonder if I have enough distinction to crowd into the pages of your esteemed magazine, with my classic countenance? I notice there seems to be somewhat of a contest as to who is the youngest exhibitor on record. I may not be the youngest, but I sincerely doubt if there are many more of my age who do the amount of work that I have to do. In the first place, I reached my nineteenth birthday on the 31st of last August, but have been in the picture game ever since a kid in short pants, when I ushered at theatres in Denver, Colorado, after school hours. Even previous to that, I used to give "pitcher shows" in the attic with an old Edison exhibition machine and rented old films from the various film exchanges.

When my parents moved to New York City, I thought that I would get some practical newspaper experience, as I had my heart set on becoming a publicity man. For a length of time I worked on the New York World, and by that time had a stronger desire than ever to get started right in the motion picture game. So, I got in touch with Samuel L. Rothapfel (than whom there is no finer exhibitor in the country to-day), who seemed to take an interest in me, and promised to help me if I would start in by ushering for awhile at the Rivoli, as he said I would get a great deal of practical experience in a position of this kind. While it was not my idea of breaking into the business,



Another youthful showman, Phil Gersdorf, with the S. A. Lynch Enterprises, Jacksonville, Florida.

I have never regretted the six weeks spent at this work. True to his word, after a short while, Mr. Rothapfel promoted me to the publicity department where I was placed under the famous Terry Ramsaye. Moving again with my family to Detroit, Mr. Charles G. Branham, "The Live Wire," took me under his tutelage, and I worked with him at the Majestic, Detroit. When he left to join the S. A. Lynch Enterprises, I was made assistant manager of the Majestic and associate director of publicity for the Charles H. Miles' houses in Detroit, where I worked with Mr. George Guise, who was at one time city editor of the Minneapolis News, and from whom I garnered a great deal of valuable information. Seeing a chance to connect with the S. A. Lynch people, I came to Jacksonville, where I am now manager of the Savoy Theatre and in addition am director of publicity for the Lynch houses in Jacksonville.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Thomas D. Soriero, Strand theatre, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
Mrs Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Liberty theatre, St. Louis.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
Chas. G. Branham, S. A. Lynch Ent., Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
Paul Gusdanovic, Cleveland, O.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.



Lobby display of the Oregon theatre, Salem, Oregon, C. O. Kupper, manager

Oregonians Strong for Lobby Displays

FROM no other State do we receive so many photographs recording the use of lobby displays as from Oregon. This latest sample is a display arranged by the Oregon Theatre of Salem. The Oregon has not gone beyond the producers' materials for its showing, but has succeeded with these aids in making the front of the theatre very attractive.

"Dorothy Phillips has been one of the biggest money-makers we have booked in the Oregon Theatre," says G. B. Guthrie, proprietor of the Oregon, and his expression is echoed by Charles O. Kupper, manager of the house.

Mr. Kupper makes liberal use of newspaper space in boosting features to play in the Oregon, which is the most modern theatre in Salem, and adheres to a lobby dress featuring mainly photos, which had lettered three-sheets at the sides of the entrance. A three-sheet cut-out of Dorothy Phillips was used by Mr. Kupper, and is proving very popular among exhibitors in all of the leading theatres that are runing "Paid in Advance."

Special two and three column cuts were made up and used in his newspaper advertising on "Paid in Advance."

World Series Used to Boom "Miracle Man", at Cincinnati

CINCINNATI was given a taste of real exploitation during World Series Week when Manager I. Libson of the Strand Theatre opened the way for a record-breaking two weeks' engagement of "The Miracle Man." Manager Libson realized that he had a wonderful opportunity to tell his story to thousands of persons at one time. He utilized the 35,000 crowd at Redland Field each of the first two games of the World Series. First he had printed 45,000 souvenir score cards, as compliments of "The Miracle Man."

Then came an idea in which Mr. Libson killed two birds, maybe three with one stone, meaning that he framed up a nice social afternoon for himself, gave some pretty girls who work in the Famous Players-Lasky exchange a good time and put over some good publicity for his feature picture, all in one master stroke.

He visited the Cincinnati office of Famous Players-Lasky and induced the manager to loan him the female office force, which according to report has a lot of good lookers in it, and in an automobile bearing "Miracle Man" banners the girls went to the ball park to distribute the score cards and to decorate thousands of men's hats with little hat-cards, stuck in the hat band, advertising "The Miracle Man." As Manager Pat Moran of the Cincinnati Reds is known as "The Miracle Man," the fans were glad to wear "Miracle Man" hat cards.

Then Manager Libson put on a big stunt as a climax of his campaign with the World Series. He secured the services of Pilot P. A. Wachtel of the Triangle Aviation Association, which is introducing aerial advertising into Cincinnati. While 40,000 fans were cheering the teams during each of the first two games in Cincinnati an airplane soared low over the field bearing "Miracle Man" banners. Suddenly a "man" came hurtling hundreds of feet through the air. The crowd gasped as "The Miracle Man" fell to the playing field in full view of everyone. The game was stopped and a policeman dragged the "Miracle Man" from the field. Pilot Wachtel then bombarded the crowds with score cards and flew away mid cheers. The stunt was repeated twice and later was carried out over the Latonia Race track where immense throngs were gathered for a Saturday's racing. This time a great parachute with a 20-foot banner was released by Wachtel and soared over the race track.

In addition to this stunt, Manager Libson took advantage of the Latonia racing crowds by sending auto loads of girls to the track to distribute "race tips." These were manilla envelopes printed in red: "Tips on to-day's races," in replica of actual "tips" sold by dopsters at the track. Inside the envelope was a slip saying: "The best bet to-day is to see 'The Miracle Man' at the Strand."

Then Manager Libson took advantage of another scene of great gatherings — the Cincinnati speedway where races were held He framed up a stunt of having the girls search for "The Miracle Man" and had a racer ride under "The Miracle Man's" colors.

Still not satisfied with his campaign, Manager Libson arranged a stunt with the Cincinnati Post, giving away ten tickets a day to those sending in the best testimonial for the efficacy of Post Want Ads. The Post's circulation manager, Mr. Calhoun, gave hearty co-operation in the way of free publicity.

Then Manager Libson pulled a few strings and won some more publicity, incidentally national publicity for "The Miracle Man." He arranged to have one of the big races at Latonia called "The Miracle Man Handicap" and presented a cup. This brought tremendous publicity in newspapers, "dope sheets," etc. Those familiar with Cincinnati during the racing meets will know what an important thing race horse publicity is at such a time. Everybody goes to the track or stays home and "bets" anyway.

Mr. Libson had the co-operation in his campaign of W. N. Robinson, exploitation man for Famous Players-Lasky Corporation, and he backed up his "stunt" campaign with big newspaper space.

The importance of "The Miracle Man" engagement at the Strand was heightened by the fact that with it, Mr. Libson opened his new policy, insalling an orchestra under a well known leader, Prof. Erwin Bellstedt, enlarged his programs, and raised his prices from 15c for all seats to 18 and 27 cents (plus tax).

"HOW New York Stages the Show" is dropped from our pages for the time being because of the publication problem which is confronting us. Likewise the criticism of exhibitors advertising for this week. We hope to be able to resume this latter section with next week's issue.



Window display advertising which the Park theatre, Boston, did on "The Miracle Man" in the show windows of an empty store across from the theatre

Park Theatre, Boston, Puts Over Record Window Display

A WINDOW display, said to far eclipse anything heretofore attempted in Boston, helped to put "The Miracle Man" over with a bang at the new Park Theatre on Washington street. During the time the Park was closed and undergoing renovation, preparatory to opening on September 1 with "The Miracle Man," Sam Pinansky, its live-wire manager, decided that something out of the ordinary was needed to announce the new opening.

Directly across Washington street was the big Siegel-Cooper store, now untenanted, its fifteen mammoth display windows covered with government bills and thick with dust and dirt. Pianansky cast longing eyes at the dirty windows and then got busy. In less time than it takes to tell, Pianansky had a lease on every one of the windows, the only stipulation being that no bills were to be posted.

"Anybody can hang bills in a window," said Sam, "We'll give 'em a real display, something that will stop the crowds."

Window cleaners were set to work. J. J. Burns, the best window trimmer in the Bean City was engaged; a poster company started on the cut outs, and within three days every one of the fifteen windows blossomed forth with a "Miracle Man" display that never failed to draw the crowds.

In making the display the following compo board cut-outs were used:—3-24 sheets; 10-6 sheets; 20-3 sheets; 30-1 sheets. Ninety 11 x 14, 90-8 x 10, 15-22 x 28 photographs and 3 framed color enlargements were artistically arranged in the windows. Fifteen hand-lettered half-sheet cards, each with a different "selling talk" culled from the ads in the press book, proved extremely effective. Mounted strip dates tied up the display with the Park Theatre. After the opening these were changed to read "Now Playing. Park Theatre Directly across the street."

In dressing the windows, paper arches were framed against the glass. A ground cloth and draperies against the back wall greatly increased the artistic effectiveness.

Rival theatre managers almost turned green with envy when they spotted the Park's tremendous display in the heart of the shopping district. Needless to say "The Miracle Man" opened with a bang, and business has been capacity since the doors of the renovated and beautified theatre were first swung open.

The big window display was, of course, only a small part of the exploitation campaign. Ads, some of them a quarter page, were taken in all the Boston papers. The regular billboards were used, supplemented with a thorough sniping campaign. The subway and elevated one-sheet boards carried "The Miracle Man" paper.

Clune's Originates Novel Advertising Stunt

Clune's Broadway theatre of Los Angeles recently originated a clever little advertising stunt for it's engagement of "Better Times."

What at first glance appeared to be a regular orthodox theatre ticket was printed and distributed about the city.

People would pick up the piece of cardboard under the impression that they had found a ticket which would admit them to some good show.

On close inspection the "lucky" person would see that he had been compelled to read some advertising for the "Better Half," with the announcement that it was playing all the week at "Clune's."

The tickets were not misleading once they were given close inspection and the finders therefore could not claim that they had been "fooled."



Another window utilized by the Park theatre for "The Miracle Man," display



Manager Ormsby of the Plaza, Waterloo, Iowa, may be a little gray at the temples, but he seems to be able to "cop off" the "chickens."

Exploiting Personality of Screen Star, With Feature Supplementary

AS a rule exhibitors don't leave the important matter of making friends for a theatre to their advertising managers, press agents, or publicity representatives. In most instances, such vital matters as those which have to do with public feeling toward a theatre are generated from the main office, where the mahogany desk, the plush carpet, the imperial buzzer and the cigars are to be found.

The Strand Theatre, at Louisville, Ky., has an advertising manager named Joe Goldberg. Perhaps the Strand didn't know it but when the publicity arrangements for "A Temperamental Wife," starring Constance Talmadge, were placed in Goldberg's hands, he immediately started mapping out a plan for increasing the popularity of the Strand.

Underlying the action that Goldberg took, was the realization of the greatest handicap the motion picture exhibitor has — namely, the difficulty of bringing his audiences in close personal contact with the star. In this sense, the stage has an advantage over the motion picture. The flesh and blood appearance of an actor is a decided asset. In a good measure, fan magazines, newspaper motion picture editors and other sources combine to bring about a closer relation between the motion picture audience and the star. But for the most part, exhibitors are content to present a picture and allow the personality of the star to draw what it may, indifferent as to exerting any personal effort to secure a larger attendance through increased popularity of the star.

Goldberg recognized the logic of the foregoing. He felt, as hundreds of other exhibitors do, that the problem of keeping the public interested in motion picture stars is no other than that of keeping the public informed as to the personal activities of the stars. A newspaper item about a star is more helpful to that star than it is interesting to the public. The fact a person has a personal acquaintance with a star is assurance that the productions of that star will be looked forward to with keen anticipation. Were it possible to show pictures of a star who numbered a million theatre goers among his personal friends that star would be the best box office attraction we could possibly get.

But the problem of having a star meet thousands of people has not been proven practicable. It has been tried countless times and failed a great many more times than it has succeeded. Stars are temperamental. It is not hard for an exhibitor to understand that a star can make more friends by leaving her destinies in the hands of a reliable press agent than by attempting to make a cross-country tour.

With this sentiment in mind Goldberg set about increasing the popularity of Constance Talmadge. This is not an easy thing to do. Miss Talmadge's greatest asset is her popularity with screen audiences. And yet Goldberg wanted to increase that popularity. And he did!

Those who scanned the advertising columns of Louisville newspapers during the run of "A Temperamental Wife," at the Strand were surprised to find in a box about two inches deep by two columns wide, a heading: "To Constance Talmadge." The reader was puzzled immediately. He was halfway uncertain as to whether some local poet had become inspired by one of Miss Talmadge's productions and had proceeded to give vent to his artistic talent by buying advertising space to print his effort. Reading further the curious newspaper customer read that: "We're stronger for you than we ever have been before since we have seen you in 'A Temperamental Wife.'" Then followed some more personal praise for the star rather than for the production. The ad. ended with a "Thanks very much, Constance — Strand Theatre."

That was, in the language of the showman — "new stuff." In the fan magazines, in the magazine sections of newspapers — once in a while, the casual citizen had seen poems written by effervescent youths and dedicated to Constance Talmadge. But never before in the history of Louisville, had a theatre taken occasion to devote four inches of perfectly good advertising space to thanking a star for a good picture. People wondered whether Constance Talmadge would ever see that item. It brought them into closer touch with her.

Throughout his entire exploitation campaign Goldberg centered his theme in such a manner as to bring out the personality of Constance Talmadge. A new word was coined in Louisville for use in the promotion of this picture. That word was "peppy," nothing more than the adjective derived from the noun — PEP.

Ah, Girls Advertise "Oh Boy"

YOU may not know it, but out in Iowa the cattle and the horse business is the regular accepted vocation of most of the residents of the State, that is in one form or other. Some people deal in the animals themselves, others raise the stuff they eat, and so forth and so on.

Therefore, when S. A. Ormsby, manager of the Plaza Theatre of Waterloo, found that his engagement for "Oh Boy" was to have direct competition in The Dairy Cattle Congress, which is quite as pretentious an organization as its name, and also the Belgium Horse Show, and that every amusement under the sun was open in full blast for the entire week, he began to wonder what his film show would be playing to.

The result of his thinking took form in some extra advertising, which is shown by the accompanying photograph. Mr. Ormsby hired a team and a nice "democrat" wagon with a top, quite a relic these in this section, but out in Iowa still used extensively, and then he loaded the eight fair maidens into his rig, fixed up his signs advertising the picture and started out to tour the city. Now you may think this is commonplace stuff and hardly worth while, but let us advise you that a wagon load of "chickens" are good for attention even in a city which is mainly interested in horses and cattle.

The result of Mr. Ormsby's efforts were two-fold, at least. The girls did enjoy the ride, and they liked the man who gave it to them even if he is white haired, and people did come to see "Oh Boy." Therefore, this can be termed a good advertising stunt. Of course, Mr. Ormsby might have secured an automobile and filled it with boys or children, but we're willing to gamble that if he had, less business and certainly less pleasure for himself would have been forthcoming from the trip.

Another "Fashion Week" Which Proved Successful

THE deeds of Thos. D. Soriero when considered from the showman's angle are not unknown to the readers of the News for as a member of our Advisory Board he has contributed many interesting articles. Therefore we will only need to state that this is Mr. Soriero's own story concerning the history of his recent "Fashion Week," written by special request, the information having filtered into our office that such an event was being staged at the Strand, Lowell, Mass., of which Mr. Soriero is managing director.

"In my estimation one of the most successful factors that make for efficient theatre management is the novelty element in connection with the operation of one's theatre. By this I mean the establishment of some novelty (either of display, contests, etc.) that come to mean a regular part of the theatre's offering.

"For instance, during the past week I have had a display at the Strand Theatre in this city that has caused particularly favorable comment and reflects on whatever meagre ability I possess as a general manager, and displays the fact that I am constantly on the lookout for something attractive with which to please my patrons.

"As it was 'Fashion Week' the display was conspicuously appropriate. In the past I have used lobby displays that bore some relation to the feature picture of my bill, to wit: I placed over all the hand-carved chairs in the rest lobby a banner, a black banner by the way, bearing the lettering 'The 13th Chair.' Most of the persons who saw it were, of course, mystified by this. Some even commented on the fact that I must be a 'poor fish' or something to that effect, if they thought I could prey on their superstitions like that. It was altogether laughable. But would anybody use those chairs? They might have been electric chairs for all they were used while the black banners were on them.

"However, they were much relieved the following week when I used this picture, that is to say, 'The 13th Chair,' and there was considerable joking about the public superstition, etc.

"But to return to the present lobby display anent 'Fashion Week.' Nearly every large department store had made special window displays and were advertising heavily about fashion week. The women, of course, were vitally interested and it seemed a propitious time to seize upon their interest for the purposes of theatre advertising; so accordingly I got into communication with one of the biggest stores here in Lowell—'Chalifoux's'—and when I explained to them the mutual benefit in setting up a fashion display on my stage between feature pictures, set forth by real mannequins, they appreciated its advertising possibilities and consented to the plan.

"An exquisite drawing-room set was placed on the stage with every adjunct necessary to create a rich and harmonious atmosphere. The lighting was adjusted to blend with the fixtures and the tonal colorings of the expensive draperies and tapestries. Everything was in harmony with the central idea, viz., to create the best possible element in which to display the gowns and other habiliments. There is nothing like creating the proper atmosphere for a proper appreciation for whatever you are going to serve the public, whether it is broiled live lobster, moving pictures or women's gowns.



Soriero's fashion show at the Strand theatre, Lowell, Mass.

"It required one hour to complete the display, and without exaggeration the comments heard in the audience as each mannequin came out amid the carefully prearranged 'atmosphere' absolutely proved that the novelty was worth while. As each model stepped into the big drawing room, special and harmonious music was played, and as they went through the various motions to properly display the gowns (or whatever garment they were wearing) to the best advantage, they were well applauded according as the garment struck their fancy. When I say that music was played I mean that it was suggestive music more than anything else, and was as nearly appropriate to the garment as was possible—in other words, it was unobtrusive, low and soft throughout.

"A myriad of evening gowns, afternoon dresses, street suits, sport outfits, riding habits, business dresses, and the rest of the feminine equipment, paraded before the audience in a sartorial panorama that was at once dazzling and arresting in its richness and effect.

"Before I bore you I want to mention that the children were not forgotten; and one section of the stage was made up as a child's nursery, and little tots, acting as models, showed off to good advantage the latest creations of the modist's art for the kiddies, and the effect was very pretty. Here, too, every form of clothing worn by the youngsters was shown, and this particularly interested the women. A school-day scene was worked out to good advantage.

"All this was carefully prearranged and worked out in detail, just the same as a play is built piece by piece and act by act, that the result may codify into a uniform whole. Rehearsals were held which guaranteed a smoothness of presentation which otherwise might have marred the effect of the entire display.

"The cost of the clothing worn (I have the figures given me by the store management) was about $30,000 and equalled in splendor and style the smartness of the clothing worn even at the Winter Garden shows. As a grand finale all the mannequins appeared on the stage together, and with a multi-colored display of lights made a decidedly pretty scene. Then they came down from the stage and paraded through the audience, that a closer view might be secured of the gowns and other apparel.

"I don't claim that this idea is new. Theatre managers have long used lobby displays advertising their pictures, etc., but a thing can always be improved upon; and by sympathetic and minute care to detail to create the decidedly right atmosphere is what I strive for. And I have been surprised with the results. This need not take up all of one's time. I have had to look out for three theatres in remote sections of the state, but have always managed to superintend these little novelties without neglecting my other work, and I want to assure you that they pay.

"Perhaps it may be suggested that my theatre appeals to a class of patrons that like this sort of thing. But it has been the same in all of the theatres. In the various cities where my theatres are, they represent the finest play-houses and the cleanest where moving pictures only are shown. My patrons are of the best, so this 'nov-

(Continued on page 3140)



A tie-up with "The Book Shop" which the Liberty of St. Louis found profitable in advertising "Evangeline."

Shafer of St. Louis, Makes "Evangeline" Cinch His New Job

ACCORDING to Walter D. Shafer, late of New York, St. Louis did not welcome him at the railway station with a brass band and fireworks when he followed Horace Greeley's advice and went far enough West to take charge of the Liberty Theatre of said city, succeeding Edward Hyman who had hit the trail, promotionward however, for Denver.

It is a fact that many of these who are engaged in the "game" in St. Louis had never heard of Mr. Shafer before but what he has accomplished in a few weeks has not only opened the eyes of those managing film exchanges but has also enlightened the exhibitors in St. Louis.

Shafer reached the Liberty and took over the reins of management under the title of Managing Director, a few weeks ago at a time when the house was playing "Checkers."

The first "big" production scheduled to be shown in St. Louis after Shafer assumed his new duties was "Evangeline," the picturization of Henry Wadsworth Longfellow's immortal love epic. With the true instinct of a successful manager Shafer laid plans for one of the most successful exploitation campaigns ever conducted by a photo-play theatre in St. Louis.

For a full week a slide, with the letters of "Evangeline" twisted about so as to read "LENEAVNEIG," was shown on the screen at every performance with the announcement that those who could rearrange the letters accurately would receive a money prize. Sufficient time was allowed to enable anyone to copy the letters in order that they might work out the problem at their homes.

Then for three days Shafer inserted the mystic letters in the newspapers which carry his advertisements and waited to see what would happen.

A veritable flood of solutions from the Liberty patrons almost swamped Shafer's office. While no accurate count was made of the number of replies received from contestants it is estimated that more than 1,000 reached Shafer's hands.

The larger portion of the replies were correct but among those which were wrong were some that would appeal to anyone's sense of humor. The following are a few of the solutions that brought smiles to Shafer's face: "Evening Lea," "Leaning Ena," "Nine Leg Eva," "Anna Lee Veig," "Evening Ale" and "Genie Alven."

To the first successful contestants substantial money prizes were awarded and to the others a courteous letter inclosing some complimentary tickets was posted thereby assuring that no ill feeling sometimes a result of contests existed.

Realizing the educational value of "Evangeline" Shafer then took another step to accomplish two purposes. The first was to interest every school child in the city, both public and parochial, in the production and secondly, to insure the box office success of the picture. To the principal of every public and parochial school and the instructors of English in each of the five great High Schools in St. Louis Shafer mailed an invitation requesting them to be guests of the Liberty for the showing. The school "marms," both men and women lost no time in accepting Shafer's invitation. That they were pleasingly impressed with the manner in which Longfellow's magnificent word picture was carried out on the screen is evinced by the fact that numerous teachers called Shafer and asked if he wouldn't run an afternoon performance for the school children at an hour that would not interfere with their studies.

Shafer assured his inquirers that such performances would be given and the result was that not only were the matinees attended by larger audiences than ever before in this history of the theatre but a new clientele was formed.

It is safe to say that the fact that a school child was to attend a performance of "Evangeline" was transmitted to his parents. And during the matinees of "Evangeline" there have been more expensive and liveried automobiles in front of the Liberty Theatre than any other photo-play theatre in the city can boast of. Having accomplished all of the foregoing things did not cause Shafer to stop his campaign.

He negotiated with the president of The Book Shop, which is situated near a street car corner where thousands of high school and university students transfer several times a day, for a window in which to advertise "Evangeline."

The window display in The Book Shop was one of the best ever designed for the exploitation of a photo-play production in that section of the city. At the bottom of his daily advertisement in the newspapers Shafer added an announcement that Longfellow's "Evangeline," in book form, was on sale at The Book Shop.

The management of The Book Shop did a wonderful business on the strength of the Liberty's advertisement and Shafer obtained a wonderful window in which to advertise his picture.

Shafer also obtained a window in the largest of the Kresge 5 and 10 cent stores and further exploited his attraction.

Another "Fashion Week" Which Proved Successful

(*Continued from page* 3139)

elty' idea isn't something that they fail to respond to.

"I shall continue the smaller lobby displays, but periodically it is my ambition to give my patrons something special like the fashion display. Very soon I shall give them a shoe display, coming appropriately at the time of the big shoe exposition in Massachusetts; and at this I intend to use the same care as to detail that has just marked the fashion show.

"I intend to have a display of shoes that range from the very latest creations of the shoemaker's art, these in infinite variety, right down the ages, including the sandal period, wooden shoe era, fur years, etc., to the time when they wore practically nothing. The styles of shoes worn in other countries in the later centuries Dark Ages, Resteration, Elizabethan, will be shown as a novelty. I have access to these olden time shoes, which are priceless by the way, and they should prove a novelty; and if the busy-body nowadays won't go to the art museums I will bring the art museum to him under the most pleasant surroundings."



Cut-outs of the star and the "bishop" were used effectively by the A-mus-U in this window display for "The Brat."

How Bosten Put It Over at Muscatine, Iowa

THIS is a story of the showmanship of a Middle West exhibitor who answered our appeal for information on the subject. The city in which this exhibitor lives is Muscatine, Iowa. The exhibitor is Ludy Bosten.

Ordinarily we are not for the "stunts" which have a chance of leaving some body "sore" and at different times have commented unfavorably on such advertising. However this one, meaning Mr. Bosten's pet scheme according to his own story, we think can be given official O.K. Any automobilist who was inclined to lose his temper because a clever advertising scheme had tricked him into making a call at police headquarters wouldn't be much of a sport.



The A-mus-U theatre of Muscatine, Iowa, secured an excellent location for a cut out of Nazimova in advertising "The Brat."

This is from Mr. Bosten's letter:

In beginning my campaign here on "The Brat" and after posting the paper I began to study the posted paper for cutouts, from the 24 sheet stand, Nazimova in the center taking up 6 x 7 feet of the stand, and after four of the seven stands were posted an idea struck me. I had all the posting on the 24 sheet stand stopped, which just left me three stands. With the three left I had three large cutouts made. Two of these cutouts were placed at the edge of town, picking the two most traveled roads leading to the city, the third I saved to be used in another way, down town. I went to find the best located building in the city, which I located without any trouble and within half an hour the deal was closed for the placing of my cutout, and the photo enclosed will show you just how it was used. With this planted, I go to the opposite side of the street to which the cutout was set and arranged a very Strong Spot Light from the third story which was used on the cutout at night, and believe me, this drew some attention. This ad was used one week in advance of the showing date, clear of all reading matter with the exception of WHO IS SHE, which linked up with the campaign carried by the Paramount Artcraft used in some advertising used by me some time ago, and it began to make the public think. Four days before the opening I used the small announcement place on the cutout as you will set in the Photo.

In connection with this I arranged with the Schmidt Music Store for exploiting the Song "The Brat." The Photo will give you some idea of this window display, but it being very dark it does not do the window its due justice, as this was a very attractive window display. To the left of the Photo one is not able to make out the idea carried, on this side a phonograph and a small cabinet. On the cabinet was a small cutout of Nazimova's leading man in the picture which carried a neat little show card reading "ThatS great let's all go to the A Muse U and here it sung by (the singers name)."

In connection with the Schmidt window I walked direct across the street and arranged with the Butz Fair Store for another window display. This Photo came out very satisfactory, but it omits the School Slates that was used in the front which carried many snappy little readers that seemed to tickle those who gave the window the once over. With these two windows, I also lined up the two five and ten cent stories which carried the sheet music on "The Brat."

But here is the stunt I myself think a great deal of which I also used on my campaign, and I believe it will be a winner in any city that it is used in, a tag reading (DONT PARK HERE). Two thousand of these I had printed, and the girl in the box office completed them by adding the string. On Saturday, four days before the opening of the picture, I arranged with the chief of police for two of his extra men, and with them the writer tagged every auto parked in the city. The tag was tied to every steering wheel in such a manner that "Don't Park Here" was the first thing that caught the driver's eye. With this tag stunt the city has about this same tag with about the same reading, "Dont Park Here, call at Police Headquarters," and a number of the drivers called at the station without turning the card over, and then they called on writer to give him h——.

I cannot but feel with this same stunt that I used here will prove a winner in any real live city, as it sure woke up this old town.



Ludy Bosten, not only a good, but a good looking showman.



Bringing the atmosphere of Alaska to Texas proved a business getter for the Old Mill theatre of Dallas.

Grauman's "The Dream of the Flower Girl"

IN the realms of showmanship, as in other fields, there are various types of successful men. There are those who do nothing spectacular, but somehow or another consistently please their following with a very artistic mode of presentation week in and week out. Then there is th man who does the startling, the unexpected, the spectacular! It is not an overstatement to say that Sid Gauman has blended in his managerial capacity the artist and the showman. The consistent high plane at which Gauman presentation is kept is too well known to need elaboration in these columns. Some of his acts, prologues and musical creations and conceptions are smashingly spectacular! The week of September 22d marked the presentation at Grauman's of an interpretative dancing number, supplemented with a touch of pantomime and a violin solo that positively swept audiences off their feet, through the sheer sublimity of beauty manifested in the stage set and permeating the atmosphere. The act opens with a drop curtain showing a New York downtown street about the time dusk is deepening into night. In front of a Bohemian middle class cafe is seated a pretty little flower girl in front of a typical cheap florist's stand. From inside the cafe come floating the sweet strains of a violin playing Kreisler's "Leibersfreud." The girl, her soul touched with the tender melody, expresses her emotions in interpretative dancing and pantomimic facial emotion. Soon the violinist himself, a tall, poetic looking fellow, emerges from the cafe, passes the flower stand and purchases a boutonniere. The girl falls deeply in love, and while seated at her stand thinking of the moments of ecstacy when the musician passed the stand, while night comes stealing on, she drops into a deep slumber. Then comes a slow lighting up of the stage, and the audience gasps with awe and wonder as the beautiful scene gradually is revealed. The set depicts the gardens of a royal palace, and lying on a stone bench, just awakening, is the flower girl, dressed in beautiful, soft white raiment. Standing upon the top step of a stone casement is the cafe violinist, transformed into a prince, wearing a uniform of gold and green. Seeing him, the girl begins a wild, free, impassioned dance, as the violinist plays Kreisler's "Caprice Viennois." Finally, he comes slowly down the steps, and she walks toward him. As she goe into his arms, the lights go out and in another second are flashed on again, and lo! The girl awakens at her street flower stand.

The Aeroplane for Advertising Again

THE show business is ever quick to grab any new medium of publicity which comes along. Just now it is the aeroplane which progressive exhibitors are pressing into service for publicity purposes. We have published several stories how this comparatively new means of traveling has been utilized to this purpose. Here is another instance, like the others except that the manager took to the air himself rather than to leave the actual advertising to some one who wasn't "aeroplane shy." Well, nerve is needed in the show business and evidently Carl F. Miler, manager of the Strand Theatre, Fremont, Ohio, has it, the right kind, too.

Mr. Miller made his flight on September 18th, stayed in the air a half hour and lived to tell the tale. Here is what one of the Fremont papers said about his stunt:

"To advertise the Strand theatre and the opera house, Manager Miller of both amusement places, will take a trip in the air over Fremont Thursday afternoon at one o'clock and distribute hundreds of admission tickets for both his theatres. At the same time the city and the fair grounds will be bombarded with advertising matter and free admissions which will entitle those who pick them up to attend either one of the play houses and enjoy the performances. Keep your eye on the airplane Thursday at one o'clock and perhaps get enough free tickets to take the entire family and your guests to either the Strand or the opera house."

It is easier for a theatre to acquire a bad reputation than it is for a new manager to live it down.



Another of the artistic dance numbers which "Grauman's" is featuring each week at the "Million Dollar Cinema Palace."

Live News from the Producers



Henry B. Warner, in Robertson–Cole film, "The Gray Wolf's Ghost."

Carroll McComas Contracts With Famous Players-Lasky

Carroll McComas, recognized as one of the leading actresses of the spoken stage, has answered the call of the silent drama and has signed a contract with Famous Players-Lasky as leading woman in the forthcoming production of "Jack Straw," in which Major Robert Warkick will star under the direction of William C. DeMille.

Most of Miss McComas' stage work has been done on Broadway, New York. She was with Charles Frohman for five seasons, scoring her most pronounced success in "The Dollar Princess." She was with John Drew in "Single Man" and in David Belasco's "Seven Chances." "Oh Lady, Lady!," a musical comedy, was an individual triumph for her.

Buel's Production For Hallmark Untitled

Keanan Buel is on the second week of production of his first picture for Hallmark Pictures Corporation's Famous Directors' Series, of which there will be twenty-six. Director Buel and his company, headed by Ralph Kellard, Anna Lehr and John Charles are working at the Fifty-Fourth Street Studio. The title of Mr. Buel's first picture has not been announced.

Universal's Publicity Director Back at Desk Again

Harry E. Rice, director of publicity of the Universal Film Company, has returned to his desk after an absence of seven weeks. Mr. Rice has inaugurated a number of new explotations and publicity schemes for the Universal and his department is being largely augmented.

Universal Heralds Aero Feature

Lieutenant Locklear Who Changes Planes in Mid Air is to Thrill in "Cassidy of the Air Lanes"

AN unusual photoplay which Universal is heralding as the most thrilling production of the year is soon to be released. The tentative title is "Cassidy of the Air Lanes," and features Lieutenant O. L. Locklear an American aviator who won honor for his work in the war. Lieutenant Locklear, who holds the distinction of being the only aviator in the world to change planes in mid-air.

The picture contains a number of thrilling battle scenes made in the air at night. For two weeks, the flying field at Universal City was brilliantly illuminated at night and the uncanny sight of an aviator jumping from one plane to another, attracted thousands of Californians to the scene.

That modern marvel, the wireless telephone plays an important part in this picture When Jacques Jaccard, who directed the picture found that it would be impossible to communicate with Locklear by means of signals, the latter suggested that his plane be equipped with a wireless telephone. It required several days to install the equipment, but when it was completed, Locklear was able to communicate with the director at a distance of 5,000 feet above the ground.

"Cassidy of the Air Lanes," is a modern story of an American aviator who encounters air pirates, fights them to a finish, beats them to a frazzle and goes on his way to the girl of his heart.

Three months were spent in making this feature and fully fifty speedy byplanes were used in the production. A squad of daring cameramen mounted on air-cruisers were employed in making the scenes above the clouds.

Prominent in the cast in support of Lieutenant Locklear are Francelia Billington, Ray Ripley, Carmen Phillips, Allan Forrest and others equally well known. An exceptionally fine line of posters is being made for the picture, and many novel advertising and exploitation schemes are being prepared for exhibitors.

Much advance publicity is being given the picture by Lieutenant Locklear who has been thrilling audiences all over the country with his plane changing stunt. He is now playing engagements at all of the large state fairs and receiving many columns of newspaper publicity which exhibitors who book this feature may capitalize.

Realart Expansion In The South

S. A. Lynch Enterprises and All the Saenger Amusement Houses Are Taken Over Under Contract

WITH the signing of contracts covering theatres of the S. A. Lynch Enterprises in many Southern states and the Saenger Amusement Company houses on the Gulf Coast, President Arthur S. Kane feels that Realart Pictures will be thoroughly represented in the large cities of the South. Announcement was made by Realart last week with regard to the signing of the E. H. Hulsey theatres, centering in Texas, these three circuits being the largest motion picture exhibitors below the Mason-Dixon line. Realart pictures will thus be shown to thousands of followers of the photoplay in Southern states.

The S. A. Lynch Enterprises have grown constantly and now are extending more rapidly than ever, new theatres being built and purchased. The list it is said now has more than 100 houses. The main offices are in Atlanta, Ga

The Saenger Amusement Company has offices in New Orleans and operates two of the largest and most up to date theatres in that city, the Strand and the Liberty. E. V. Richards, Jr., is general manager of the Saenger group of theatres in the Crescent City and the extensive holdings in Louisiana, Mississippi and Alabama.

Among the other contracts just reported to John S. Woody, Realart general manager, are the Strand, at Fort Dodge, Ia., of which J. Julius is manager; the Mission at Santa Barbara, Cal., managed by Edward Johnson; The Princess at Springfield, Ohio, under the direction of P. Chakers, and the Rialto, at Lincoln, Nebr. The Al Ringling Theatre, in the home town of the famous Ringling Brothers of circus fame, Baraboo, Wis., has contracted for Realart releases through manager C. Roser.

Sol Lesser Opens Headquarters in Los Angeles

A wire has been received announcing that Sol Lesser intends to establish his headquarters in Los Angeles with the principal branch-office in New York City. Harry B Caulfield will be associated with Mr. Lesser, and in the latter's absence Mr. Caulfield will manage the Los Angeles business. It is also announced that negotiations are now pending on the part of Sol Lesser to acquire screen novelties of the caliber of "Yankee Doodle in Berlin."



Harold Lloyd and Bebe Daniels are said to have another of their popular subjects in the Pathe comedy, "His Only Father."

More Eminent Author Films

Rinehart's "Dangerous Days" and Atherton's "Tower Of Ivory" Begun by Goldwyn

PRODUCTIONS by the two greatest American women novelists is the next undertaking of Eminent Authors Pictures, Inc., who begin work at the Goldwyn studios in Culver City, October 10, on "Dangerous Days" by Mary Roberts Rinehart and "Tower of Ivory" by Gertrude Atherton. Both of these famous writers have had their novels represented on the screen before, but this is the first time they have gone to the studio and worked on the lot with the editorial and directing staff. Both are in California at the present time.

Reginald Barker will direct the production of "Dangerous Days" by Mrs. Rinehart. William Parke will direct the Gertrude Atherton picture, "Tower of Ivory" in which the lead will be played by Barbara Castleton.

The first production for the Eminent Authors, "The Cup of Fury" by Rupert Hughes, has been viewed by the studio staff and the first print is now on its way to the New York headquarters, where a special reception is planned. Reports on this picture accord it the highest praise, giving special credits to the high order of direction evidenced in the work of Hayes Hunter.

Three Big Fox Films for Brazil

South American Firm to Distribute "Cleopatra," "Les Miserables," and "Queen of the Sea"

A DEAL which is considered one of the biggest and most important consummated during the present season has just been closed between Fox Film Corporation and the Cia. Brazil Cinematographica for the Brazilian rights to three of the biggest of the William Fox special features.

By the terms of the contract between the Fox organization and the Brazilian company, the latter will control the distribution and exhibition rights of these screen features throughout the entire Republic of Brazil.

The features included are Theda Bara in "Cleopatra," William Farnum in his great masterpiece "Les Miserables," and the spectacular production of "Queen of the Sea."

The signing of this contract took place in the branch office of Fox Film Corporation, Rue Sao Jose, 64 Rio de Janeiro. Mr. A. Rosenvald, the Fox manager of this office, has forwarded to the home office in New York a report of the negotiations, which is regarded as a master stroke in the South American film industry.

Mr. F. Serrador, president of the Cia. Brazil Cinematographica, whose headquarters are also in Rio de Janeiro, is already planning an extensive publicity and advertising campaign in advance of the distribution of the three Fox super productions, which are steadily pushing their way into popularity in that quarter of the globe.

Statement of British Company on "Twelve-Ten"

The British and Colonial Kinematograph Company, of London, calls attention to reports which have appeared crediting "Twelve-Ten" as a Herbert Brenon production.

The concern states that Mr. Brenon was an employee of theirs when he directed the picture, that it was their money and on their initiative that the picture saw made.

Loew Houses Take "The Right to Happiness"

After a successful engagement of five weeks "The Right To Happiness" closed at the Park Theatre Sunday night, October 5. Marcus Loew has booked the picture for his entire chain of 28 theatres in New York, beginning the showing on October 6.

"Miracle Man" Exhibited in Atlanta Prison

Following a special showing of "The Miracle Man" to fifteen hundred inmates of the Federal Penitentiary at Atlanta, Fred V. Chamberlin, Special Representative of the Famous Players-Lasky Corporation, has received a letter from Fred E. Peters, editor of "Good Words," the newspaper published at the prison.

In his letter Mr. Peters thanks the Famous Players-Lasky Corporation for the showing of the film in the prison auditorium and informs Mr. Chamberlain that a full-page insert dedicated to the occasion will be run in the October issue of the "Good Words." Mr. Peters in speaking of the influence of the picture on the minds of the audience says: "Motives and resultant actions were so clearly traced and coherent from inception to denouement, that the moral lesson was raised to the nth degree of effectiveness."

Miss Sterling's New Rough Riding Film

Edythe Sterling, who at the head of her own company, recently finished "The Arizona Cat Claw" under the direction of Leon T. Osborne, and which World Pictures will release in October, is getting ready to start her second production, a picture story of the Northwest, entitled "The One Way Trail." The daring feats of horsemanship shown by Miss Sterling in "The Arizona Cat Claw" will be more than outdone in her new production if the situations in the scenario of "The One Way Trail" are faithfully carried out.

DeMille's $100,000 Ranch Destroyed

Forest fires that have been sweeping over Southern California have destroyed the thousand-acre playground of Cecil B. DeMille.

The ranch, with all its improvements, was valued by Mr. DeMille at $100,000. Seven houses had been built, one of them a particularly picturesque structure with a giant oak tree as its center. The flames whipped over the ranch, completely destroying everything in their path.



The camp beauty of the "The Brutebreaker" who wins a husband who is worthy of her.



Carl Laemmle offers

'The BB Brute Breaker'

Carl Laemmle offers

The Brute

featuring

Frank Mayo



W. C. RANDALL

Breaker"

One hundred a day value

WITHOUT space here to detail the scenic beauty of this picture or its red-blooded story we'll simply advise you to see it promptly at your nearest Universal Exchange and tell us there if you do not agree that "THE BRUTE BREAKER" is one-hundred-dollars-a-day value.

Any picture of this value is worth going to see and we certainly could not afford to claim this value for "THE BRUTE BREAKER" if the value were not there.

We want you to see, furthermore, the quality of a picture which many another concern would promptly lift out of their list of contracted-for sales and make a "Special." Not so with this company. "THE BRUTE BREAKER," for all its worth as a "Special," is one of 1919-1920's BIG TWELVE, and one of the BIG TWELVE it is going to remain. "THE BRUTE BREAKER" is a typical Universal picture—fine story, apt direction, superb photography and —gentlemen—as fast as lightning!

Universal Special Attraction

The Posters





Stroheim

Author of "Blind Husbands"
Director of "Blind Husbands"
Star of "Blind Husbands"

The most enthralling Photo-drama of Modern Times !!

A Universal-Jewel
Production de Luxe
Presented by Carl Laemmle

Harrison says, "*It is absolutely gripping— 100% entertainment!*"



Alice Joyce, Vitagraph star, in "The Winchester Woman."

Parson's Will Provides For National Employees

A wire has been received that William Parsons under the terms of his will provided for the payment of $500 to every employee, serving with the National Film for one year, and $1,000 to every employee who has been with the Company for two years or more. Isadore Bernstein, General Manager, and William Laplante have each been left $10,000. The balance of the Parsons' interests and wealth has been willed to his wife, Billie Rhodes.

The National has been re-organized with Harry M. Ruby, as President, and Middlewood Rawlings, as Second Vice-president. Messrs. Bernstein, Laplante and Crawford Logan continue in their former capacities of First Vice-president, Secretary and Treasurer respectively. Mr. Bernstein is also acting as General Manager.

Notes of the Emerald Co.

The Emerald Motion Picture Company is about to enter into a new area of policy and productions. One of the first steps in putting the new policy into effect was the placing of J. W. Martin of Milwaukee, Wis., in charge of the business and promotion end of the Emerald Company.

Alice Howell, famous star of the L-Ko and known as the female Charlie Chaplin, has been added to the list of Emerald comedy stars.

Frederick J. Ireland, president of the Emerald Motion Picture Company, is now preparing a series of comedies especially for Miss Howell, and she is to be featured heavily by the Emerald Company.

Last of Lloyd One-Reelers Due on October 19

Beginning with November 2, Lloyd will appear in a series of two reel comedies to be released every four weeks. "His Only Father," final of the one reel Harold Lloyd comedy series produced by the Rolin Film Company for distribution through Pathe will be released on October 29th.

Goldwyn Studios Go Full Blast

All Companies Working at Full Speed on Productions for the Coming Months

WITH the completion of the pictures in the fall series announced by Goldwyn Pictures Corporation, directors and players at the mammoth Culver City establishment are working at full speed on the photoplays to be issued during coming months. The production policy, emphasized by Samuel Goldwyn during his recent visit to the Coast, requires that ample time be allowed every director to complete his work in the best possible way, and that he shall not be obliged to sacrifice the possibilities of a picture in order to keep up with a binding schedule. Production on the Coast is being conducted on a more extensive scale than ever before, ten directors occupying the Culver City stages.

William Parke, who has just finished directing Pauline Frederick's latest picture, has commenced work on an all star production of Gertrude Atherton's "Tower of Ivory", an Eminent Author's photoplay with a cast including Barbara Castleton, John Bowers, Sydney Ainsworth, W. Lawson Butt, Doris Pawn and Edythe Chapman. The story calls for exciting action and unusual locations, going all the way from a London street to a dance hall in San Francisco. There will be a number of scenes enacted in a theatre, also a spectacular shipwreck off the Pacific coast.

Harry Beaumont, who usually works with Tom Moore, is taking advantage of the star's trip to New York by directing an elaborate picturization of Rex Beach's novel and play, "Going Some". Jack Pickford, under the direction of Wallace Worsley, has started playing in "The Little Shepherd of Kingdom Come," a screen vesion of John Fox, Jr.'s novel of the same name. Having finished Geraldine Farrar's super-production, "The Flame of The Desert", Reginald Barker went to Catalina Island for a week's fishing preparatory to starting on Mary Roberts Rinehart's "Dangerous Days", an Eminent Authors picture.

Victor Schertzinger is taking the final scenes for a Mabel Normand production, the story for which was written by the director.

United Feature Of High Order

"The Corsican Brothers," Dustin Farnum in Lead, Expected to Set New Mark for the United

GOOD plot, elaborate settings, artistic direction, and an able cast are expected to make the United's forthcoming production of "The Corsican Brothers" a new standard of high order, according to the reports coming from the Coast and the United headquarters.

The picturization is based on the famous novel of Dumas, a work which, according to the statistics of public libraries, is said to be still in heavy demand. Certain it is that this story in book form has enjoyed much popularity in the past, and it is expected that the coming screen version of the tale will meet with great favor among the motion-picture fans.

Dustin Farnum will take the dual role of the Brothers, and with his excellent record as an exponent of characterizations in such plays as "David Garrick" and "The Scarlet Pimpernel," it is expected that the new production will give him the opportunity of adding more laurels to the successes that he has already scored. Mr. Farnum's supporting cast includes Gertrude Kingston, as the leading woman; Ogden Crane, Andrew Robson and Wedgwood Nowell.

It is reported that the producers are sparing no expense in equipping the show with costly and elaborate settings at the Astra studios, where the picture is being turned out under the able direction of Colin Campbell and the personal supervision of L. J. Gasnier.

To further the inherent appeal which "The Corsican Brothers" is believed to have for the public, the United is stated to be promulgating an intensive advertising campaign to aid the exhibitor in securing the maximum of financial returns from the presentation of the spectacular offering. Arrangements are under way, it is said, to secure the co-operation of booksellers and of libraries in advance of the release, so as to promote the reading of the work in book form and thus stimulate an interest in its screen dramatization.

Long Runs Are Rule For Fox's Two Big Features

So great has been the rush in New York State and Connecticut for bookings on the William Fox screen production of Henry M. Blossom's great racing play "Checkers" and the R. A. Walsh adaptation of Henry Wadsworth Longfellow's poetic idyl "Evangeline," that it has been found necessary, according to reports, to put a special corps of clerks at work recording the contracts, deliveries and receipts.

The larger New York theatres, where the production of "Checkers" has already been shown, have been running the feature from three to five days, and, then, according to reports, before large houses in every instance. Up through Connecticut and New York State, full-week stands are said to be the usual thing.

The same New York theatres which contracted for the "Checkers" picture are in line with special bookings on "Evangeline," while the Poli Palace at Hartford and the Poli Palace at New Haven closed on it for a full week each.

Marie Pavis, who has the vampire role in Hallmark Pictures Corporation's serial, "The Trail of the Octopus," began her stage career in London, where she appeared, in stock and vaudeville for several seasons.



HARRISON'S OPINION IS—

"THE STORY IS UNIQUE. Here a man—Erich Stroheim—wl had never written a story for tl screen—had never directed a pictu in his life—and yet he writes on appears in it as one of the leadi characters, directs it—AND MAKI A MASTERPIECE OUT OF IT.

"The picture is absolutely grippin As entertainment, 'BLIND HU BANDS' is ONE HUNDRED PE CENT."

Ask your Universal Jewel Exchan for a private screening of this r markable photoplay. Do this TODA



Stroheim's

Wonder-Play

directed by Stroheim himself

HUSBANDS"

—Jewel Production De Luxe



Rolling up a tremendous total all over the country

DOROTHY PHILLIPS

IN ALLAN HOLUBAR'S MASTER PICTURE

"THE RIGHT TO HAPPINESS"

Box office statements from theatres all over the country are showing a tremendous total of money taken in on DOROTHY PHILLIPS in "THE RIGHT TO HAPPINESS." No picture of the present season compares with it in sheer hugeness, extraordinary dramatic strength and pulling power, especially and particularly in repeat performances. Many a picture has been "put over" by the amount and persistency of the display advertising. "THE RIGHT TO HAPPINESS" is being put over with a fraction of the usual advertising cost to exhibitors, the difference going into the pockets of the exhibitors themselves, and

Cash receipts are the only things that count

All that is necessary to put over "THE RIGHT TO HAPPINESS," is to start it off BIG. Once started the momentum grows as the run progresses. In other words, one audience sends back a bigger audience, keeping capacity at its height all during a run. After you've started properly a mere notice keeps your house packed. In New York, Chicago, Boston, Pittsburg, Cleveland, Philadelphia, Denver, Los Angeles, Milwaukee, Minneapolis and scores of other cities, this has happened. If you haven't played "THE RIGHT TO HAPPINESS" arrange for a presentation in your house in a bigger way than you have ever handled any production before. Speak now to your nearest Universal Exchange.

UNIVERSAL JEWEL

The Serial that will sweep Everything before it

Here's the new

UNIVERSAL SERIAL

that's destined to sweep everything before it. No serial was ever faster. No serial was ever more mysterious, more thrilling or suited to the entertainment of millions of fans than "THE GREAT RADIUM MYSTERY" with three big popular stars. See your nearest Universal Exchange for booking. Get it NOW while the getting is good. Produced by the Pacific Producing Co. Release thru 66 Universal Exchanges for the United States and Canada, by the Universal Film Mfg. Co.

EILEEN SEDGWICK
CLEO MADISON *and*
BOB REEVES
in

"The GREAT RADIUM MYSTERY"



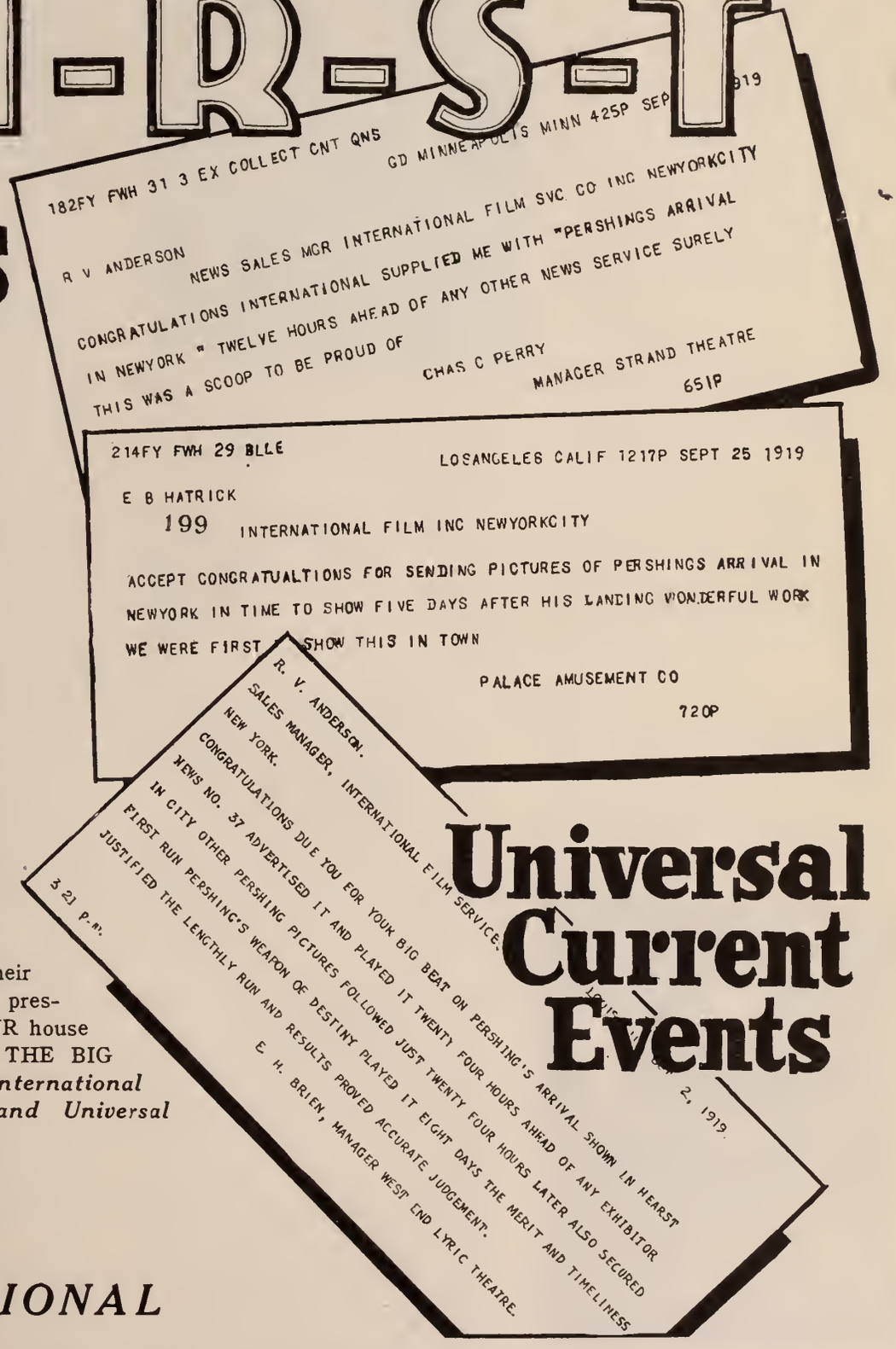
Terrific Action
18 Instalments 18 — **Tremendous Suspense**
Delightful Love Story

EXHIBITORS SAY WE ARE



THEMSELVES F-I-R-S-T

News



Universal Current Events

It's one thing to talk about yourself as being first in news weekly scoops as some do and it's quite another thing to have your customers who use and pay for your goods wire you their extreme satisfaction on your being first. Read these telegrams. Notice that we were anywhere from 12 to 24 hours ahead of all competitors. Read what exhibitors THINK of that kind of service. They THINK and feel that way because they understand what it means to be *FIRST*, scooping all their competition. That's the prestige YOU can get for YOUR house if you book and show THE BIG THREE every week. *International News, Hearst News and Universal Current Events.*

Produced by

INTERNATIONAL

Released Thru 66 Universal Exchanges

Robertson-Cole Has Big Feature

Purchases "The Open Door" Which Is Reported as a Production of a Unique Character

ROBERTSON-COLE Company announces the purchase of "The Open Door," the big mystery feature film produced by the Artclass Pictures Corporation under the supervision of George M. Merrick. The picture was so entirely novel and daringly original that before it was purchased several of the leading motion picture critics in the country were called into consultation. After viewing it several of them, according to reports, agreed that it was far above the average in every way and would make one of the most sensational mystery films of the day.

One of the features of its direction lies in the fact that throughout the entire five reels not a single descriptive title is used. Only dialogue titles are used and the picture is not overburdened with them. Despite this the picture has been so ably handled that it carries itself over big without obtrusive titling and is in fact generally strengthened in the process.

The picture was made by Artclass entirely in the East. The streets of New York offered the background for some of the scenes and a part of the picture was shown in Sing Sing Prison. Here the old cell block of gray stone, erected more than sixty years ago and made famous by the agitation of Warden Thomas Mott Osborne to have it abolished, is shown in all its dank misery.

It is stated that the cast which interprets "The Open Door" has been carefully selected, and nothing has been left undone on the part of the producers to bring a high relief in every element of this engrossing story. The convict is ably portrayed by John P. Ward. Others in the cast are Anna Lehr, Edith Stocton, Diana Allen, Walter Miller, Sam Ryan, Bob Broderick and Frank Evans. The direction is by Dallas M. Fitzgerald.

Griffith Film Gets Big Bookings

Twenty Prints of "Broken Blossoms" at Work in Chicago — Pre-release Runs in Los Angeles and Pittsburgh

THE advance bookings on D. W. Griffith's "Broken Blossoms," which is being released through United Artists Corporation, already indicate beyond a shadow of a doubt that by release date the film will have been booked to a pre-release figure unprecedented in the annals of the motion picture history.

It is but natural that this vast write-up should carry with it the overthrow of many traditions and standards. One notable achievement is already a matter of record.

On the 20th of October in Chicago, twenty prints of "Broken Blossoms" will begin a run in twenty theatres in that city simultaneously. It is stated that this is without a doubt the largest number of prints of any special production, five reels or more in length, ever shown at one time in Chicago.

A pre-release run of "Broken Blossoms" was begun at the Duquesne Theatre in Pittsburgh on September 29th and according to James B. Clark, the house opened to absolute capacity and was practically sold out on the opening day for the balance of the week, at dollar and half prices.

In Los Angeles, at the Griffith presentation of "Broken Blossoms" at the Clune Auditorium, the picture is playing to more money than has ever been taken in for a film showing twice in one day and it goes without saying that the receipts at the Clune Auditorium top any previous receipts in the history of the house.

These are but indications of the way "Broken Blossoms" has taken hold and seem to justify every expectation that exhibitors and United Artists Corporation hold for the overwhelming success of the production in its release throughout the country.



Vivian Martin in "His Official Fiancee"
Paramount-Artcraft

Loew Books Graphic Film's "Someone Must Pay"

Graphic Film Corporation announces that its newest Abramson production "Someone Must Pay" starring Gail Kane, Edmund Greese and Jackie Saunders, is to open Loew Circuit in Greater New York, Oct. 13th.

The latest report of stateright sale includes the purchase of the right to "Someone Must Pay" for eastern Pennsylvania, southern New Jersey and Delaware, Maryland, District of Columbia and Virginia by Michael Lessy of Philadelphia, who in conjunction with Joseph Singer, also of Philadelphia, is about to open exchanges in the Quaker City and in Washington, D. C., for the exploitation of super features only.

Fox News on First Appearance is Lauded by Many

Receipts by exhibitors of the first film of Fox News, the new semiweekly animated screen newspaper and magazine of Fox Film Corporation, for showing on October 11, has brought to the Fox offices a stream of telegrams and letters of congratulations. Added to these messages, friends and patrons of the organization have verbally assured William Fox, president of the corporation and editor of Fox News, of the great interest they have found in the first release — which they said more than met their expectations when they ran it privately for their own benefit.

As a result of the quality of this initial issue, orders are reaching the home offices by the score — exhibitors from all parts of the country being convinced of the magnitude and drawing power of the enterprise.

Speaking of the initial issue, Herbert E. Hancock, managing director, said:

"I am deeply gratified at the large number of congratulatory and commendatory expressions with which Fox News has been received by exhibitors. On all sides I hear praise — which sounds sweet in the ears of those who have labored so many weeks to achieve success. It was our purpose to make Fox News something entirely new and amusing, and I am told we have succeeded.

Strong Cast for Moore in "The Gay Lord Quex"

Supporting Tom Moore in his latest Goldwyn picture, "The Gay Lord Quex," is a strong cast, composed for the most part of players who at one time or another have been featured in big productions.

As Muriel Eden, Gloria Hope is said to be delightful. The part calls for a beautiful girl whose good influence is to bring Quex to a realization of the things worth while in life, and Miss Hope meets the demand.

Naomi Childers has a most difficult role as the stately Duchess of Strood, but she carries it off with her usual cleverness.

Hazel Daly is seen as Sophie Fullgarney, the little manicurist, whose quick mentality and skill at intrigue testify to her ability. Completing this unusual cast are P. H. McCullough, Arthur Housman, Kate Lester, Sydney Ainsworth, Kathleen Kirkham and Henry Miller, Jr.

Two Stories by Wallace Irwin for Madge Kennedy

Back in California from her three months of vacation, Madge Kennedy, the young Goldwyn star, is ready to begin work on one of the two themes which she has selected for her next productions. Both stories, "Trimmed with Red" and "The Blooming Angel," are by Wallace Irwin and appeared recently as serials in the Saturday Evening Post. They are said to offer splendid vehicles for the humorous and tender effects which belong peculiarly to the star, whose last picture, "Strictly Confidential," is now enjoying wide vogue.

"Blue Bonnet," Salvation Army Film is Commended

According to reports, "The Blue Bonnet," produced by the National Film Corporation of America and starring Billie Rhodes, has been well received in every section of the country. A great many letters have been received by the W. W. Hodkinson Corporation, highly commending the work, which, it is said, has done more to acquaint the public with the wonderful work done by the Salvation Army during the world conflict than any other medium. Not a few of these letters are said to have come from soldiers who came in contact with the "doughnut girls," here and abroad.

Rudolph Berger of the Hodkinson Washington branch recently gave a private showing of the production at the capital for the representatives of the various humanitarian societies. Elmer Johnson, Salvation Army commandant at Washington, writes; "I most heartly congratulate you on such a splendid film and fully endorse the same to the public. I feel sure that as soon as the public secs this film there will be a demand for it."

The Events in "The Bandbox" Really Happened

Louis Joseph Vance, author of "The Bandbox," the first of the Deitrich-Beck, Inc., productions, starring Doris Kenyon and released through the W. W. Hodkinson Corporation, was witnessing the first screening of the picture with Theodore C. Deitrich, the producer. At the conclusion of the performance and after Mr. Vance had expressed his complete satisfaction with it, he suddenly turned to Mr. Deitrich and said:

"One of the most remarkable things about 'The Bandbox' is that the main incidents of the story actually happened in real life. But still more remarkable is the fact that they did not happen until the book was completed and in the hands of the printer, although not yet off the press.

"At first, many persons thought I had founded the story on these incidents until they began to reckon the time and found that the story had been written many months before the story in real life developed."

Tourneur's "Life Line" is Released Oct. 5

Paramount Artcraft feature releases announced for October 5 by the Famous Players-Lasky Corporation are "The Life Line" and "In Mizzoura," the former being the first of a series of Maurice Tourneur special productions under Mr. Tourneur's present contract with Famous Players-Lasky and the latter a picturization of one of the most successful plays of the American stage, with Robert Warwick in the stellar role.

"The Life Line," the scenario of which was written by Charles E. Whittaker, is founded on the famous old English melodrama, "Romany Rye," by George Robert Sims, who has written scores of successful plays since he embarked upon his career in 1875.

Catholic Council to Show Films

Famous Players Contracts With the National Catholic War Council on Films For Welfare Work



Paramount-Artcraft present Vivian Martin in "His Official Fiancee"

ONE of the most important contracts ever concluded in the field of educational and welfare motion pictures was consummated last week when the National Catholic War Council entered into the agreement with Famous Players-Lasky Corporation for a large number of motion pictures to be used in the council's nation-wide civic education campaign. In accordance with the plans outlined for this campaign the pictures will be exhibited by parishes and organizations, associated with the council's work to promote better citizenship, a knowledge of the meaning of democracy, self-advancement and the love for wholesome films on the screen.

The contract is for a year's duration, but at any time during the year the council is at liberty to call upon Famous Players-Lasky Corporation for additional pictures to any amount. Something more significant than the mere signing of a dotted line or the expenditure of so many thousands of dollars is seen by leaders of the motion picture industry in the agreement. It marks the first time that a religious organization has given cognizance in such sweeping extent to the potency of the screen as a means of education and relaxation compatible with religious precepts.

"It is hardly necessary to point out," the council has stated in announcing its program, "the tremendous advantages of the motion picture plan of instruction in connection with this general scheme of education." The work is under supervision of four men who have a national reputation in educational, film or dramatic lines: Charles A. McMahon, Buffalo, N. Y., assistant educational director, National Catholic War Council, chairman of the committee; Michael Williams of New York, author, dramatic critic and editor of the National Catholic War Council Bulletin; Frederick A. Sweet of Worcester, Mass., expert on educational matters and the preparation of educational films, who will act as film editor; and Robert G. Drady, of San Francisco, well-known theatrical manager of the Pacific Coast, who will be business agent.

Fox News Staff Goes To Africa

J. C. Smith and Party Expect to Acquire Real Novelties For Fox News Screen

BOUND for adventure in the heart of darkest Africa, John C. Smith, his wife, Louise Tourez, and her sister, Rense Tourez, have just sailed from New York for Europe. Mr. Smith is an expert cameraman and his wife and sister-in-law are trained in the production of motion pictures. All are intent on braving the dangers of the wildest parts of Abyssinia, visiting native tribes that have never seen white folk, tracking wild animals to their lairs and photographing the virgin country for the first time it is said. They have been commissioned by William Fox, president of the Fox Film Corporation, to make this journey as camera correspondents of Fox News.

Not only will Abyssinia be visited, but the party intends to tour Algeria, Moroeco, Tunis and Egypt for novel things to entertain motion picture audiences.

The party's route is from New York to Boulogne-sur-Mer, thence to Paris and Marseilles, where they will board a steamer for Algiers, which will be their "base of operations." Mr. Smith expects to leave Northern Africa shortly after his arrival for Adis Ababa, capital of Abyssinia, where he will meet Joseph Dixen, the explorer, who according to reports, has a better knowledge of the country and particularly of the Victoria Nyanza district than any other white man.

Especially valuable for the purposes of Mr. Smith's trip is a special teleseopie lens he took with him for the photographing of wild animals. Africa, of eourse, is the greatest hunting ground of the world, and some fine pictures of lions and other animals are promised by Fox News. These will not be ordinary zoological garden films, but actual motion pictures of the animals in their native environment, giving screen patrons instruetive and absorbingly interesting lessons in the habits of the jungle kingdom.

Another interesting point to be "covered" by the correspondents of Fox News will be Timgad, a ruined Roman city in the Sahara desert.

Morey's Next Release

The next Harry T. Morey feature to be released by Vitagraph will be "In Honor's Web," by Perry N. Vekroff. This will be the first Morey picture presented since Charles Klein's "The Gamblers."

Lloyd Tells of His Narrow Escape in Explosion

In a letter to the Home Office at Pathe Exchange, Inc., Harold Lloyd, star of the new $100,000 special two-reel comedies, to be released by Pathe, tells in his own words the story of the accidental explosion that nearly ended his career as a screen comedian.

"The way this accident occurred was through the carelessness of some one connected with the property room, mixing real bombs up with other props and sham bombs. Frank Ferry innocently picked this bomb from among other props, to use in a still picture of me lighting my cigarette with a bomb.

"I had the bomb up before my face, in position to light the cigarette, when by chance, I noticed that the fuse had burned low, and was not going to register well in picture. So, lowering the bomb from my face to an angle of about 50 degrees, I told Ferry he had better put in a new fuse. But just at that moment it exploded.

"Had the bomb been before my face, then, well, I wouldn't be writing to you *now*.

"My hand is healing very good. I am in my new home now; have a very comfortable and beautiful place that I was fortunate in renting, just a few days before my accident."

Predicts Success of First Rupert Hughes Picture

A telegram to Rupert Hughes from Abraham Lehr at the Goldwyn studios in Culver City gives the latest news hot from the wire on the first Rupert Hughes production for Eminent Authors' pictures. Mr. Lehr wires, "J. G. Hawks saw six reels of broken continuity Cup of Fury to-day and predicts it will be a bear-cat and we are all highly enthusiastic over Hayes Hunter's direction."

"The Cup of Fury," from Major Hughes' latest novel, was prepared for the screen under the direction of the author, who went to the Coast to assist in production. The continuity for "The Cup of Fury" was rewritten three times, and the author was actively interested in the process. Rupert Hughes has also written the continuity of his second production, which is now awaiting filming.

Fall Bookings of "Sahara" Surpass Summer Demand

It is reported that Louis Glaum's production, "Sahara," has had a remarkably good season during the summer months. However the Hodkinson Corporation, which has had the picture under distribution, announces that the volume of contracts being arranged for this feature is larger now than at any time since the release of the work. "Sahara" seems to have given Miss Glaum more opportunity for demonstrating her abilities as an emotional artist than any other film she has played in up to the present.

The Kinograms Company points with pride to their recent issue. They claim America Welcoming General Pershing Back from France scored a beat of 3 hours and 15 minutes before the nearest competitor had their issue on the screen.



A late picture of Mary Miles Minter who will soon be seen in a Realart picture, "Anne of Green Gables"

Next Feature for Will Rogers to Be Called "Jubilo"

Goldwyn Pictures Corporation announces that the Will Rogers production to follow "Almost a Husband," released fourth in Goldwyn's fall series, will be "Jubilo," written by Ben Ames Williams and directed by Clarence Badger from a scenario prepared by Robert F. Hill. The exact time that "Jubilo" will be issued has not yet been determined.

Judging from reports received from Goldwyn's Culver City studios where the picture was made and where a completed print has been viewed, "'Jublio" is going to be a worthy successor to Will Rogers' first two triumphs as a Goldwyn star, "Laughing Bill Hyde" and "Almost a Husband." Director Badger assembled a particularly strong cast in support of the comedy star, including Josie Sedgwick, Charles French and Willard Louis, and every possibility for humor and sympathy in the appealing story is said to have been realized fully.

Fay Tincher's October Issue Another Western Comedy

"Wild and Western" is the title of the Christie Special two-reel comedy release for the month of October, featuring Fay Tincher with a number of Christie girls. This Special comedy release, according to Al E. Christie who directed it and who is also responsible for the story, is a wildly farcical comedy with a western atmosphere, in which Fay Tincher is allowed to romp and frolic through two speedy reels, much more strenuously than she did in the two previous Christie Specials, "Rowdy Ann," and "Dangerous Man McGrew." These were also laid in a cowboy setting.

Bulls-Eye to Start Two-Reel Comedies at Early Date

The Bulls-Eye Film Corporation will begin shortly on a series of two-reel situation comedies, the star to be one of the best-known light comedy players on the west coast. His name is being kept secret. The name of the director is also being kept secret.

Release of "The Capitol" Early in November

Augustus Thomas's "The Capitol," starring Leah Baird, scheduled for early November release by W. W. Hodkinson Corporation, is reported to be fast nearing completion at the Artco Studios, Cliffside, N. J., under the direction of George Irving.

Some of the most important scenes of the play were filmed in Washington, and these include actual interiors and exteriors of the national capitol, as well as interiors and exteriors of a senator's home. Among the striking scenes are some of the most beautiful "shots" taken along the Potomac that have ever been pictured.

Undoubtedly "The Capitol" is one of the best plays ever produced under Artco auspices. It has a clean-cut and highly dramatic story. The stage settings are said to be elaborate and costly, far surpassing, according to reports, those used in the stage production of "The Capitol," which years ago was one of the marked successes of two theatrical seasons.

Robert T Haines and Alexander Gaden support Miss Baird in "The Capitol."

Plans for More Lew Cody Features Under Way

Lew Cody has decided to construct his own film vehicles. The first Cody special was written by Louis J. Gasnier, the producer, in collaboration with his star. It will be released under the title of "The Beloved Cheater." The second Cody picture also will be a Cody-Gasnier plot, according to present indications.

The star also plans to make three so-called "society satires" dealing pertinently with the more romantic phases of sex relationship. At the conclusion of these features he intends to film a powerful drama with a purpose. In his ambition Cody is seconded by Gasnier, who believes the new Cody productions will add more victories to the successes already won by his star.

Za Su Pitts to Be Featured as Star in Next Release

Za Su Pitts, who has appeared in several of Robertson-Cole productions, has at last reached the definite status of a recognized star and will be featured as such in a forthcoming Brentwood production. The story is particularly well adapted to the eccentric work of Miss Pitts. In "The Other Half," the Brentwood production following "Better Times," the work of Miss Pitts is reported to have made a deep impression.

Hilliker Takes Charge of the Chester Art Work

Douglas H. Hilliker, well known poster and magazine artist, is back from the war and in charge of the art work of C. L. Chester productions. Hilliker, who was an infantry lieutenant, was put in charge of the direction and scenery production of army plays and pageants as soon as the armistice was signed.

The Studio Directory
will be issued
in January.
Send in your
biography now.

Next Geraldine Farrar Picture

Her Secord for Goldwyn of the New Season "Flame of the Desert" Said to Have Big Settings

AFTER months of work at Goldwyn's Culver City studios, Geraldine Farrar, has completed her second picture for the new season which, according to the announcement made last week by Samuel Goldwyn on his return from the coast, will be called "Flame of the Desert."

The story was written by Charles A. Logue and directed by Reginald Barker. In "Flame of the Desert," Geraldine Farrar is cast as an English noblewoman who falls in love with an Egyptian sheik, and struggles against the barrier of race. As in her last picture "The World and Its Woman," the star has the services of Lou Tellegen, her husband, as leading man. The story is essentially a tale of fundamental love, for Mr. Logue threshed beneath the conventional designs of the modern photoplay to produce a series of situations which develop into passionate love scenes, played as Geraldine Farrar and Lou Tellegen know how to play them.

"Flame of the Desert" is said to have some of the most beautiful and elaborate scenic backgrounds ever screened. One of the sets presents the Pilgrimage of the Holy Carpet, in which natives from every section of Egypt are suposed to traverse the desert to visit the sacred shrine of Hohammet in Cairo. Here caravans of camels, asses and horses are seen trudging across the sands which undulate as they recede in vista to a series of uneven yet monotonous hills that meet the horizon. The effect, in some scenes, is that of an elaborate silhouette; with darkened forms of man and beast moving relentlessly across the screen on their sacred mission; in other scenes, gorgeous masses of color and sunlight flood the desert, the ancient city, and the Egyptian chiefs. Here Lou Tellegen, in his robes of many colored cloths, is resplendent and masterful.

One of the best casts assembled in a Goldwyn picture presents "Flame of the Desert." Among those who contribute important interpretations to the picture besides Geraldine Farrar and Lou Tellegen, are Macey Harlam, Alec Francis, Syne de Conde, Edythe Chapman, Casson Ferguson, Milton Ross, Miles Dobson, Jim Mason, Louis Durham and Ely Stanton.

Lee Kids Playlets Progressing

The First two are Reported to be Practically Complete; Releases Expected Shortly

WHILE definite release date announcement is as yet withheld indications are not lacking of the progress being made with the series of Lee Kids comedy playlets featuring Jane and Katherine of that name. The first two of the series are reported as completed so far as the actual filming of exteriors and interiors is concerned. The Lee children, together with their entourage of director, cast, cameraman and staff are reported to have already made an important excursion to the Southland to secure the proper atmosphere and environment for their "Dixieland Kids," as the second of the features has been temporarily titled. Following their return, other scenes were 'shot' on Long Island, for the two-reeler has to do also with New York and its neighborhood. These first two pictures are now in course of cutting and subtitling.

In the interim before the third picture Jane and Katherine are reported to be assimilating the intricacies of various 'stunts' of a somewhat acrobatic nature, including some trick skating features which, it said, are called for in their next picture. The youngsters are undergoing, according to report, a course of athletic instruction under the direction of a well known expert in preparation for their special role in the next filming.

Report has it that Mr. Rogers of the Rogers Film Corporation, which is producing the series, is completing negotiations with an important large distributing company for the handling of the playlets, as they are respectively forthcoming from the Rogers studios: and that the flood of enquiries that continues to reach that firm for bookings of the diminutives screen favorites will result shortly in the definite announcement of the result of the reported negotiations and the name of the distributing firm selected.



Nat Spitzer, studio manager of Bulls Eye Film Corp., Hollywood.

First Holly One-Reeler is "Don't Scold Your Husband"

The first comedy of the series of twenty-six one-reel laugh producers which the Holly Comedies are producing for distribution by the Bulls-Eye Film Corporation has been titled "Don't Scold Your Husband." Sid Smith, one of the heroes of the 91st Division, who was three times wounded in France, is the star. Smith's principal supports are Madge Kirby and James Parrott.

Detroit Has Triple Show of "The Westerners"

For what is claimed to be the first time in the history of the city of Detroit a motion picture is to play a full week's engagement in three theatres simultaneously. The picture that is to receive this remarkable presentation and exploitation is Benjamin B. Hampton's first Great Authors' picture, "The Westerners," by Stewart Edward White.

"The Westerners" is to be offered simultaneously in the Majestic, Regent and Orpheum theatres, Detroit, by Mr. Miles and his general manager, Tom Eland, backed by every resource of the Miles organization, and this same exhibitor will repeat this presentation with day and date runs in his Miles and Grand theatres, Cleveland, on the W. W. Hodkinson release.

Behind this presentation will be placed the combined advertising and exploitation power of newspapers and billboards and the powerful supplementary assistance of window and book-counter displays under the Grosset and Dunlap publishing link-up in all Detroit department stores.

New Comedian Engaged by Universal

For the past seven or eight years a comedian of originality and talent had been making thousands of New Yorkers laugh, yet a comparatively small portion of the population ever heard of him. His name is Chris Rub, and he has been one of the leading comedy actors at the Irving Place Theatre, Manhattan.

Rub has been engaged by Universal to appear in a series of comedy subjects, and it is predicted that his brand of humor will not only prove entirely new to the screen, but highly effective in chasing the blues and smoothing out the wrinkles of care and worry.

He has already made two short comedy subjects, "Hot Tamale" and "Thirty Minutes in Havana," under the direction of Al Santell.

Argus Advertiser in New York to Plan National Campaign

Lloyd W. Young, advertising expert for Argus Enterprises, producers of Robert McLaughlin's "The House Without Children" is in New York consulting with other experts and planning a nation-wide advertising campaign promoting "The House Without Children."

When interviewed at the Argus headquarters, Mr. Young said: "'The House Without Children' is the first big production ever made by Argus and has proved such an extraordinary success that the executives of the corporation have decided to give it every possible help in the matter of advertising accessories."

Griffith in New York

D. W. Griffith arrived in New York from Los Angeles, October 6. He will immediately begin operations at the new Griffith motion picture studios at Mamaroneck, N. Y.

Flying Scout is Named for Mary Minter

The name of Mary Miles Minter figures prominently as a method of attracting attention to the All-American Pathfinders and Recruiting Unit, U. S. Army Air Service, which has started a tour across the continent to arouse interest in aviation. The name of the Realart star on the fuselage of the scout plane seldom fails to draw comments when the big Curtiss machine alights in a town and the army officers get out and begin asking for the boosters of the community.

Nine big airplanes left Mineola, Long Island, on the trip from the Atlantic to the Pacific and return, the entire air journey to consume a year. Miss Minter was unable to be present and christen the ship named in her honor as she was doing exteriors for her first Realart production, "Anne of Green Gables," at Dedham, Mass., but she had friends there. Realart officials have been quick to see the distinct value of the flight of the Minter plane with the government squad and have launched a campaign of publicity to assist the army and also to flash the name of the star from the air before millions of people in hundreds of cities.

"The Red Virgin" Probably Ready Next Week

B. A. Rolfe is making rapid progress with his production of "The Red Virgin." Most of the interiors have been "shot," and if the present schedule is maintained, the interiors will be finished this week and the company will then go out on location for a week of exterior making, thus winding up the work.

"The Red Virgin" is the first of a series of original stories written by Charles A. Logue. These Logue subjects will be alternately produced with a series of Robert W. Chambers stories, the first one of which, titled "The Amazing Lovers," has already been converted into film form though not yet released.

Wide Advertising Drive for "House Without Children"

A wide advertising and publicity campaign has been mapped out for Robert McLaughlin's "The House Without Children," and includes a number of illustrated dialogues lifted verbatim from the play. The various stages of the plot are so knitted together that scene after scene pyramids to its individual climax, thus permitting the selection of a number of miniature dramas to be used as tabloids for advertising the picture.

Sid Franklin to Direct Constance Talmadge

Sidney Franklin, who for the past few months has been doing directorial work for Mary Pickford, is now back in New York, having just been recalled from the Coast by Mr. Schneck, to direct Constance Talmadge in her next picture. "At the Barn." "At the Barn" is the third of the Constance Talmadge First National series.

Second Hallmark Serial Titled

"The Sign of the Rat" is soon to be Offered, Five Episodes having Arrived at Headquarters

"THE Sign of the Rat" is announced by Frank G. Hall, president of Hallmark Pictures Corporation as the second serial to be released by this organization following the final episode of the Hallmark's first serial "The Trail of the Octopus," the sixth episode of which is now running throughout the country.

"The Sign of the Rat", was written, scenarioized and directed by Stuart Paton, whose reputation as a serial director has been established for years. Mr. Paton has taken for his theme a band of noted criminals whose reputation equals that of the famous Camorra gang that terrorized the cities of Italy for years. For his principal characters the author has impersonated a leader of this gang, his lieutenants, a noted criminologist, a girl and her father who are hounded by the gang and the chief of police.

The principal characters of "The Sign of the Rat" are, Harry Carter, in the role of "The Rat"; Claire Anderson, the girl; Joe Girrard, as Gordon the Chief of Police; Boyd Irwin, as Dexter, the Criminologist and Leo Maloney, Dexter's lieutenant.

Prints of the first five episodes of this serial have arrived at the New York office of Hallmark from the Coast and according to those who have seen these episodes. "The Sign of The Rat", marks a new departure in serial production. The mystery element predominates and it is said that the author has sustained a suspense throughout the fifteen episodes that works to an astonishing climax. One of the principal sets used in production and which is prominent throughout the story, is that showing the den of the "Rats", a underground rendevous whose mysterious passages and dens of torture are said to be exact duplicates of those unearthed in Naples during a round-up of the notorious Camorra gang.

The same detailed exploitation campaign will be waged in connection with this serial release as was launched in connection with the campaign on "The Trail of the Octopus", Harry P. Diggs exploitation manager, Hop Hadley, advertising manager and Joseph L. Kelly, publicity director of Hallmark Pictures Corporation, are now at work mapping out a campaign on this serial that will reach the remotest exhibitor and his patrons.

Newspapers Will Exploit Films

"Everybody's Business" to be Published in Newspapers as Fiction Serial—Tie-up is National

W. H. PRODUCTIONS CO. announce that within a short time newspapers in every section of the country will begin publishing in serial form the story of "Everybody's Business," based on the six reel photoplay which is now being sold on the State Rights market by the W. H. Productions Co. The story was written by the well known and popular author H. C. Witwer, whose work appears in many of the leading magazines and newspapers, among which are the American Magazine, Cosmopolitan, Colliers, etc.

In speaking of the scope of this national newspaper tie-up, an official of W. H. Productions Co. says:

"This will be one of the greatest publicity stunts ever put over for a state right picture. The story of the production will be syndicated direct from the New York City office of W. H. Productions Co., and every exchangeman and exhibitor directly will feel the valuable effects of this free publicity. There will be a complete plan of co-operation mapped out for every exchangeman and his exhibitors. When a picture has been booked in a certain city or town, arrangements will immediately be made with the local newspapers for publishing the story. These papers will then run the story periodically, whether daily or weekly, with illustrations and photographs taken from the motion picture itself.

"The story is so constructed that with each succeeding installment a greater and greater interest and curiosity as to the remainder of this absorbing plot is created. Prominent display is given to the fact that the story is based on the production. In addition, the tie-up in the photographs used with the story and those used in advertising the play in the newspapers, is a valuable asset to the advertising."

Cohen, Goldwyn Author, to Meet Studio Staff

Octavus Roy Cohen, who has signed a five-year contract to write photoplays exclusively for Goldwyn, has arrrived at the Culver City studios to confer with the directorial and scenario staff on the production of his first picture for Goldwyn. The production will be a mystery melodrama, but the author has not given it a title as yet.

Mr. Cohen is a prolific writer, and in seven years he has completed no less than 400 short stories and three plays.

Bee Hive Establishes Record

Mr. R. C. Cropper's Chicago Bee Hive Exchange claims to have established a new record for Madison Street in Chicago, during the past three weeks. It began with Texas Guinan in "The She Wolf" playing two consecutive weeks at the Star. "The Mysterious Mr. Browning" opened for four days, first run, at the Alcazar, then playing a repeat date for a solid week, directly across the street at the Star Theatre. Neal Hart in "When the Desert Smiled" went in to the Alcazar as opposition for a week's run.



Introducing A. Rosenvald, manager of Fox office at Rio de Janiero; F. Serrador, pres. Cia. Brazil Cinematographica; L. Ferrao, and A. Rezende, of the Fox staff.

Woman Will Head a Company

Madam Mureal is President of Mureal Productions, Inc.— Thomas Bedding is Mureal Sales Manager

MADAM MUREAL is the President of Mureal Productions, Inc., capitalized at $100,000. William Baird, a well-known motion picture man who has organized several successful corporations, and who is thoroughly familiar with the details of the business, is Treasurer; Harold W. Jrka is Secretary; Mr. Thomas Bedding takes office in his usual assignment of General Sales Manager. All those identified with the new incorporation in executive and technical capacities are thus thoroughly experienced film people and know the game from A to Z.

Madame Mureal, the President of the new incorporation, is a young woman who achieves her ambition of heading her own motion picture organization early in life. While quite a child, she was trained for the stage and made her first public appearance at the age of nine. Then she went to Italy where she studied singing. Returning to the United States, she had a brilliant career in drama and light opera.

In various studios she has acted as assistant directress, and is the authoress of many original stories and scenarios in which she has lately added to her already great reputation.

Mureal Productions, Inc., has organized a company for the presentation of high-class modern dramas in motion picture form and a complete statement of the company's policy is promised forthwith.

Midnight Matinee Given Film

"Lombardi Ltd" Attracts Throngs to California Theatre, Los Angeles, Necessitating Extra Performance

BERT LYTELL, Screen Classics, Inc., star, was responsible for the first "midnight matinee" motion picture showing to the public ever given in the history of the new California Theatre, in Los Angeles. He did it with his new special production, "Lombardi, Ltd.," released by Metro, and Harry Leonhardt, managing director of the handsome big picture palace, was so pleased over the exploit that he wired the details to Metro's New York offices in the Longacre Building.

Mr. Lytell, on the occasion of the midnight matinee with "Lombardi, Ltd.," appeared in person at the California Theatre, although without any advance advertising. Managing Director Leonhardt, in his telegram to Metro, said: "A midnight matinee was absolutely necessary on the last night of the run of Bert Lytell in the Screen Classic, 'Lombardi, Ltd.,' at the California Theatre. People were still coming in at 10.20. We were therefore obliged to hold a third evening show for the first time in the history of this theatre. Mr. Lytell made an unadvertised personal appearance."

The showing of "Lombardi, Ltd." which is Mr. Lytell's latest picture, adapted by June Mathis from the Oliver Morosco stage success by Frederic and Fanny Hatton, was a pre-release event at the New California Theatre. The Screen Classics, Inc., studios are in Hollywood, a suburb of Los Angeles, and the California obtains the first prints of Screen Classics specials for an exclusive advance showing in the West.

Cast of the "Red Virgin"

B. A. Rolfe and Chester DeVonde are again working together in the staging of the latest Rolfe production, "The Red Virgin," which is to be presented through A. H. Fischer Features, Inc.

The cast includes Diana Allen, Sally Crute, Eugene Strong, Marc McDermott, John L. Shine, Gordon H. Standing and James S. Ryan.

Well-Known Comedians Are Engaged by Lehrman

Henry Lehrman, producer of Lehrman Comedies for distribution by the First National Exhibitors' Circuit, announced this week the engagement of a number of well-known comedians to appear in his first release in support of Lloyd (Ham) Hamilton.

Prominent among those engaged as aids to Mr. Hamilton is Harry Todd, the well-known "Mustang Pete" of the old Snakeville comedies. Harry McCoy is another well-known comedian just placed under contract. McCoy has for years been featured with leading comedy companies, and was formerly under Mr. Lehrman's direction in the Sunshine organization. "Rube" Miller, a director and player in the comedy field, is another recruit to the Hamilton Company. Charlie Dorety, recently featured in a series of comedy productions, is also seen in a prominent role in the Lehrman Company.

Monroe Salisbury Is Supported By Good Cast in Latest

Exhibitors will find in the latest Monroe Salisbury feature, "His Divorced Wife," a picture that contains all the elements necessary to please the most diversified and exacting tastes of the moving picture audience. The picture depicts a struggle between love for wife and child and duty to a fellowman who has shielded them from the sting of bitter slander. The theme gives rise to a succession of situations that vibrate with dramatic intensity.

Monroe Salisbury plays the role of the blacksmith. He is adequately supported by a strong cast which includes Charles West, Charles LeMoyne, Alfred Allen, Alice Eliot, Raymond Gallagher and little Mickey Moore. The picture was directed by Douglas Gerrard. The scenario was adapted from the magazine story of Elmer Elliott Peake, originally published under the title, "An Altar on Little Thunder."

Elsie Ferguson Will Star in Pinero's Paramount Film

"His House in Order," one of the most celebrated plays by the famous English playwright, Sir Arthur Wing Pinero, has been chosen as Elsie Ferguson's next Paramount-Artcraft subject. Miss Ferguson has already started the new production at Famous Players-Lasky's Fifty-Sixth studio under the direction of Hugh Ford, the screen adaptation having been made by Margaret Turnbull and Kathyrn Stuart.

Oakley Super-Quality, Inc., Begins Work

Production of the first Oakley Super-Quality Productions, Inc., motion pictures began October 6th at the Norbig studios in Edendale. According to James W. Early, managing director of Super-Quality, the Norbig plant has been thoroughly renovated and improved. Three directors and a large cast of players has been engaged. The new company will film satires, western dramas and society pictures.

Louis Bennison Backed by a Capable Cast

Louis Bennison, the Betzwood-Goldwyn star, whose latest picture, "A Misfit Earl," is ready for distribution through the Goldwyn exchanges, is fortunate in having surrounded himself with a cast that knows how to act without rehearsing each scene in minute detail.

Claire Adams, a young and experienced player, has the leading feminine role. Miss Adams has played with Edison, Famous Players and Betzwood.

Herbert Standing is a well-known actor who has played on the stage with the late Sir Henry Irving and Sir Charles Wyndham. He has also appeared in the support of the best-known film stars, including Douglas Fairbanks and Mary Pickford. An unusual bit of child-acting is furnished by six-year-old Samuel Ross.

Ida Waterman, whose statuesque beauty is well known to film enthusiasts, plays the part of a grande dame in "A Misfit Earl" with poise and fidelity. Charles Brandt, Barbara Allen and Neil Moran complete a well-chosen and competent cast.

Gossip of the United Picture Theatres

H. E. Ellison, who has been called one of the most progressive exhibitors of the Western States and who has been a member of the United Pictures Theatres since the inauguration of that organization, is now serving with the United Advisory Board.

United's Boston manager, S. W. Hand has now completed the re-organization of his sales force. Wm. L. Jennings will have charge of the Vermont and Western Massachusetts section of the Boston territory, Earl L. Tinker will cover Maine and New Hampshire, and Daniel O'Leary has charge of Rhode Island and part of Connecticut.

Jack O'Toole has been promoted by J. A. Berst to the charge of the Chicago Office for United, and Steve O'Brien, who has been an active salesman in the Minneapolis section, has received promotion to be manager of that district.

Rolin Film Head Here About Lloyd Comics

Hal E. Roach, President of the Rolin Film Corporation, was in New York last week on an important mission. Mr. Roach's stay was brief, but he accomplished much in the three days he was here.

One of the chief objects of Mr. Roach's transcontinental journey was to discuss with Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., his plans for future production of the $100,000 Lloyd two-reel comedies.

Realart Appointment

John N. MacMeekin has been appointed manager of the Kansas City branch of Realart Pictures Corporation by John S. Woody, general manager of the company.



Tom Moore, as he appears in his latest Goldwyn production "The Gay Lord Quex"

Metro Again to Produce in East

Signs Renewal of Lease on Studio Near Central Park; Increased Production Main Reason

METRO Pictures Corporation announces the renewal of the lease, for an indefinite period, on its studios at No. 3 West Sixty-first street, overlooking Central Park. This action is construed as a promise that Metro will resume the maintenance of two immense production plants, one in the East and one in the West.

For about a year Metro has produced exclusively in the West, at its new million-dollar studios in Hollywood, California. The New York studios were sub-leased to other producing companies after the entire activities of Metro and Screen Classics, Inc., as well as the Nazimova productions, were transferred to the Pacific coast last fall.

Metro's westward trek was a move to anticipate a serious winter in New York, with a coal scarcity and Government restrictions upon the use of fuel by motion picture studios made necessary by the state of war that then existed.

The signing of a new lease on the Columbus Circle studios by Metro now indicates that the near future will witness dual activities by the corporation such as were in operation before the war exigencies forced its complete removal of production facilities to sunny California.

Simultaneous production in the East and West would follow naturally as a result of Metro's enlarged activities. It was carried out successfully and without the slightest friction before the handicaps of war interfered.

Metro officials, have always recognized the advantages of producing in New York, which balances the slightly lower cost of Western production by greater accessibility to the market, a closer touch with more of the finest actors of the stage and screen, and a more intimate working connection between the producing and the executive departments of the motion picture company.

The location of the Metro studios in the metropolis, in the heart of the theatrical district and overlooking Central Park, is particularly desirable.

The "Round-Up" Will Be State Righted, Says Cohen

Sixteen thousand feet of film depicting the 1919 Pendleton, Ore., "Round-Up," which closed September 20th, has reached the Hollywood laboratories of the Bulls-Eye Film Corporation. On account of the heavy demand for the "Round-Up" pictures, according to Milton L. Cohen, president of the Bulls-Eye, the films will be state righted, and will not be used to augment the Sunset-Burrud "Legends of the Wilderness" scenics, as was previously announced.

The exclusive right to film the "Round-Up" was granted to L. J. Burrud, chief cinematographer of the "legends," through the efforts of the Sunset Magazine. No other motion pictures of this exent were permitted to be taken.

"Mickey" Distribution

A story sent by a correspondent to the effect that "Mickey" is released throughout Ohio through the Ohio Film Classic meets with a denial by Supreme Photoplay Productions, which claims distribution for Southern Ohio of this production. Art Meyer is manager of the latter concern.

Film Outlook Good on All Sides

Fred Quimby of Pathe Finds Most Encouraging Situation in a Recent Trip Through Entire Country

FRED C. QUIMBY, Director of Exchanges for Pathe Exchange, Inc., strikes an optimistic note in reporting motion picture conditions, both from the distributors' and the exhibitors' points of view, as he found them on his recent tours which have taken him to every section of the United States.

A few weeks ago Mr. Quimby made a tour of the Pathe Exchanges from the Atlantic to the Pacific and from the Great Lakes to the Gulf, also visiting nearly 300 of the foremost exhibitors on his travels. Soon after his return he journeyed back as far as Kansas City. Then he traveled New York State and last week gave the Washington situation a careful survey.

Everywhere Mr. Quimby found prospects superb for a record-breaking season for the motion picture.

"Take the big cities where the leading legitimate theatres were affected by the actors and stage-hands strike," said Mr. Quimby. "It was only a brief period that the public of these cities were compelled to go without their theatrical entertainment, but in that short span of time, the motion picture gained more admirers than ordinarily it would in a year. Fortunately for the film industry, the finest type of pictures was exhibited in the strike cities, which in itself had something to do with the small army of amusement lovers who have turned to the silent drama for their entertainment and now can be classed among the regular patrons of the screen theatres.

"Throughout the West, conditions were particularly promising. It is natural to expect that the undercurrent of unrest, as exemplified by the steel strike, the Omaha riots, and more recently the Gary outbreak, would have a tendency to decrease theatre going. But on the contrary the opposite is the rule. Exhibitors whom I have visited and during my various trips I saw the biggest and most influential men in the business, inform me that they never enjoyed such big patronage as they have to-day.

"Their cry is for better pictures, and a majority of those I met agree with me that they are getting them.

"The growth of the Pathe Feature Department, with the addition of several high-class stars, and producers whose works are standard, and not uncertainties, has been particularly noticed by exhibitors.

Mid-West Prosperity Surprises

Al Lichtman of F. P.-Lasky on an Inspection Tour Finds Business Leap as High as 400 Per Cent

ON the first lap of his tour of inspection of the Middle West territory, Al Lichtman, general manager of F. P.-Lasky exudes optimism over the conditions he has found generally prevailing. In Cincinnati Mr. Lichtman said:

"I have never witnessed anything like it," said Mr. Lichtman. "Theatres are enjoying a prosperity undreamed of. Business is 100, 200, 300 per cent greater than ever before. The public is insistent in its demand for better photoproductions and where these are given the public is showing its appreciation. Patronage is absolutely tremendous. Building operations are on a scale that astounds even me. Thousands of theatres are under construction — fine, beautiful theatres that do credit to the silent art. The success of the screen is being worked out not only in dollars, but in higher standards from all angles. Theatres are being built that are veritable monuments to the industry, typifying the high ideals of those laboring to make the moving picture realize its fullest possibilities.

"Speaking for our own company, I find that Artcraft-Paramount pictures have enjoyed a greater demand than ever before. So far, on the new season's contracts every exchange reports business 150 to 350 per cent ahead of this time last year. This is a pleasant fact, to me, because it shows that our efforts to improve our productions are gaining recognition.

"I am finding conditions at our various exchanges to be splendid. Our efforts to give perfect service, in all departments, are reflected in the wonderful spirit of co-operation between our exchanges and their exhibitors."

Three Months to Complete "Bound and Gagged"

After three months of the hardest kind of work, George B. Seitz has completed the forthcoming Pathe serial, "Bound and Gagged," of which he is producer, director and star, and which will be released on October 26th.

This establishes what it is believed is a new speed record in serial production. "Bound and Gagged" is a ten-episode serial, with three reels in the first episode and two in each succeeding episode, a total of twenty-one reels. Work was started by Mr. Seitz on July 1st, and the last episode completely finished was turned over to Pathe Exchange, Inc., on October 1st, making an average of one episode a week.

Marguerite Courtot is Signed for Serials

Marguerite Courtot, who plays the Princess Istra, the leading feminine role in the forthcoming Pathe serial, "Bound and Gagged," of which George B. Seitz is producer, director and star, last week signed a contract to appear in serials for Pathe Exchange, Inc., for the next year.

Miss Courtot is a newcomer in the serial field, "Bound and Gagged" being her first venture into the realm of the continued form of screen entertainment.

Hallmark Pictures Acquire the Chaplin Re-issues

Frank G. Hall, president of Hallmark Pictures Corporation, through a deal closed this week with Clark Cornelius Corporation, acquires the exclusive distributing rights to a series of twelve Chaplin re-issues, the first of which, "The Floorwalker," was released October 4th. This series of Chaplin's will be released through the newly-acquired Exhibitors' Mutual Distributing Corporation's exchanges, which will be known as Hallmark Exchanges, on and after Monday, October 13th.

The Chaplin re-issues, passing to Hallmark Pictures Corporation, are: "The Floorwalker," released, last week; "The Fireman," "The Vagabon," "One A. M.," "The Count," "The Pawnshop," "Behind The Screen," "The Rink," "The Immigrant," "The Adventurer," "The Cure" and "Easy Street."

Luxurious Settings a Feature of Fox's "Eastward Ho"

"Eastward Ho," the William Macleod Raine story which Emmett J. Flynn is directing for Fox Film Corporation with William Russell as the star, will set a new mark for richness of sets and of gowns according to Fox statements. Many of the scenes are laid in the home of a millionaire who has made his millions but a short time before, and who therefore spends money with a lavish hand.

Fifth avenue modistes furnished the latest Paris creations for the women who appear in the reception scene. The dancers for the scene were coached by Dorothy Dickson and Carl Hyson, whose stage success has been the talk of the town. Miss Dickson and Mr. Hyson appear in the picture, and their dance is one of the features.

Paramount Feature at the Rialto

A novel situation, rich in amusing possibilities, is set forth in the new Paramount-Artcraft photo-play. "His Official Fiancee," in which Vivian Martin was seen the past week at the Rialto.

In addition to the feature the program includes Mack Sennett's latest comedy, "Back to the Kitchen," a second installment of Paul Rainey's "Heart of the Jungle" and the Rialty Magazine.

Excellent orchestral selections were rendered.

"The Joyous Liar" is Scheduled for Early Issue

"The Joyous Liar," the newest Robert Brunton production, is scheduled for an early release by the W. W. Hodkinson Corporation. The feature of the new production is said to be the fine character delineation of the veteran actor, Joseph J. Dowling, who assumes the serio-comic role of William Warren, an amateur criminologist. Mr. Kerrigan's characterization in the present work is reported to eclipse all of his past achievements.

Special Service Section on
Frank Mayo in "The Brute Breaker"

GENERAL SUMMARY OF THE FILM

If your patrons enjoy pictures of the Northwest which have been typified by such productions as "The Barrier," "The Sign Invisible" and others, where the incidents of the drama are photographed amid beautiful scenery with much that is typical of the life in the lumbering country, they will like this latest picture, "The Brute Breaker" in which Frank Mayo plays the role of a French Canadian whose mission in life for the time being is to "break brutes" meaning to thrash the bullies of logging camps.

As may be imagined the feature is largely a succession of fistic encounters, the star flogging no less than four giants in his career of brute breaking.

The love interest is supplied in the romance of the young Canuck and the daughter of one of the camp bosses. Complications in the story are injected by the machinations of the four bully villains who after being whipped in the usual primitive woods fashion, resort to various forms of strategy in an effort to defeat the hero by fair means or foul, with the principal heavy casting a lustful eye on the one fair maiden of the camp.

The picture is very largely a made to order production with the hero being further heroized as the sequences are shown and carries little suspense in the plot itself but it has an unusual number of interest compelling scenes which include each of the four "scraps," a ride in a canoe down the rapids of a river, and a forest fire that certainly must have been the real thing in view of the fact that no blaze of its size would ever be permitted in these days just for the sake of adding realism to a picture.

Kathryn Adams is the blond heroine of the story, Harry Northrup is the deepest dyed of the villians and also the least convincing when considered physically. The three other bullies, all very good types, are Bert Sprotte, Frank Brownlee and Charles Le Moyne. Jack Curtis plays the role of the camp boss and there are a lot of smaller parts which are well played by correct types.

Master Burell Hamerick plays the role of a cripple boy in sequences incidental to the main thread of the story.

The picture is in six reels with ——— ——— directing. Reduced to the theme the picture concerns the efforts of Louis Graintaire, the owner of a chain of lumber camps traveling incognito, to drive the bully of each camp into the forest by personally whipping each one in a fistic encounter.

In so doing he meets and falls in love with Annette Bosseut, daughter of the foreman of one of the camps and finally wins her, an obliging priest coming down the river about the time the two young people are ready for the wedding.

AT A GLANCE

Story — Romantic drama of the North woods with much action and many exciting moments.

Star — Frank Mayo in the role of a French Canadian.

Support — Harry Northrup, Frank Brownlee, Charles Le Moyne, Kathryn Adams and others.

Locale — A lumber camp, the forest and a river.

Length — Six reels.

SYNOPSIS OF THE PICTURE

AS a Canadian Northwest soldier of fortune, unknown to the lumbermen of the section, Louis Graintaire arrives at a logging camp at the foot of the "Rapids Deserted of God" on the day of the village feast and dance. His arrival is dramatic for he rides the rapids supposedly impassable in a canoe. At the camp the holiday games are in progress but Louis declines to join in the festivities except to demonstrate his superior strength by hurling a great rock with which other strong men have struggled in vain, as if it were half its weight.

At the dance the same night, Louis forces Annette, lovely daughter of the camp, to dance with him thereby incurring her hatred, as she believes, and the undying enmity of the camp bully, Baptiste Navet, who had been refused a dance by Annette as a punishment for plaguing a cripple boy of the camp during the feast day.

The enmity between Louis and Navet increases as time progresses and the time comes when it is known throughout the camp that the two will fight in the approved fashion of the woodsmen code, with bare fists.

However, before the day of the battle, Louis leaves the camp taking with him the little cripple. His disappearance is viewed by some as an acknowledgment that he feared Baptiste, and by others that he had



"The Brutebreaker" is a story of the lumbering camps in which bullies of the timber country are broken by owner of the lumbering company who travels incognito.



The scenic vesture of "The Brutebreaker" forms a beautiful background for its strong dramatic action.

Tell Them This Has Action And Thrills

kidnapped the boy for some personal reason. Annette shares in the latter view.

With Louis gone, Baptiste renews his attention to Annette but she refuses him. In the meantime three other bullies have come to the camp having been advised that Louis Graintaire is there. Their reason for coming is revenge for it becomes known that Louis has whipped and driven from their camps, each of the three men.

With four bullies in one camp peace naturally could not exist for long and the four men start fighting among themselves. In the battle, Navet is burned about the hands when one of the fighters knocks him into the flames of the open fire place.

Louis returns from his mysterious trip and finds the four bullies, three of whom he has already whipped once, in the camp. They fear him but urged on by the crafty Navet, they attempt his life not in the open but at night trying to shoot him as he lies asleep in front of his camp fire. Louis however outwits them, threshes them a second time and throws them into the river below.

While Louis has been deposing of his enemies, Navet despairing to win Annette by fair means, has taken advantage of an opportunity presented by the fact that all the men are away in the woods, to possess the girl by force. She fights him and succeeds in protecting herself for the time being.

An Indian girl runs to tell Louis what is happening and Louis starts to the rescue. Before he arrives, however, Navet has set fire to the forest and all three persons are hemmed in by the flames except by means of the river.

The two men fight for supremacy and Navet is beaten to unconsciousness. Then Louis again runs the rapids in his canoe taking Annette with him.

Annette tells her father of Louis' achievements, how he had brought her down the rapids, how he had threshed the four bullies and finally that she loves him.

A canoe appears in the river and in it are a priest and the little cripple boy. Explanations follow. Louis is the owner of the camp, and he left with the cripple boy that he might have medical treatment and be made well.

COMPARSIONS AND OPINIONS

IN making a comparison for this picture with something previously produced, it of course resembles all the pictures released depicting life in the lumber camps.

It does not come up to the standard of "The Barrier" because it lacks in story quality. Really it is more like the almost forgotten short subjects of some five years ago when action was of first importance in every picture produced.

As to the pleasing qualifications of this feature, it will depend entirely on the patronage on an average of the house which plays it. If they like 'em with action, and are interested in realistic scraps, and can get thrills out of forest fires and holds their breath on scenes like the one where the canoe runs the rapids, then this will go for one of the best ever. If they don't like "rough stuff" then they are pretty apt to view this as cheap melodrama as brutal as its name suggests. The exhibitor knows what his patrons like and can judge whether or not he wishes to play this picture.

Frank Mayo as the hero is good. He looks as if he might be a tough customer in a "scrap" and the whole cast have worked hard to make the action convincing. Harry Northrup as you may know is a first class heavy. He doesn't look big enough or brutal enough to carry out the idea of the role he is playing but he plays the part well and puts over his fight scenes.

ADVERTISING ANGLES

There isn't but one advertising angle to this picture unless you figure that Frank Mayo, Northrup and the cast are worthy of good billing, and that is the fighting. You can promise your patrons that this is a succession of scraps that compare very well with that memorable one in "The Spoilers."

"The Brute Breaker" as a title will naturally suggest what the picture is about so our advice is to follow this lead, telling them that the hero is a regular "he" man.

You might call attention to some very nice out doors shots in photography but as the interest that scenic stuff has with people is in direct variance with the principal feature of this story, the action, we would pass that angle up.

You can use the stills to advantage on this subject. There are a lot of good ones most of which will give people the full idea as to the prize fight qualities this feature has.

NEWSPAPER DISPLAY ADVICE

USE of the producer's cuts on this picture is especially advised as they impress us as being rather above the ordinary. With a good cut as a basis, frame your ad in a melodramatic language using some good selling talk.

For catch lines we suggest something like these:

"Down the rapids 'Deserted of God' came the ————."

"He handled a canoe like an Indian.—He fought like a tiger.—He made love like a Spaniard, this stranger who bore the title of ————."

"'Fight Bully' 'Fight Coward,' 'Fight Beater of Crippled Boys," shouted ————."

For selling talk something like this is suggested:

"From out of the North came a stranger, tall, debonair, a mysterious individual and following him came a story tnat he lived but to clear the lumber camps of "bullies." What he did for one camp, before it became known that he was its owner and how he found a romance with a pretty daughter of the forest, is an interesting, exciting and absorbing story. Handsome Frank Mayo is the hero in the role of a picturesque Canadian."

"The Other Half" Reported as a Great Success

As predicted by the trade paper reviewers and all who saw the picture in its pre-release showings, "The Other Half" released by Robertson-Cole is going over in splendid fashion throughout the country, according to officials of the Robertson-Cole Company. In industrial centers where labor troubles are prevalent an enormous number of bookings have been made and wherever it has been shown, it has met with popular approval.

The theory that there "can be no sentiment in business" and that corporations must be managed with an eye to profits alone and the absolute disregard of the workers is exposed as a fallacy in the picture and yet the theme is worked out in such a smooth and broad way that it has as great an appeal to large employers of labor as it has to the working man and woman.

Aside from this definite theme it carries such a deep moral lesson that it is making a very strong impression. In many of the communities in which it has been shown, prominent citizens and in many cases clergymen have been invited to see it and have stamped it with their approval.

Marguerite Clark Leads in "Easy To Get"

Exterior scenes are being taken at Loon Lake, N. Y., in the Adirondacks for "Easy To Get," by Mann Page, Marguerite Clark's first Paramount-Artcraft picture to be made in the East since her return from California several days ago, after having made five pictures there. Walter Edwards, who directed all of Miss Clark's Coast pictures, was brought East especially for this picture.

Harrison Ford, leading man for Miss Clark in Clyde Fitch's "Girls," which was produced on the Coast, also came here from California to play opposite Miss Clark. Other members of the cast are Rodney La Rocque, as Dick Elliot, Herbert Barrington, Helen Montrose, Julia Hurley and Kid Broad, prizefighter, who personates an escaped convict.



John C. Smith and wife, on their way to Africa for Fox News subjects.

Is De Mille's Best Production

F. P.-Lasky Officials Predicting "Male and Female" Will be Judged Even Better Than "The Miracle Man"

CECIL B. DEMILLE has accomplished the greatest achievement of his career in "Male and Female," his latest Super-Special Production for Paramount–Artcraft, according to an announcement from that office. A print of this nine-reel picture, which was in course of production for nearly five months and involved a greater amount of detail and a greater outlay of money than any other production ever made by Mr. DeMille, arrived in New York a few days ago and was shown to the executives and the members of the Publicity and Advertising Department of the Famous Players–Lasky Corporation.

"This is DeMille's best — one of the finest productions of all time," was Adolph Zukor's comment.

"A marvelous piece of work. The lavishness of production, the attention to detail and the forceful manner in which the story, especially its satirical phases, is developed — all these things grow on one amazingly as scene after scene is unfolded," said Jesse L Lasky, First Vice-President in Charge of Production, who did not fail to give due praise also to Jeanie MacPherson, who was responsible for the scenario.

"It will be a box-office super sensation." was the laconic remark of Walter E. Greene, Vice-President in Charge of Distribution.

Adapted from "The Admirable Crichton," "Male and Female" is the first work of Sir James Barrie to be made into a feature photoplay.

Notable casts have always been outstanding features of Cecil B. DeMille's productions, but in choosing those to enact the roles in "Male and Female" he is said to have fairly outdone himself. Thomas Meighan, in the role of Crichton, the butler extraordinary, will duplicate, it is predicted, the success which he has achieved as Tom Burke in "The Miracle Man." Gloria Swanson has the role of Lady Mary Lasenby, the lord's daughter who falls in love with Crichton. Lila Lee, Paramount–Artcraft star, is seen as Lady Mary's servant-maid rival and Mildred Reardon as Lady Mary's younger sister. Theodore Roberts, as the father and head of the house, has a splendid character part. And then there are Raymond Hatton, Julia Faye, Robert Cain, Bebe Daniels, Wesley Barry, Edna Mae Cooper, Guy Oliver, Edward Burns and other almost equally well known.

The several excellent qualities which have distinguished Mr. DeMille's former productions are said to have reached their fullest development here. That he hitherto has done nothing to compare with "Male and Female" as a whole is what Famous Players–Lasky maintains. In his society dramas, "For Better, For Worse," "Don't Change Your Husband," and the others, he exhibited delicacy of handling the luxurious and opulent in drama such as never before had been displayed.

Exploiting "Blind Husbands"

Extensive Plans For Exploiting Production Whose Estimated Cost Amounts to $125,000

ELABORATE plans for exploiting "Blind Husbands," the first super-production written, directed and played by Eric Stroheim, are being made by the Universal, and exhibitors are promised a line of paper which will set a new standard of excellence. A complete line of posters of four one sheets, two three sheets, one six sheet, two twenty-four sheets, two designs of window cards and half sheets are now being made.

In making plans for securing the very best line of paper, great care was taken by Universal. The poster artist competition was held and twenty-five of the most prominent artists in New York submitted sketches. Out of this number four were given prizes, and these four designs are used for the principal posters. Other sketches were bought from the competing artists, which are being used.

Eric Stroheim who wrote, directed and played the principal heavy role in this production was formerly an officer in the Austrian army. In "Blind Husbands" he gives a splendid exposure of the foppishness of the Teutonic military caste. The story, which Stroheim has been working on for years, is said to have been taken from an actual happening in the mountainous country of Austria and Italy. Naturally, there are many mountain scenes which were made in picturesque California. An estimate of the cost of the production is conservatively placed at $125,000.

Supporting Stroheim is an excellent cast, the principals of which are Sam DeGrasse, Francelia Billington, H. Gibson-Gowland, Valeria Germonprez and Jack Perrin.

Peggy Hyland and Good Cast in Fox Special

Peggy Hyland, Fox Star, has completed her work in "A Girl in Bohemia" at the West Coast Studio of Fox Film Corporation. Miss Hyland, as Winifred Bryce, has one of the best roles of her career, it is said.

The story of "A Girl in Bohemia" comes from the pen of H. B. Daniel. Denison Clift made the scenario. The direction of the picture was in the hands of Howard M. Mitchell.

Joseph Swickard, as Professor Bryce, and L. C. Shumway, as Richard Haldane, support Miss Hyland. Betty Shade, Edward Cecil, Melbourne McDowell and Winter Hall are also in the cast.

"A Girl in Bohemia" is a story of New York's Bohemian set.

Forty Plays Now Available for Non-Theatrical Distribution

Forty famous photoplays are immediately available for non-theatrical distribution, according to an announcement made this week by Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky Corporation. Included in the list are films of historical romance, of fairy lore for children and adults, humorous pictures and productions based on famous books.

Featured in these pictures are nearly all of the leading stars. The old-time fairy tale "Cinderella," starring Mary Pickford, heads the roll of releases. Another picture of similar charm is "Snow White," starring Marguerite Clark.

The list presents an outline of the policy to be enacted in the release of photoplays for non-theatrical distribution in city, town, village and settlement. Other pictures are constantly being added to the list, so that a never ending supply can stress into the offices of the non-theatrical exchanges throughout the country. Before another week has passed it is estimated that some 200 photoplays will have been made available for this distribution.

"Back To God's Country," a First National Making Records

"Back to God's Country," which is being distributed by the First National Exhibitors' Circuit, is said to be having a successful run both in Washington, D. C., and Detroit, Mich.

At Tom Moore's Garden Theatre, Washington, D. C., "Back to God's Country" is now playing its second week, and, according to reports, the flow of steady patronage has led to the belief that it will break all records for this theatre. At the Adams Theatre, Detroit, Mich., "Back to God's Country" played, it is said, to a gross business of $3,200 on the opening day. This would establish a record for the Adams house.

"Dr. Jekyll and Mr. Hyde" Will Star J. Barrymore

Dr. Jekyll and Mr. Hyde," Robert Louis Stevenson's fiction classic and the greatest of all stories ever written on the theme of dual personality, is about to be produced for Paramount-Artcraft with John Barrymore in the stellar role. The scenario has been prepared by Clara Beranger and the production will soon be started under direction of John S. Robertson at one of Famous Players-Lasky's New York studios.

Progressing Rapidly on Kay Laurell's Production

Kay Laurell, who is now working in the first picture by her own company under the direction of Jack O'Brien, formerly director for Mary Pickford, Virginia Pearson and others, is completing the fourth week of production. The working title to her first picture is "Lonely Hearts," the screen version of a play by a well-known American playwright and producer.



Blanche Sweet, a Garson Equity star.

Equity Opens up Exchanges at Frisco and Los Angeles

The Equity Pictures Company announces the opening of the Equity Pictures Company offices at 1014-1016 Hewes Building, 995 Market street, San Francisco. This office will distribute Clara Kimball Young productions and Harry Garson specials, under franchise from the Equity Pictures Corporation of New York City, in the States of California, Arizona, Nevada and in Hawaii. The Los Angeles office is located at 738 South Olive street.

Mr. Chas. Mark Thall, who has been appointed branch manager at San Francisco, was George Kleine's manager in Minneapolis for three years, while Mr. Frank Powers is in charge at Los Angeles.

To Reproduce "Grace Darling's Talks to Girls"

A. H. Fischer Features, Inc., has obtained permission from the International Feature Service, Inc., to reproduce "Grace Darling's Talks to Girls," a series of thirteen feature articles written by Grace Darling and published in the New York Evening Journal, for use as publicity copy for "The Amazing Lovers," in which Miss Darling plays the ingenue lead.

The articles will be printed in the exhibitors' service book issued as an exhibitorial aid in behalf of the picture, and are arranged for reproduction either in newspapers or in pamphlet form. Cuts of portraits of Miss Darling will be available to illustrate each article of the series.

Universal Feature Sets a High Admission Price Scale

All attendance records were shattered and a precedent established at the New Unique Theatre, Minneapolis, Minn., last week, at the first showing of "The Right to Happiness," Universals superproduction, starring Dorothy Phillips and directed by Allen Holubar.

On the first day this picture was shown to more than 6,000 people and there was at least 2,000 turned away unable to secure seats.

This is the first time a motion picture has played to admission prices ranging as high as $1.50 in this city.

Neilan and Company off to Montana for Work

Marshall Neilan, accompanied by his entire producing organization, including Mahlon Hamilton, Marjorie Daw, Lewis Stone and little Wesley Barry, will leave the Hollywood studio this week for Glacier Park, Montana, where the exterior scenes, including the spectacular Custer battle, for "The Eternal Three," will be staged.

All preparatory work for the production of this film has now been completed, and several carloads of paraphernalia which will be used in staging this offering, have already been shipped to Montana. This will mark Mr. Neilan's initial work as an independent producer. "The Eternal Three," adapted from Randall Parrish's famous book, "Bob Hampton of Placer," is his first picture to be produced by his own organization and is scheduled for release through the First National Exhibitors' Circuit.

Fine Cast in "Tin Pan Alley"

Among the capable players chosen for the cast in support of Albert Ray and Elinor Fair in their newest William Fox Excel picture, a comedy-drama entitle "Tin Pan Alley," is Kate Price, a character comedienne of long established reputation in motion pictures. Another notable member of the Ray-Fair company is George Hernandez, who has a unique character part.

Besides Kate Price and Mr. Hernandez, the principals include Louis Natho, Frank Weed and the pretty Ardite Mellonio. Further, in connection with this story of "Tin Pan Alley" the director, Frank Beal, will use many extra people, each selected with a view to characters found in the locale of the play.

Mabel Normand in Role of Rough-Rider in New Film

Mabel Normand is now busily engaged in her first Western characterization for Goldwyn. The picture, which is being made under the direction of Victor Schertzinger, reveals for the first time on the screen Miss Normand's skill at riding and calls for a number of risky stunts on horseback.

Mable Normand has been a prominent figure on the screen since the earliest days of moving pictures. She has taken risks repeatedly in the making of films, and has run the gamut of characterization from scullery maid to society queen; yet this is only the second time in her entire career that she has been given a Western story.

The Mayflower Photoplay Buys Fauley's "Jenny Be Good"

The Mayflower Photoplay Corporation announce that they have acquired the screen rights to Wilbur Wiley Fauley's latest story "Jenny Be Good," published by Britton. Mr. Fauley is the Social Editor of the New York Times, and consequently the producers feel that they have secured quite a bit of realistic atmosphere as well as an excellent story, and that the combination should give unusually good results.

Century Comedies That Are in the Making

Vin Moore, the director, is making a side splitting comedy entitled "Fat Boarders and Lean Lions" for the Century Comedy Company. It is the story of the arrival of a barn stormer troupe in a small town, but still the comedy is bristling with novel twists and turns. The great lions of the Century Comedies are personally handled by Charles Gay, under Director Moore's direction, and inasmuch as Gay was for years the right-hand man to Frank Bostock, the animal king, the excellence of the work of the east is an assured fact.

Jess Robbins has started a new rural comedy after finishing his "Charlie in Society," a two reeler, featuring Chai, the Chinese comedian. in an odd comedy with a lot of new situations. In the bucolic production Chai will portray the trials and tribulations of an oriental coolie among strangers. Louise Fortune plays the ingenue.

A Good Line-Up for "The Cup Of Fury," Goldwyn

"The Cup of Fury," an Eminent Authors production from the book by Rupert Hughes, is a picture which contains an able cast that has been carefully selected, according to reports. The feature has been made at the Goldwyn studios.

The cast includes Helene Chadwick, Rockcliffe Fellowes, Sydney Ainsworth, Clarissa Selwynne, Kate Lester, Herbert Standing, Frank Leigh, Florence Deshon, Dwight Crittenden, H. A. Morgan and Marion Colvin.

First Paramount — Truex Comedy Released Nov. 2

Ernest Truex, star of the Paramount-Truex Comedies, produced by the Ay-VeeBee Corporation and distributed by Famous Players-Lasky Corporation, has completed his first Paramount release, "Stick Around." The picture is based on a short story written by P. G. Wodehouse, the well-known short story writer and playwright, and will be the first Paramount-Truex release, being set down for November 2d.



Constance Binney stars for Realart in "Erstwhile Susan."



Houdini as he appears in the Paramount-Artcraft production "The Grim Game"

Campbell Joins Famous Players

Major Maurice Campbell Turns His Talents to Pictures — is Now in Los Angeles Learning Technique

ONE of the most noted producing figures of the spoken stage, Major Maurice Campbell, has turned his talents and experiences over to the motion picture art and is an active member of the Famous Players-Lasky producing forces at the Lasky studio in Hollywood.

Major Campbell is now with Cecil B. De Mille, assisting the Director-General of Famous Players-Lasky and learning the technique of motion picture production. Though he has devoted the last twenty years of his life to the drama, this is his first contact with shadowland. He laughingly admits that the closest he has ever come to a motion picture camera has been to pay his dues as a member of the Camera Club in New York for a score of years.

Major Campbell, who is Henrietta Crosman's husband, was first a newspaperman. He was war correspondent for the New York *Herald* during the Spanish-American War, but a spat with his city editor induced him to give up newspaper work and make his bow in the theatrical world.

His first star was May Irwin. In 1900, he produced "Mistress Nell" for his wife, Henrietta Crosman. In 1908 he joined with Henry Harris and the two produced "The Christian Pilgrim," dramatized from "Pilgrim's Progress." Major Campbell spent two years in that work, and the finished product was an artistic success. Among Major Campbell's own plays that were best known were "The Almighty Dollar," "Where There's a Will" and "Thou Shalt Not Kill."

The noted stage producer went in the army in July, 1917, being commissioned as a captain. In July of 1918 he went overseas.

Major Campbell was in the big offensives and in the latter part of November he accompanied the fourth division up to the Rhine. In January of this year he was commissioned major. In June he left for home.

Harold Lloyd Writes About His Late Accident

In a letter to the Home Office at Pathe Exchange, Inc., Harold Lloyd, star of the new $100,000 special two-reel comedies, to be released by Pathe, tells in his own words the story of the accidental explosion that nearly ended his career as a screen comedian. He wrote:

"The way this accident occurred was through the carelessness of some one connected with the property room, mixing real bombs up with other props and sham bombs. Frank Ferry innocently picked this bomb from among other props, to use in a still picture of me lighting my cigarette with a bomb.

"I had the bomb up before my face, in position to light the cigarette, when by chance, I noticed that the fuse had burned low, and was not going to register well in picture. So, lowering the bomb from my face to an angle of about 50 degrees, I told Ferry he had better put in a new fuse. But just at that moment it exploded.

"Had the bomb been before my face then, well, I wouldn't be writing to you *now*."

"Tell my picture friends all that I shall soon be back."

"Desert Gold" Gets Double Run

Has Already Scored in Pittsburgh

Continued Successes

THE first Benjamin B. Hampton and Eltinge F. Warner Zane Grey picture, "Desert Gold," gets off with a bang in Western Pennsylvania with day and date first runs in Pittsburgh at the Minerva Theatre downtown and at the Rowland and Clark Regent Theatres, followed by dates in the entire Rowland and Clark chain of theatres. In being booked for simultaneous showings in the same city by rival groups of exhibitors, "Desert Gold" is said to be repeating its record, as well as a similar record made by Benjamin B. Hampton's "The Westerners" in some of the larger cities of the country.

Contracts have been closed with William Cutts, Manager of the new Rialto Theatre, about to be opened in Salt Lake, and "Desert Gold" will be the first attraction at that theatre to be followed quickly with the presentation of "The Westerners."

The willingness with which exhibitors are said to pay prices for "Desert Gold" far in advance of any prices they have ever before paid is submitted as a proof of the drawing power of this production. The picture was nine months in the making in California, and according to reports it was finally held back for release at the most opportune exhibitor season of the year.

Among other contracts closed for "Desert Gold" within the last few days are: The Lyric, Blue Island, Ill.; the Bijou, Benton Harbor, Mich.; the Lakeside, Chicago, Ill.; the Madison Square, Chicago; the Michigan, Chicago; the Marion, Marion, Ohio; the Regent, Lima, Ohio; the Rex, California, Pa.; the Hippodrome, Taft, Cal.; the New Irving, Chicago, Ill.; the Grand, St. Petersburg, Fla.; the Empress, Magna, Utah; the Happy Hour, Murray, Utah; the Parkway, Chicago; the Shakespeare, Chicago; the Strand, Marrinette, Wis.; Lyceum, Augusta, Kans.; the Regent, Wichita, Kans



Marjorie Daw, in "The Eternal Three," Marshal Neilan picture for First National.

Five Exploitation Experts Go with Selznick

In line with the general expansion and broading of the scope of exploitation of Selznick pictures and all other productions distributed by Select Pictures Corporation, General Manager Sam E. Morris announces the appointment of five new exploitation experts.

The addition of these men makes of Select's staff an exploitation organization capable of carrying out to the highest degree co-operation with exhibitors throughout the United States and Canada.

Lindsay McKenna, formerly a New York newspaperman, has been appointed special exploitation representative for Select in Canada.

Paul Gray, formerly associated with Mark Gates as manager of the big Dayton, Theatre, Dayton, O., has joined the staff as exploitation representative in the New York exchange.

James Carrier, recently associated with Harry Kophar as managing director of the Pershing Theatre, St. Louis, has joined the exploitation division as promotion representative in the Cincinnati office.

C. W. Finney, formerly general advance publicity agent for several theatrical enterprises, assumes his new duties with Select as exploitation representative for the Dallas and New Orleans offices, director of exploitation Hunt Stromberg announces the promotion of Charles McClintock to the post of special exploitation representative in the home office headquarters, with supervision of Select exploitation men in the field.



A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole Distributing Corporation

Mary Minter's Next Realart Film to be Made in West

Mary Miles Minter's second Realart picture, which will follow "Anne of Green Gables," calls for so many outdoor spring and summer scenes that Miss Minter has decided to return to the West coast. Accordingly Miss Minter accompanied by her mother and other members of her family, boarded the Twentieth Century Limited Tuesday, October seventh, enroute for Los Angeles.

Immediately after Mary Miles Minter's arrival in the East and her affiliation with Realart Pictures Corporation, she began work on "Anne of Green Gables," and the company has been almost steadily occupied since then on the filming of this production, making the exteriors at Dedham, Mass., and the interiors in the New York studio.

Pathe's Broadway Sign Admirably Located

Pathe found an excellent location when it decided to place a hugh aerial electric sign on Broadway running the entire space between the Hotel Knickerbocker at 42d Street and the Hotel Calvert at 41st Street.

Black on a blue background is the color scheme used, and it proves to be extremely effective under the border of electric globes which fringe the sign on all four sides. The building it surmounts is not a high one, and the sign is read with perfect ease from the street level, a virtue which many of the Broadway billboards do not possess.

The sign features Dolores Cassinelli in the Albert Capellani production of "The Virtuous Model."

Catholic Photoplay Review Praises "Evangeline"

One of the most gratifying expressions of opinion received by Fox Film Corporation in regard to the great screen production of Longfellow's immortal poem "Evangeline" is embodied in the report of the Catholic Photoplay Pre-Review Service, an organization which is making itself felt as a valuable aid in the selection of suitable screen entertainment for the auditoriums of churches, schools, societies and clubs. In reporting his review of the all-star version of "Evangeline," Charles J. Meegan, editor of the Service, is said to have put himself on record as commending the picture in the highest terms possible.

H. Rifkin Seeks New Features for New England Theatres

Herman Rifkin of the Eastern Features Film Company of Boston has renewed contracts for the Territorial Sales Corporation during his trip to New York in search of new features for the New England and Boston theatres. The "Jester Comedies," to which Mr. Rifkin recently acquired territorial rights, are reported to have met with marked approval on the part of the patrons of the New England houses.



"Should a Husband Forgive," Fox production, is called a 1920 cinemelodrama.

Well Balanced Cast in Tourneur Feature

Maurice Tourneur is nearing the end of the filming of his latest success, "Treasure Island." It is predicted by those who are in a position to know that "Treasure Island" will be by far the greatest work that this artist of the film world has yet produced.

Among the screen players who will be seen in this production of "Treasure Island" are Shirley Mason, Lon Chaney, Charles Ogle, Charles Hill Mailes, Sydney Dean, Joseph Singleton, Henry Holden and Bull Montana.

A Publicity Campaign for "The Sky-Eye" Under Way

With the closing of all negotiations for the United States and Canadian rights to "The Sky-Eye," the aero special, the Sol Lesser organization is making special preparations for the exploitation of this feature. It is said that the exploitation possibilities are enormous, and that an extraordinary campaign is now under way which will involve trade and direct-to-the-public publicity. The paper and additional advertising is reported to be out of the ordinary, and several big tie-up campaigns of a national scope are under way, according to advices received.

Prints are now being made and it is figured that the picture will be ready for screening very shortly.

Capital Gets Screen Follies

The entire world rights for The Screen Follies, the latest animated novelty, is now being handled by The Capital Film Company of Chicago. An entire distributing and advertising campaign has been laid out and the New York office of The Screen Follies Inc., is working in close co-operation with The Capital Film Company of Chicago.

The new animated novelty idea, The Screen Follies has been scheduled to be released on December 1st by The Capital Film Company of Chicago. The Screen Follies new offices are situated in the Candler Building, New York.

Vitagraph Program for Year End

New Features Scheduled For Release; Comedy, O. Henry and Wolfville Subjects Also

THE last three months of the calendar year will see a number of notable productions from the Vitagraph studios. All of its stars will be represented in the releases during the next three months, and there will be a number of comedies by its four comedy companies as well as the famous O. Henry and "Wolfville" two-reel subjects.

One of the most important of the 1919 Vitagraph releases still to come is "The Vengeance of Durand," with Alice Joyce in the leading role. This superb photoplay adapted from Rex Beach's story by Mr. and Mrs. George Randolph Chester, is in seven reels. It serves to inaugurate the series of twelve features by twelve of the foremost writers in America which Vitagraph will produce, releasing one each month. The cast includes such motion picture players as Percy Marmont, G. V. Seyffertitz, Herbert Pattee, William Bechtal, Eugene Strong and Mark Smith.

An important release will be "The Climbers" and also "The Fortune Hunter," both picture versions of unusually successful stage plays. "The Climbers" will come first and will be the forerunner of famous dramas to be put on the screen by Vitagraph.

"The Climbers" is of course based on the play of the same name by the late Clyde Fitch which was the greatest success of the theatrical season more than fifteen years ago. Vitagraph has produced it with great care, providing Corinne Griffith, who plays the lead, with a fine cast, including Percy Marmont, Hugh Huntley, Henry Hallam, Emily Fitzroy, George Spottswood, Charles Halton, Jane Jennings and Corinne Barker.

"The Fortune Hunter" will have Earle Williams in the title role, a character created by John Barrymore. Mr. Williams came East to the Brooklyn studio especially to appear in this feature. Mr. Williams will also be seen in "The Black Gate," a mystery play by Hilliard Booth, picturized by Lucien Hubbard. In this feature Ruth Clifford is his leading woman. Mr. Williams also completed at the Hollywood studio another picture called for the present, "The Far East." This, however, will not be released until the new year.

Pioneer Makes Debut on the West Coast

Special wires of congratulations were exchanged between the officials of the Pioneer Film Corporation in New York and the heads of the M. & R. Exchange in San Francisco, on the occasion of the initial showing of the latest Pioneer productions on the Coast. To the Rialto Theatre in San Francisco goes the honor of being the first house to show Henry B. Walthall in "The Long Arm of Mannister" and Florence Reed in "The Wives of Men."

Charles Rosenthal, Jr., the general manager of the M. & R., with offices in San Francisco and Los Angeles, wires that the entire Pioneer list is meeting with gratifying success in California, Arizona and Nevada.

The M. & R. Exchange is one of the charter members of the Pioneer Chain of Cooperative Offices and under the direction of Mr. Rosenthal it is rapidly becoming one of the biggest exchanges on the coast.

San Antonio Co. Purchases "Mr. Potter of Texas"

Announcement has been made that "Mr. Potter of Texas," the famous story from the pen of Archibald Clavering Gunter, has been purchased by the San Antonio Pictures Corporation as a screen vehicle for Maclyn Arbuckle. This story, which a few years ago was said to be one of the most popular books of the day, made a large fortune for its author and enjoyed a popularity on the other side of the Atlantic equal to its popularity here.

The character of Mr. Potter fits Mr. Arbuckle perfectly, and L. D. Wharton, director-general of the San Antonio Company, predicts that this new screen role will bring the Arbuckle name fame in the screen world equal to that it enjoyed on the stage through the noted star's creation of the parts of "The County Chairman" and the fat sheriff in "The Round Up."

Muriel Ostriche, motion picture star, whose last work before the camera was done in the World Film Corporation studio, will become a musical comedy star this month when she makes her debut in a new musical comedy entitled "Dream Girl," which will be sponsored by the Popular Productions, Inc.



Maurice Tourneur, producer, in an arrangement with Robertson-Cole.

Lawrence Weber to Make Series of Features for World

L. Lawrence Weber, who, after achieving distinction in the motion picture industry as a producer of superior features when his company "Popular Plays" was one of the original organizations associated with the Metro in its beginning, after a lapse of several years has again entered the motion picture field in association with Bobby North. They have contracted with World Film Corporation to make a series of features using only the best known of Broadway successes.

With the picturization of these plays it will be their policy to cast the very best talent obtainable in order to turn out motion picture productions of the highest rank. They have begun on their initial production, utilizing "The Blue Pearl," Anna Crawford Flexner's mystery play that was produced in New York and ran at the Longacre Theatre.

Extraordinary Booking Marks Release of World Picture

The contracts received by the World Film Corporation for showing of the C. R. Macauley Photoplays production of "When Bearcat Went Dry" have assumed such proportions on the first week of its bookings as to indicate that this is being received as one of the biggest feature pictures of the year. If the large number of contracts obtained as a result of the first week's work of world salesmen were from a particular locality it might appear that this picture lacked universal appeal. But such is not the experience with "When Bearcat Went Dry."

For the first time in the history of the Minneapolis district a simultaneous prerelease showing will be given of this feature in the leading theatres in Minneapolis, St. Paul and Duluth, the three largest cities of this district. It has been booked over the entire circuit of F. F. Proctor's houses located in New York City, Albany, Mt. Vernon and Yonkers.

Apfel Working on Pretentious Production for World

One of the most pretentious productions made by World Pictures in over two years is now in course of operation at the studio of the company at Fort Lee. It is an Apfel feature with Montagu Love and June Elvidge starring in the principal roles. It has for its working title "The Steel King." Oscar Apfel since he has been making productions for the World Company scored a number of big successes and has in this script unlimited opportunities of scope. The subject matter of the story gives him a chance not alone for the employment of a large number of people, but the pictorial possibilities of putting the largest industry in the world on the screen in thrilling scenes are of a most flattering character.

"The Steel King" will be released on December 1st through the World Film Exchanges.



Pauline Frederick, the Goldwyn star, showing Willard Lewis how to knit — nit

"Miracle Man" Remains Top-Notch Favorite

Enthusiastic messages of congratulation on "The Miracle Man" continue to pour into the Famous Players-Lasky offices from first-run houses in all sections of the country, indicating that the George Loane Tucker production is destined to get one of the biggest records in gross box-office receipts in the history of pictures.

Frank L. Newman, of Kansas City, one of the most prominent exhibitors in the Middle West, wrote Adolph Zukor as follows:

"Congratulations on the unquestioned masterpiece, 'The Miracle Man.' Have been irresistibly drawn to view it three times. Adjectives are inadequate to describe the tremendous appeal and undeniable human interest of this picture which is worthily a sensation of the nation. Public interest exceeds that in any other picture ever exhibited here. Find it impossible to accommodate the crowds."

Outlook for "Sunset-Burrud" Film Good

The October number of the Sunset magazine contains the first announcement of that periodical's connection with the "Sunset-Burrud Legends of the Wilderness" films. Besides stating that the scenics will be carefully "covered" from month to month by chronicles written by Leland J. Burrud, the chief of the "wilderness" expedition, the article, which is given a prominent display, further states that the Sunset Magazine will assist Mr. Burrud in finding locations, seeking out half-forgotten legends and otherwise assisting in making the films a success.

Accrding to Milton L. Cohen, president of the Bulls-Eye Film Corporation, which will distribute the "legends," the films will be up to the Bulls-Eye high standard of photography.

Technical School For Studio Employees

Having come to the conclusion that systematic education of a studio force along technical as well as practical lines is essential to artistic production of motion pictures, J. N. Naulty, General Manager of the Eastern Studios of the Famous Players-Lasky Corporation, has established at the Fifty-Sixth Street studio a school of instruction in charge of Robert M. Haas and Charles Osborn Seessel, of the Art and Technical Department. The course of study, as originally suggested by Messrs. Haas and Seessel, will consist of the elements of architectural drawings, reading of plans, the dressing of sets, the selection and meaning of Period furniture, etc. The Class will be held one night each week and will be open to all employees of the Eastern studios.

"Topics of Day" Wins in Vaudeville

Every once in a while a novelty is introduced in vaudeville to entertain audiences. The latest novelty to be acclaimed a winner is the "Topics of the Day," the screen presentation of timely and humorous paragraphs, compiled from the Press of the World by the Literary Digest, produced by Timely Films, Inc., and distributed by Pathe.

Critics of the vaudeville stage praise the feature for its success as a source of humorous entertainment. "'Topics of the Day' continues to amuse and entertain the patrons," writes the critic of the Billboard. "When a new idea like this has caught on so strongly with patrons of a theatre like the Palace it shows that at last someone has solved the problem of what to put on after intermission."

Rex Beach's "Going Some" Will Follow "Silver Horde"

"Going Some" will be the next Rex Beach picture, following the completion this week at the Goldwyn studios of "The Silver Horde," directed by Frank Lloyd. The new production will be directed by Harry Beaumont, who has had charge of Tom Moore's Goldwyn pictures. "Going Some" is to be a rollicking comedy based on the theatre success Rex Beach wrote some years ago in collaboration with Paul Armstrong and then wrote the story as a novel.

"The Climbers" to be in Six Reels

"The Climbers," the stage success by the late Clyde Fitch, which Vitagraph has put into picture form with Corinne Griffith in the role created by Amelia Bingham, will be presented in six reels. In making the film version the adapters found such a wealth of material-splendid scenes that were only referred to in the original script, but which greatly enhanced the value of the story when worked out before the camera — that it was decided to release the picture in six reels instead of the customary five.



"Why Smith Left Home," a Paramount-Artcraft picture, presents Bryant Washburn.

Logue in Porto Rico to Gather Local Color

That the B. A. Rolfe productions, presented through A. H. Fischer Features, Inc., will try to produce faithfully the atmosphere of every story picturized is evidenced by the announcement that Charles A. Logue, writer of all the firm's original scripts, has gone to Porto Rico to gather local color for use in the vehicle which Mr. Rolfe will put on after the completion of "The Red Virgin," now in process of production. Mr. Logue is now in Porto Rico and will remain there until he has completed his manuscript.

The vehicle Mr. Logue is engaged on is a Robert W. Chambers story, which is to be known as Number Two of the Robert W. Chambers series. The first production of this series is "The Amazing Lovers," which has not yet been released.

George Seigmann Joins Allan Dwan's Staff

George Seigmann, for years prominent in David W. Griffith circles as an actor and director, has severed his connections there and joined the directorial forces of Allan Dwan Productions. As Silas Lynch, the negro in "The Birth of a Nation" and important roles in "Intolerance" and "Hearts of the World," Mr. Seigmann won honors as an actor, giving up this work to enter the service of the government during the war.

Other members of the photographic staff who have recently joined the Allan Dwan forces to produce pictures for Mayflower Photoplay Corporation are Arthur Rosson and James Hogan, on production, and H. Lyman Broening, Glen McWilliams, Hal Rosson and L. W. McConnell, camera men.

"Mary's Ankle," the play which kept Broadway laughing hilariously for a whole season, and contributed much to the fame of May Tully, is now being filmed as a Thomas H. Ince production for Paramount-Artcraft, with Douglass MacLean and Doris May, in the limelight.

Ralph Kellard, former Pathé star of "The Shielding Shadow," "Pearl of the Army," "The Precious Packet," and the "Hillcrest Mystery," is playing the leading role in "A Scream in the Night," the new seven reel special shortly to be released by Select.

Select's Releases for October

Elaine Hammerstein Now Under Selznick Banner — Eugene O'Brien is Announced in a New Production

SELECT'S releases for October are composed entirely of Selznick productions. Three attractions are listed. Elaine Hammerstein makes her debut as a Selznick star in "The Country Cousin." Eugene O'Brien appears in his second Selznick Picture, "Sealed Hearts," and Olive Thomas in her third, "The Glorious Lady."

"The Country Cousin," in which Miss Hammerstein appears, is the comedy by Booth Tarkington and Julian Street which excited such unusual interest during its long run at the Gaiety Theatre in New York.

Walter McGrail is Miss Hammerstein's leading man in this production, and the other members of the cast are Lumsden Hare, Marguerite Siddon, Genevieve Tobin, Reginald Suffield, Bigelow Cooper, Helene Montrose and Guilbert Rooney. It was directed by Alan Crosland.

"Sealed Hearts" in which Eugene O'Brien makes his second appearance as a Selznick star is a Ralph Ince production. It is scheduled to be the second Select release for October. The original story was written by Edmund Goulding and the screen version was written by Eugene Walter, the noted dramatist.

"Sealed Hearts" is a story of love which involves a father and his adopted son in competition for the affections of the same woman. The father wins the lady's hand, but the son eventually claims her love. The ending of this unusual and intricate drama is said to be of a startling character.

Robert Edeson, Lucille Stewart, Frank Murdock, Helen Reinecke, Mr. Dean and Mrs. Kingsley are in the supporting cast.

The story of Olive Thomas' third Selznick Picture, which is the last on the list of Select's October releases, is as novel as it is thrilling. The scenes are laid in England, and the author, Edmund Goulding, himself an Englishman, has been faithful to the traditions and lore of his country. It was directed by George Irving.

Matt Moore, a brother of Owen Moore, another Selznick star, is Miss Thomas' leading man in "The Glorious Lady," and the other members of the cast are Evelyn Brent, Robert Taber, Huntley Gordon, Marie Burke, Mona Kingsley and Mrs. Henry Clide.

Ditmars Praises "Back to God's Country"

Raymond L. Ditmars, Curator of Manuals, New York Zoological Park, has placed a high endorsement on "Back To God's Country," James Oliver Curwood, starring Nell Shipman, and which will be released by First National Exhibitors' Circuit.

"It is difficult to express the wholesome and invigorating atmosphere this picture created, and the feeling that this subject is so really big and broad of thought. I appreciate the necessary skill and ingenuity which it took to create an air of natural happiness and liberty among bears, mountain lions, wolves, foxes, porcupines and other dwellers of the great outdoor world," said Mr. Ditmars.

"House Without Children" Exploited Extensively

Lloyd W. Young, advertising expert for Argus Enterprises, producers of Robert McLaughlin's "The House Without Children" is in New York, consulting with other experts and planning a nation-wide advertising campaign to promote "The House Without Children."

When interviewed in the offices of The Film Market, Inc., Mr. Young said that "The House Without Children" is the first big production ever made by Argus and has proved an extraordinary success; that Argus purposes to make a series of big pictures expressly for the Open Market; and that the company is planning a schedule to place future McLaughlin-Argus productions with independent distributors throughout the entire world.

"Isle of Conquest" Listed as a Norma Talmadge Special

Select Pictures Corporation announces as a forthcoming Select Special, Norma Talmadge in "The Isle of Conquest," a picture adapted for the screen by John Emerson and Anita Loos from Arthur Hornblow's widely-read novel, "By Right of Conquest." Miss Talmadge's latest starring attraction was directed by Edward Jose, and, in presenting the star's newest offering, Joseph M. Schenck has carried out his policy of surrounding Miss Talmadge with players of known popularity and ability. Wyndham Standing is the leading man, and has the sort of a role that should win him many more friends. An interesting feature of the supporting company is the fact that Natalie Talmadge, Norma's sister, appears as a sister to the star in the latter's screen character. Other favorites in the group are Charles Gerard, Gareth Hughes, Claire Whitney, Elder Hopper and Joe Smiley.

Lithograph Firm Opens Office

The Ritchey Lithographing Corporation has opened an uptown office at 729 Seventh Avenue, New York. Oscar J. Lynch is in charge.

Marion Davies at Work Soon

Marion Davies will soon begin work in the Biograph Studio, on a very special production, the name of which has not yet been announced.

Myron Selznik announces that he has purchased the screen rights to "Chivalrous Charlie" the popular novel by May Tully.

Pathe Soared High in September

The New York Branch of the Pathe Exchange Service Reports September as a Record Month

A FAIR indication of the business that is in store for the New York branch of Pathe Exchange, Inc., during the season now getting under full power, is conveyed in a statement to the effect that September was the biggest month in its history.

Feature bookings, it is said, moved with a celerity that carried the organization well beyond its quotas on a number of the big features. "The Virtuous Model" according to reports was carried to a high figure through the activities of the month, and is now within a fraction of the minimum amount set for it by the Pathe Home Office. "The Thirteenth Chair" has long since passed its quota so it is reported; but there is not any let up in the bookings. The claim is made that at the end of September the production was several thousands of dollars beyond its quota and still going strong. "The World Aflame" also is going well, while "Oh Boy" continues booking heavily.

The first Blackton feature "The Moonshine Trail" is making good progress, though its release date is October 19th. "The Gay Old Dog," "A Woman of Pleasure," and "The Right to Lie," all Pathe Specials, are said to be in big demand among New York exhibitors. "Impossible Catherine" broke its best record during the last week in September.

According to advices the demand for the new Rolin comedy series, featuring "Snub" Pollard, has been so insistent, that the New York branch has no hesitation in predicting they will step right into the position vacated by the one-reel Lloyd subjects. The new Harold Lloyd two-reel comedies, are booking heavily and, so far as New York is concerned, can be hailed now as a great success.

Serial business is reported to be booming, too. "Bound and Gagged," the George Seitz offering, and "The Black Secret," Pearl White's last serial, are setting high-speed paces it is claimed, in the Metropolitan district.

Bull's Eye to Release "Round-Up" Soon

The exclusive motion pictures of the Pendleton (Ore.) "Round-Up," rights to which have been granted to the Bulls-Eye Film Corporation, will be released about November 1 on the state rights market. Leland J. Burrud, chief of the "Sunset-Burrud Legends of the Wilderness" expedition, was in sole charge of picturizing the "Round-Up." Burrud's assistants were George Larson and Harry Jackson, both Bulls-Eye cameramen. The offering will be art-titled throughout, according to Mr. Cohen.

One of the exploitation features now being worked out by the Bulls-Eye sales department will be the balloting of the theatre patrons, who, by their votes, will decide on the $500 gold coin prize to be awarded the cowboy or Indian doing the most hazardous "stunt" before the camera.

"The Miracle of Love" to Be Issued Next Month

"The Miracle of Love" the Cosmopolitan production from the famous novel by Cosmo Hamilton has been completed at the Biograph studio, New York City, and will be released as a Paramount-Artcraft picture, by Famous Players-Lasky Corporation next month. Advance announcements from Famous Players-Lasky speak highly of the picture, which was directed by Robert Z. Leonard, with Leon d'Usseau as his assistant.

The cast, which is almost entirely an English one, is headed by Lucy Cotton, whose work in "Sun Up," and other pictures has placed her in the high ranks of screen artists. Wyddhan Standing, one of the screen's foremost leading men, plays opposite Miss Cotton in "The Miracle of Love."

The supporting cast includes Ivo Dawson, whose first American picture is "The Miracle of Love," and who has had a splendid screen and stage record abroad; Ida Darling, veteran of the screen, and one of the best known of its grandes dames; Lila Blow, who is excellently cast as an Englishwoman; Percy Standing and Jackie Saunders.

"Copperhead" Entailed Care in Making

One of the most gigantic tasks which ever confronted a motion picture studio staff and director is that presented by "The Copperhead," Famous Players-Lasky's spectacular picturization of Lionel Barrymore's sensational stage success Mr. Barrymore plays the same role, that of Milt Shanks, as he did in the play. This task involves constructing and twice reconstructing an entire village, the employing, marshalling, costuming and directing of literally thousands of extras and an almost endless amount of research and study of archives pertaining to the periods of the Mexican and Civil Wars. Charles Maigne is the director in charge and the Art and Technical Department of the 56th Street Studio, under the supervision of J. N. Naulty, general manager of the Eastern studios, is doing the constructing work.

Wallace Reid and Houdini in Coming Paramount Issues

Wallace Reid in "The Lottery Man" and Houdini in "The Grim Game" divide the honors of the Paramount-Artcraft release schedule for October 12. The one being a rollicking light comedy and the other a melodramatic mystery play. These pictures are as widely different in theme and action as any two could be.

Elmer Harris, who picturized "Sapho" for Paramount with Pauline Frederick as star, adapted "The Lottery Man" from the play by Rida Johnson Young.

"The Grim Game," is pre-release showing in many of the big cities, has already traveled far on the road to success. Houdini is supported by Ann Forrest, Tully Marshall, Thomas Jefferson, Arthur Hoyt, Augustus Phillips, Mae Busch and Ed. Martin.

Hollywood Hokum

OCT. 25, 1919 NEWS MORE NEWS

It poured this week.

Jesse Lasky's coming west.

Hi Abrams has been in town

Samuel Goldwyn's gone east.

Winny Shechan's in our midst

Vic. Schertzinger has a mustache-to-be.

Reg. Barker is having his first Goldwyn vacation.

Eddie Lyons and Lee Moran are playing in a comedy this week.

Jacques Jaccard is going to mix with Jim Corbett for a six reeler.

Bob B. Kerr has moved his directorial megaphone to the Bull's Eye lot.

Speaking of titles, how do you like "The Breath of The Gods" which U is going to bring up.

And now we learn that the largest motion picture stage in the world is at the Goldwyn studio.

Harry Weil is back from France in uniform after seeing the American army to the Rhine.

Will Rogers says the picture business moves so fast, somebody ought to get up a route card for it

Mabel Normand's next comedy was written by Victor Schertzinger, so they had to go to Victorville to make the exteriors.

A fair reader writes to know who invented the name "Eric von Stroheim," and how to pronounce it. Well, you tell 'er.

Octavus Roy Cohen has come to filmland with his nigger dialect He's at Goldwyn. The latter may be superfluous.

Doug. Gerrard, Charley Hertzman of the U publicity dept tells us, is handling the megaphone for "The Phantom Melody," and all the time we thought Doug. was the director.

Jack Ford claims that a western picture cannot be made by an actor that does not wear puttees he being a firm believer in that advertisement we read — clothes make the man.

Little Jo Rock has become a promoter, and some of these days we'll tell you all about a flying circus, race through the clouds, or something, and this is a thriller not for the films.

Now that the vacation season is over, Frank Lloyd is taking twenty Goldwyn players to San Francisco for "The Silver Horde," and we always thought that this was a gold digging country.

We are informed that Mary MacLaren does not play the part of the manicurist in "The Pointed Finger," and that Elmo Lincoln is not a barber, even though he played the star role of "The Beach-Comber."

William Duncan has been down listening to the wild waves, and it is said he has them all tamed in and about Santa Monica pier The wild waves couldn't even smash the barriers. (Which is a play on a title.)

We were not at all surprised to learn that Phil Rosen has blossomed forth as a full-fledged director. More power to you Phil, and if you'll call us on the phone we'll tell you where to buy director's puttees.

Arthur James has come to town and has been cavorting about in a manner that befits one of the title of "advertising and publicity director of Bill Fox Productions." Arthur has kept his glasses on all the time, wearing them just like he does back in little old New York.

Charley Geigerich got a new automobile the other day, and it ran away with him, and now he's carrying his arm in a sling, because the auto ran into a post and he kept on going. The machine is a Buick, but Charley still has his right arm in good condition, and is wearing out an Underwood with that member Prosperity is hard on some people

Bill Keefe was seen on the street carrying a package of clippings to the safety deposit vault. By the way, Bill has been a life saver at Venice all summer, and gave up the job because no fair bathers came his way. The only opportunity Bill had to show his gallantry was the rescue of a pair of jaggs who tried to walk across the bay. One mean guy said Bill thought they must have something on their hip, or he would have paid no attention to them He is still making Monte Katterjohn famous.

The Fiction Mart

"The Swing of the Pendulum"
Anonymous

Character of Story: Social and Sex Problems.

Theme: Love

Characters: Jean Norris, social worker; Patricia Frabsworth, her friend; Martha Norris, her mother and a religious fanatic; Franklin Herrick, Jean's husband; "The Kitten," Herrick's affinity; Gregory Allen, Jean's affinity; Margaret Allen, his wife; Jerome Stuart, middle-aged social worker.

The Plot: Jean Norris, upon her graduation from the University of California is very anxious to find some work which will take her out of the atmosphere of her home, which is unduly religious. Though not pious she is a prig. She secures a job as a "sorter" in a public library in San Francisco, where she makes the acquaintance of Franklin Herrick, a newspaper man who introduces her to a Bohemian circle, including "The Kitten." The Kitten is married to another man but openly prefers Herrick. Jean overlooks or fails to see this relationship and marries Herrick. He gets her a position on a newspaper but she leaves to become associated with a Dr. Harry MacLean, a social worker. Jean despises the Bohemian set and Herrick finds her entirely devoid of wifely affection. Discouraged in his attempts to rouse a response to his own affection, he falls back on The Kitten who welcomes him back. He and Jean have little to do with one another. One night he breaks an engagement with The Kitten to dine with Jean and the other woman arrives on the scene and makes the facts known. Jean leaves him and comes East to New York where she becomes a charity worker, suffrage leader and general club woman. Dr. Harry follows her. They interest Gregory Allen, a young architect, in building a home for consumptives. Allen is a man of family, devoted to his little daughter but rather bored with his wife, who takes little or no interest in him or in the child. Propinquity results in a love affair between Jean and Gregory. She encourages him to enter a contest in a big job in Chicago and with her encouragement he wins it. This makes it necessary for him to move to Chicago but he frequently returns to New York. Margaret his wife, suddenly develops a social talent of great use in his profession. She begins to take an interest in his work and gives dinners which win them a host of friends and get her husband many clients. His views gradually undergo a great change and when Jean finally writes him that she thinks they should be honest in their relationship and openly love together in spite of his marriage, he replies that he lacks the courage to take this step. Jean goes back to her social work and skits the edge of one other affair but does not find it in her heart to love another man Jerome Stuart, a middle aged social worker, is very congenial and Jean finds his presence a comfort. He falls in love with her and asks her to marry him. She does so, though she acknowledges to him that she does not feel anything stronger than affection and a deep friendship for him.

Locale: San Francisco, New York, Chicago; mostly interiors.

Picture High Lights: Emotional scenes.

* * *

"New Men for Old"
By Howard Vincent O'Brien

Character of Story: Industrial; Love Interest.

Theme: Old and New Business Methods.

Characters: Harlan Chandos, idler who inherits nothing; Dorothy Gresham, society girl; Francis Gresham, packer king, her father; Billy Harrower, young business man, in love with Dorothy; Keppy, head of the Keppy Company, advertising agents; Brega, an artist; Devereaux & Deakin, attorneys; Traxler, a plodder.

The Plot: Harlan Chandos, idler and rich man's son, who has been reared in idleness and played at art in Paris, is called home to his native city of Chicago upon the death of his father, reputed millionaire. He finds that instead of a rich inheritance, he has been left without a cent in the world. He is astonished and disgusted at this turn of affairs but as a matter of necessity takes a position as a commercial artist with the Keppy Company — a job which pays little and under a man whose sense of business ethics is a constant offense. During this time he makes the acquaintance of Traxler, a clerk, who introduces him to "office help" society. He has, meanwhile, kept up his acquaintance with Dorothy Gresham, but owing to his meagre income dares not pay her serious attention. He is, however, regarded as a rival by Billy Harrower, a hustling type, who despises Chandos as an inefficient money-getter. Owing to the absence of a copy writer, Chandos is delegated to write a booklet for the Gresham Food Products Company and turns out a piece of literature on the Champagne country with delicate sketches. Gresham sends for him. Keppy, fearing that the copy has not been acceptable, is furious. Gresham compliments Chandos on his work, and asks him who drew the illustrations. Chandos admits they are his work. Keppy, finding Gresham pleased, desires to hold him up for the largest possible sum and bills him for "special art work" for the booklet. Gresham, knowing that the drawings were made in the office, cancels his contract with Keppy. Following a furious scene, Keppy discharges Chandos. Dorothy explains the situation to her father, who makes Chandos advertising manager of his firm. Chandos finds the business interesting and soon works up to the position of sales manager as well as advertising manager. He is constantly urging Gresham to do something to alleviate the condition of the workers. Chandos believes that it pays to treat the workers well and to make their lives worth living. He also believes that a good product is its own best advertisement. Gresham resents this. He holds to the old creed that the best business policy is to give as little as possible for the money and charge what the traffic will bear. Reforms which do not either cut costs or increase profits seem to him a sort of sentimentality that will ruin business. Gresham is called to Europe and with some misgivings leaves Chandos in charge as general manager. Labor trouble arises. Chandos is for granting such reforms as seem just and fair. Billy Harrower opposes him in this and when Chandos proceeds to carry out his own program, Harrower sends hurriedly for Gresham to come home. Gresham returns and discharges Chandos. Chandos declares his love for Dorothy but feels that it is hopeless, because he is again without a position. Fire breaks out in the factory and destroys many of the buildings. Gresham calls on Chandos to take charge. Gresham, to his own surprise, finds that he is concerned with what will become of the workers thrown out of work by the fire. He sends for Chandos and tells him that he has come to the conclusion that it is useless to fight the ideals of the coming generation; "the old order changeth" and to discharge one man will not stem the tide; Chandos is again made general manager and Gresham consents to his marriage with Dorothy.

Locale: Chicago.

Picture High Lights: Chandos encounter with Keppy, the fire, the scene where the old man admits his defeat at the hands of the younger man.

* * *

"Maid and Wife"
By Carolyn Beecher

Character of Story: Narrative.

Theme: Experiences of young girl, born to wealth, who has to earn her own living in New York.

Characters: Sheila Andrews, heroine; her father and mother; Bob Merrick, a young society man; Clark Cummings, a ranchman; Kenneth Hunt, successful business man; Mrs. Murphy, Irish landlady; Jennie Horton, working girl.

The Plot: Sheila Andrews, accustomed t

A Service for the Scenario Man and Directors

everything that money can buy, is young, beautiful and charming. She has a coming-out party, is bridesmaid at a fashionable wedding and has endless proposals of marriage. Only one man makes any impression — Clark Cummings, who is usher at the same wedding, but Sheila decides that she could not give up the luxury to which she is accustomed even for Clark. Then her father dies, leaving the family penniless. Her mother goes to live with relatives, and Sheila seeks a living in New York, preferring to avoid her former friends. She has numerous adventures, but eventually, after a hard struggle, makes good and brings her mother to live with her. Her employer also falls in love with her, but Sheila has never been able to forget Clark, and when a long delayed letter tells her that he is still longing for her, she knows that he is the man. After the novelty wears off, life on the ranch seems unbearable to her, and she returns to her old job in the city, but eventually she realizes that Clark is essential to her happiness, and becomes reconciled to the country.

Locale: Chicago and New York, mostly interiors.

Picture High Lights: An intensely interesting character in Sheila, a theme with a strong appeal to girls and women, and plenty of material for five reels.

* * *

"A Woman Who Dared"
By Dale Drummond

Character of Story: Drama of Married Life.

Theme: Conventions.

Characters: Kathie Boroughs, the woman who dared; Haskell Boroughs, a tyrant, her husband; Eric Lucknow, the apex of the triangle; George Lattimore, who aspires to be an apex; Madeline Arnott, husband-snatcher; Nell Lamar, a fortunate wife; George Lamar, her husband; Clara Nullen, stenographer; Jack Mullen, her son.

The Plot: The story revolves around the question: Would a conventional woman dare to right herself and secure her own happiness if married to the wrong man? Kathie Boroughs is married to a wealthy and tyrannical husband who is insanely jealous of her but not true to her. He uses her in business and dresses her only for display. Eric Lucknow knows that she is unhappy and is himself in love with her but does not press his devotion upon her. George Lattimore openly makes love to her but her husband pretends not to believe it because Lattimore can help him in business. Kathie finds her husband not only suspicious but stingy. He buys her beautiful clothing and lends her jewelry, taking it away from her after each occasion when she wears it. She becomes fascinated with Lucknow but conceals her interest. She discovers that Madeline Arnott is wearing her jewelry and that gossip connects her name with that of Haskell Boroughs. Boroughs practically admits his interest in this woman but believes that his wife will not dare to seek a divorce. She picks up a stenographer in the park and learns that the girl is about to become the mother of an illegitimate child. She desires to help this girl, Clara Mullen, and appeals to Haskell for help. To her surprise he gives her money for this purpose. Domestic matters go from bad to worse. Clara Mullen dies, leaving a little boy, Jack, with the request that Kathie Boroughs adopt him and asking that a certain note be unread if Boroughs consents but read if he refuses. He consents on condition that the note be given him unread. Kathie finally announces her intention of opening a millinery store. Boroughs declares that if she does so she shall leave his home for good. She sticks to her intention and goes into business, going to a boarding house to live. Boroughs is seriously injured in an automobile accident and sends for her. He tells her that Jack is his son. She says she has already discovered this, having found Clara's note in his pocket but she has forgiven him. Haskell dies and a year later Kathie is married to Eric who says of her that she has dared to play the greater part — to carry out her contract in the face of every sort of discouragement and cruelty.

Locale: New York.

Picture High Lights: Kathie's rescue of Clara Mullen, Haskell's accident, scene where Haskell acknowledges his son.

* * *

"The Yazoo Mystery"
By Irving Craddock

Character of Story: Adventure.

Theme: Discovering the man who has been robbing freight cars of meat products.

Characters: Hiram Strong, Sr., and Jr., former, a millionaire; the latter, spoiled and worthless; Ben Taylor, detective; Anna Bell Morgan, the girl; Becker, owner of fertilizing plant; Burrell, a chief clerk.

The Plot: Hiram Strong, Jr., is disowned by his father, after the latter's patience is too long tried by his son's misdemeanors. Hiram gets a job as stoker on a ship bound for a Mexican port. He meets Ben Taylor, and when the ship hits a mine, the two escape together. In New Orleans, Hiram determines to learn telegraphy and obtains a position with the railroad. Then it is discovered that quantities of meat are missing from freight cars, and as the cars are sealed by the Bureau of Animal Industry and opened only upon being delivered to the freight agent, suspicion falls on Hiram. The rest of the story is devoted to unravelling the mystery, and it develops that Becker has obtained seals and has been stealing the meat for his own plant and sealing up the cars again. Hiram learns that lumber can be brought down the river and sold at enormous profits, and so makes good financially, whereupon Ben admits that he was appointed by his father to follow him and report the son's actions, and that his father is quite ready to receive him now that he has proved his own worth. So he marries Anna Bell, who has meanwhile assumed another name and a difficult role in order to help convict Becker and save Hiram, and all is well.

Locale: Ship at sea, New Orleans and Quarrytown, La.

Picture High Lights: Shipwreck, dynamiting a railroad station, boat scenes on the Mississippi river.

* * *

"Saul"
By Corrinne Lowe

Character of Story: An East Side epic; love interest.

Theme: Ambition and ideals.

Characters: Saul Furinski, a son of the machine; Channah Sadowsky, his wife; Gabriel Sadowsky, her father; Leo Rosenbaum, Saul's partner; Faith Severance, the other woman; Bertha Heimerdinger, the lure of wealth; Hendricks, Gersten, Lippman, Wang and others in cloak and suit trade.

The Plot: Saul is born in an East Side tenement with the hum of the machine in his ears. With the death of his father he gets a job with a contractor and determines to become the master of the machine. He sees Channah Sadowsky in the Easter parade and falls in love with her, approaching her father, an idealist and Zionist, through the marriage broker. Saul as assistant designer for a manufacturer makes a suggestion that saves 5,000 suits from being a dead loss. Rosenbaum, salesman, invites Saul to join him in the manufacturing business. For this Saul needs money and as Channah has a dowry of only $300 is tempted to marry Bertha Heimerdinger, who has $3,000. Bertha and her family, however, so grate on his sensibilities that at the last moment he flees to Channah and marries her in haste. By selling his stick pin and other articles he gets together enough to enter business with Rosenbaum, Channah acting as their model. He designs "Sunrise" a very effective evening gown which is a great success. Channah is hurt that Saul stoops to the little tricks and cheating ways of the cloak and suit trade. Saul fears that his idealism and his love of beauty may hold him back from success. Jealousy of buyers wrecks the manufacturing business and Rosenbaum and Saul become contractors. They are very successful. They hit upon a khaki camp dress for girls which is a great success. Wang, and advertising agent gets Saul to label the dress the "Polly Pepper" and begin manufacturing it, selling it by mail order. The dress is a success and a musical comedy takes it up. Saul and Channah have been drifting apart. With success he seems no longer to need her. He goes to Europe and in the crossing makes the acquaintance of Faith Severance, a buyer and designer who fascinates him with her broad outlook and assured air. She returns his interest in

Complete Skeleton of Good Books for the Screen

a measure, but does not surrender her independence. She proposes to Saul that they form a syndicate and chain of stores linking together the various fashions in boots, gowns, hats, etc., which has never been done. Saul stakes all on this venture and his secret is made known by a business rival just as his wife, who has learned of Faith, intended to tell it out of revenge. Saul is boycotted by the buyers. In his defeat he finds that Channah is the comforter and that Faith goes only with success. Channah returns to him. By a lucky stroke, some suede cloth which they had overbought on when manufacturing becomes valuable and they have enough money to begin again understanding, as they did not understand before, that it is the path — not the goal — which makes happiness; that the struggle for success gives more joy than success itself.

Locale: N. Y. and steamship.

Picture High Lights: Scene where Saul leaves Bertha for Channah; the first failure; the second failure; the reunion.

* * *

"The Moon-Lit Way"
By Robert W. Chambers

Character of Story: Romance.

Theme: Spies and Sex.

Characters: Dulcie Soane, model; Garry Barres, American artist; Nihla Quellen, a dancer; Ferez Bey, Eurasian adventurer; Adolph Gerhardt, German-American millionaire; Count de'Eblis, French traitor; Esme Trenor, an artist and pacifist; Max Freund, German spy; Soane, janitor; Murtagh Skeel, Sinn Fein, leader; Jim Westmore, a friend of Barres.

The Plot: This is a typical Chambers story of the war period, opening with a scene on the Bosphorus, jumping to Paris three years later and thence migrating to New York. Count d'Eblis, owner of a Paris newspaper and visiting in the Orient, falls in love with Nihla Quellen, a dancer, and to get an introduction agrees with Ferez Bey, German agent, that his newspaper shall be pro-German for a certain monetary consideration. The necessary money is supplied by Gerhardt, the German-American, in return for the Order of the Red Eagle. d'Eblis launches Nihla as a dancer in Paris but gets no satisfaction from her beyond her promise that she will consider him as a matrimonial possibility. He contrives, however, to involve her in the purchase of the newspaper, passing the cheques through her hands so that it appears that she was as deep in treason as he. Painting on a lawn by moonlight before the villa of the Count, Garry Barres, an American artist, is discovered by Nihla who has stolen away from a party. They dance together on the lawn, and finally go to the city in a canoe by way of a lark. The Count charges Nihla with having betrayed him to the authorities and lets her know that she is deeply implicated in the plot. She flees over night to America and there she again encounters Garry. Dulcie Soane, supposed daughter of the janitor in Garry's apartment house, has become a model for Garry. She is devoted to him, but for a long time he regards her as a child and believes himself in love with Nihla who, for fear of the French secret service, goes under her real name of Thessalie Dunois. She is pursued by German agents who seek to get her out of the way, and she takes refuge with Garry Barres and his friend Jim Westmore, who falls in love with her. They all go up the country to Garry's home. There they meet Skeel, Irish agitator whose henchmen have won over Soane to the scheme of an invasion of Canada. Skeel is really the father of Nihla or Thessalie as she now calls herself but she never more than half suspects this, though Skeel himself knows it. An ill-fated attempt is made by the Irish to invade Canada. Just before the expedition starts Ferez Bey makes an attempt to murder Thessalie but she is rescued by Jim Westmore, who declares his love for her and which she returns. The expedition ends in the destruction of the power boat on which Soane, Skeel and the rest of the conspirators in the story are starting for Canada. Their boat enters into a shooting contest with a Canadian cruiser which results disastrously to the Sinn Feiners. All are killed. Garry discovers that he really loves the little model — not the dancer — and all ends happily with all of the men on the point of enlisting in the army, for this is just at the point that the United States enters the European war.

Locale: Necessary scenes in New York. Constantinople scenes easily taken anywere, as it is interior. French scene the same, though a big lawn scene. No especially big situations beyond the destruction of the boat.

* * *

"The City of Encounters"
By Horace Hazeltine

Character of Story: Mystery and Romance.

Theme: An Unclaimed Fortune.

Characters: John Brooke, fresh from Honolulu; Annette Colby, a daughter of the candy king; Constance Colby, her sister; John Moore of Chicago; Eugene Moore, newspaper reporter; Mumford, a riding master; Mrs. Mumford, his wife; Rosenstein, a crook; Shorty Hanks, a thief; Stoughton, a swindler; Kennedy, a dupe; Colby, the candy king; Foley, a fixer.

The Plot: John Brooke, on his way from Honolulu to visit an uncle in Boston, is caught in a railroad wreck and rescues from the wreck Constance Colby, who makes a deep impression upon him. He does not know her name. He arrives in New York and finds that instead of his own bag he has an unmarked bag containing more than one hundred thousand dollars in greenbacks. To explain the possession of this money to a curious porter, he states that this money represents the stakes in a bet as to the color of the eyes of the daughter of the candy king. It happens that Annette Colby, daughter of the head of the candy trust is on the floor below. Brooke reads in the newspaper that John Brooke has been killed in the wreck and his body identified. Pending the arrival of a claimant for the money, he puts the bag in the New Netherlands Bank taking a warehouse receipt for it. He is accosted by Shorty Hanks, a thief, as he leaves the bank. Hanks evidently knows about the bag and takes Brooke to be a thief also. Brooke moves to another hotel, where he puts his name down as John Moore of Chicago. He receives a note from a Mrs. Mumford, uptown, inviting him to dinner and claiming mutual friends in Chicago. He turns this letter in at the desk, knowing it cannot be meant for him. Driving through Central Park, he hears a woman scream and finds Annette Colby lying on the bridle path. She explains that she has run away to New York and married a riding master named Mumford who demanded money immediately after the marriage and being refused tore a pearl necklace from her and knocked her from her horse. Brooke undertakes to recover the necklace and goes to Mumford's in response to the note. He finds Mrs. Mumford alone. She gives him knockout drops and he awakes some hours later to find Mumford dead drunk and no one else there. The pearls are in Mumford's shoe. Brooke takes them. The telephone rings and the real John Moore is on the telephone, in response to the same note Brooke received. They get together and compare notes Moore meets Annette Colby and it develops they have been carrying on an anonymous correspondence. Mumford plans to kidnap Annette. Brooke and Moore learn of this and rent him a yacht belonging to Paddock, a friend of Moore's who is now a balloonist for pleasure only. Mumford's agents get Constance Colby by mistake and carry her on board the boat as a helpless invalid. Moore falls afoul of Mumford and thrashes him. He then throws Mumford and Rosenstein, his pal, into irons and locks them in a forward cabin. The boat is struck by a steamer and sunk. Mumford and Rosenstein are drowned. Brooke receives a message asking him to send the bag to Moore at an uptown address. There he meets Stoughton, who claims to own the money which he says was stolen by a man named Kennedy. Moore has packed the bag with paper instead of money. It develops that the money really was gained by a swindle on several banks, among others one owned by Colby and Brooke's uncle. In Philadelphia Colby seeks Kennedy, who is supposed to have the money and with him goes Foley, one of the crooks Kennedy shoots and kills Foley. Colby and the others escape in Paddock's balloon.

BURTON KING

Vice-President and Director-General
Wistaria Productions, Inc.

NOW PRODUCING "THE LURKING PERIL" SERIAL IN 15 EPISODES

PERRY VEKROFF, DIRECTOR

NOW DIRECTING
"THE ISLE OF JEWELS" *Serial*
RELEASED THROUGH PATHE

MANAGEMENT
EDWARD SMALL

HERBERT E. HANCOCK

DIRECTOR-IN-CHIEF
FOX NEWS

ROY DEL RUTH

Directing
Fox Sunshine Comedies

Under the Supervision
of Hampton Del Ruth

LUCY COTTON

Co-Starring in
"The Miracle of Love" INTERNATIONAL

Management
Edward Small

GLADYS VALERIE

EMOTIONAL INGENUE LEADS

"Marie, Ltd." **J. Stuart Blackton's "DAWN"**

HUGH THOMPSON

NOW APPEARING AS LEADING MAN
With Vivian Martin in a Gaumont Production
Management EDWARD SMALL

Professional Section

Marc MacDermott is working on his second production for the A. H. Fischer Productions, and his two parts afford opportunity for absolute contrasts in playing, he says. In "The Amazing Lovers'" he was an old hermit, living a lonely life of solitude in the hills, while in "The Red Virgin" he is a busy man of the world, very much interested in people and life.

Gordon Standing, who has lately arrived upon the scene in the film world, is a cousin of Wyndham's, and a nephew of Sir Herbert's. While in the English Service, he used all his spare time in promoting shows for the Tommies, wherever it was possible. He began on the Champagne Front, and later spent four months at Trier, where one entertainment or another was always in course of production. He is now engaged by the Fischer Prods. for a part in "The Red Virgin."

Director Charles Brabin, who underwent a severe operation at St. Luke's Hospital, is well on the road to recovery. It is expected that he will return to his home this week, and will soon be ready to commence work on his next Fox production.

Edmund Goulding has finished "The Daughter of Two Worlds" for Norma Talmadge, also "The Magdalene of Mudville" for Olive Thomas and "The Imp' for Elsie Janis, all these representing one month's labor, we understand. Now Mr. Goulding is considering directing the production of his own stories. As he had experience on the English stage as a director, before coming to this country, he should have no difficulty whatever. He has kept in close touch with the director's methods, while working at the Selznick studios, and is thoroughly well acquainted with their technique.

Studio Notes

Sylvia Breamer walked away from Russeck's Fifth Ave shop not long ago with five thousand dollars worth of wearing apparel, which she wanted to use in the present Blackton production, the working title of which is "Respectable by Proxy." There was an ermine evening cloak, valued at three thousand alone, and several gowns, any one of which, was sure to make the hearts of all who saw it on the screen, envious for weeks. And Miss Breamer took all these things, without signing a check or having them charged or murmuring a word about C. O. D., and no detective was put on her trail either. How was it? Well, you see, Mr. Russeck apparently enjoys the J. Stuart Blackton productions, and also likes to see the photographic value of his own creations, so he told Miss Breamer that she might have anything in his shop that she wanted to use, to be returned after the scenes had been made. We ask you, wouldn't you like to shop in that fashion?

Charles Eyton, general manager of the Lasky studio and his wife who as Kathline Williams, have completed arrangements to build one of the most attractive residences in the exclusive Hollywood district. Their new home will be situated on the Vine Street hill, and will overlook not only the grounds of the Lasky studio, but most of Hollywood.

Jeanie McPherson, C. B. De Mille's scenario writer, is recuperating at the Good Samaritan Hospital. Los Angeles, from a recent illness.

Upon Bryant Washburn's recent return to Los Angeles from Chicago where he filmed some of his scenes of "It Pays to Advertise," he found a future competitor for stellar honors at his home. The youngster, who has been named Dwight Ludlow Washburn, weighs 11 pounds and according to Mrs. Washburn, bears a striking resemblance to his daddy, Bryant.

Al Wilke, C. B. De Mille's personal publicity man, has returned to the Lasky studio at Hollywood after an absence of four weeks in New York City where he assisted in the exploitation of Mr. De Mille's special subject, "Male and Female."

"Public Desires Serials"—Wm. Duncan

WILLIAM DUNCAN, Vitagraph's Director-Star, whose dramatic artistry and directorial ingenuity are responsible for the high quality of "Smashing Barriers," his new serial, replies to the critics who, in spite of the great public approval of continued photoplays, continue to question their appeal to high-class audiences.

"It has been said that serials do not ring true because it is beyond credulity that the hero and heroine could live through the situations recorded in the average fifteen episodes," said Mr. Duncan, "and this statement shows an entire absence of consideration of the facts."

"When each episode of a serial is properly acted and directed, it becomes a separate story in itself and bears no relation to the next episode except in that the same characters are again on the stage, and the action is taken up in sequence. Viewed in this light it is well within the bounds of reason that human beings could encounter the adventures shown in any one episode and successfully avoid the dangers to which they are seen subject.

"It is true that in real life it would be hardly probable that any one would or could endure the succession of adventures that befall the principal characters during the action of the entire serial, but taken separately the incidents are logical and the escapes are humanly possible. Consequently the serial as it is produced to-day is as sane in its technique, theme and action as the five-reel drama.

"In the serials I have produced for the Vitagraph Company I have given the public a full measure of the action, thrill and suspense that it demands in photodramas. In each serial I have endeavored to give fifteen separate dramas each drained of useless dressing and padding. They have been the essence of melodrama and that I think is what the public wants."

Speaking of the demands of the public as felt through the pulse of attendance at the theatres running serials, Mr. Duncan said:

"Many of the larger theatres do not run serials on the mistaken theory that their audiences are 'too high-class' for the reception of continued plays. Nothing that I have ever encountered in all of my experience as a road show manager and theatrical producer, nor as a motion picture player and director, bears out their contention. People do not enter the handsome big theatres to enjoy the ornate decorations any more than the audiences assemble in the smaller houses to admire the simplicity of the house. They come to the big and the small theatres and pay their admissions for what is presented on the screen and the screen has gained and is holding its popularity through the fact that it exemplified the maximum of dramatic action.

"Something like 85 per cent. of the patronage of motion pictures is had in the small theatres and most small theatres run serials. The proprietors and managers of these small theatres are closer to their patrons than are the managers of the larger houses; most of them know each patron personally and the fact that they continue to run serials is proof positive that the public is in favor of this class of picture play.

"The audience in the larger theatre is no different than that in the smaller theatre if taken collectively and compared. There are differences of taste in different nationalities, but in any one nation one crowd differs from another only in its size and as the bulk of American audience have declared in favor of the serial it will be found that they will draw equally as well in the million dollar theatre as they do in the average residential house."

Ambition Stirs Petite May McAvoy : : :

I CAN hardly wait to begin my new part," little May McAvoy declared in our office the other day. "I dream about it at night, and I picture each scene during the day. I think I know just how I am going to play every bit of it."

The new part is that of a little Chinese girl, in a forthcoming Charles Miller production call "East Is East," and Miss McAvoy went on to tell us about her elaborate make-up. It seems they made twelve careful photographic tests before Mr. Miller was fully satisfied with her resemblance to the high cheeked, slant-eyed maidens of the Far East. She pulls the upper part of her cheeks back as far as possible and then holds them so with heavy pieces of courtplaster — an uncomfortable process but a satisfactory one in its result. The courtplaster is hidden under her wig, and such difficulties as were caused in the procuring of that wig!

The cameraman decided that it had to be red — black looked too black under the lens' scrutiny — but the wig-maker could not be induced to comprehend the amazing fact that any one should be willing to pay for a *red* Chinese wig. They certainly knew very little, those people. Why, the most ignorant of fans would be certain in their knowledge that the hair of the nearest laundryman's wife was *black*, unalterably and irrevocably black. But the camera photographed red as a nice, gloss dark gray much more suitable to Miss McAvoy's features than a dull, lifeless inky color. Well — if they were quite determined — but the wigmaker was still unconvinced.

The make-up will afford the new leading lady her first opportunity to do character work, one reason why she is so enthusiastic about it.

"I want to play real parts," she said seriously, "if I thought I should have to be an ingenue all my life and that I would never get any farther up than I am to-day, I should stop right now. I like the fame that is the reward for good work, and I mean to do everything in my power to deserve it. I'm in pictures with my sleeves rolled up, as it were."

If success continues at the rate at which it has already come to her the dainty little dark-haired, blue-eyed player will not be long in having her dreams realized. Less than two years ago she walked into the Fox casting department and asked for a chance to show what she could do. Fox had nothing suitable at that moment, but suggested that she try the Metro office. Two days later Metro assigned her a small rôle in a one-reel publicity picture they were making for a certain brand of sugar. No sooner was that finished than she was offered the ingenue lead in a production about to be made in Philadelphia, and after that came various bits.

"I think it's a mistake," she asserted, "to refuse any sort of part, because you feel that it's not big enough for you. Experience is essential, and I've always accepted everything that was offered me. I'm sure it's good policy."

Perhaps this is the reason for her quick rise to prominence, this and her determination to make good. For, in spite of her diminutive size and merry smile, there is a firm set to Miss McAvoy's chin that betokens the fact that she is going to get what she wants.

"I like pictures, too," she added, "and I don't mind admitting it. I have my favorites among the stars, and I love to watch them in the 'movies.' I love the theatre, but I don't care a thing in the world about books. There's no use pretending that I like to read, because it bores me to death. No, I'm not particularly athletic, either. I'm crazy about skating and swimming, but things like tennis and hockey don't appeal to me at all.

"I'm getting some stunning costumes for the part. I wish you'd come down to the studio and see them," were her parting words, as she hastened away to another appointment.— *Marguerite Jones.*

* * *

Open Challenge to All Hard Riding Filmers

Challenging other motion picture players in various contests has become the most popular of sports in the west coast film world, and now comes Hoot Gibson, Universal western star, with the following defi to all hard-riding gentlemen in or out of the films. His open letter is here reprinted:

"Dear Mr. and Mrs. Public: This here is to notify any and everybody who has a notion that they can ride, bulldog or rope that I hereby accept any and all challenges recently issued.

"Also I am here to challenge not only any hard-ridin' picture cowpunch in the business, but any other leatherpullin' or clean-ridin' galoot in the whole wide world in any kind of a stunt they can think of, from bustin' wild ones to rowin' a boat.

"I challenge any sombrero-wearin' hombre on earth to a dull-dogging contest, or cronc riding, or steer roping and tying, or fancy riding, or racing on or in any kind of a vehicle from a hammock to a giraffe.

"Or I will swim, run a foot-race or spit at a crack with any horse-forking pilgrim on the range. Or I will drive an auto in any kind of a race.

"And if anybody who wants to get in on this can think of any other kind of a contest, why, I'll tackle that.

ALAN FORREST

Leading Man
Mary Miles Minter
Features
For Three Years

Adaptations and Continuities
"THE MERRY-GO-ROUND"
"THIEVES"
"RIGHT AFTER BROWN"

Douglas Bronston
DIRECTING
NEAL HART

PERSONAL REPRESENTATION THROUGH MABEL CONDON EXCHANGE, HOLLYWOOD

MARGUERITE COURTOT

Co-Star in New Serial "BOUND *and* GAGGED"
RELEASED THROUGH PATHE

Management
EDWARD SMALL

Here and There

Roger Lytton is reported to have done such excellent work in the Buffalo Motion Picture Corp. production "The Sport of Kings" that Director Thomson, after telling him that his part was finished, hastily telephoned him one morning, asking if he could spare a little more time, as he wanted to enlarge his part and in order to give the audience a chance to see more of his work.

Lillian Hall has left for Los Angeles to play an important part in a forthcoming Rex Beach production.

Lucy Cotton and Eugene O'Brien have been frequenting Greenwich Village lately in search of atmosphere and locations for the next Selznick picture "The Broken Melody." The only trouble is that when one *looks* for excitement, nothing ever happens, and Miss Cotton has decided that the most uneventful place she known is the above mentioned village.

Helen Holmes and Jack Levering and company have gone to Jacksonville for scenes in their exciting serial.

R. William Neill is directing E. K. Lincoln for the American Cinema Corporation at the Mirror Studio at Glendale, L. I.

Walter McGrail is to be leading man for Elaine Hammerstein in her next Selznick picture the working title of which is short, concise and alluring: "Love."

Ruth Clifford simply *must* have her constitutional horseback ride each morning, and when one arrives in New York from sunny California, it seems rather difficult at first sight. But the athletic little lady remember that where there was a will there was a way and her way is to ride from her Manhattan Hotel to the studio at Glenwood every day, thereby enjoying her ride and reaching her destination at the same time. She only hopes the ferrymen will grow accustomed to the novelty sooner or later, and not appear so surprised *every* time she crosses.

Comedian Seeks Flying Fame — Studio Says Nay

Joseph Rock, of the widely known Vitagraph comedy team of Montgomery and Rock, is one of the most disappointed men on the west coast, and all because his manager wouldn't permit him to risk his neck to win an exceptionally attractive silver trophy offered in an airplane race.

Rock having recently completed with his partner an extra length comedy of prehistoric life, found time recently to become actively engaged in the promotion of an "Aerial Derby," which will be staged in the near future in Los Angeles, and which has as its feature, a race from that city to San Francisco. This race, incidentally, will contain the most prominent aviation talent on the west coast, such noted flyers as Colonel Wm. Thaw and Major Kenneth A. Marr, both of whom served in the famous Lafayette Escadrille, and pilots from the California aviation fields; namely, March, Rockwell and Mather.

Among those interested in the race was a Bakersfield sportsman, who offered a silver loving cup worth several hundred dollars to the aviator who made the fastest time between Los Angeles and Bakersfield. When Rock saw the cup, he forgot all about his business engagements as a promoter of the race, and became so enamoured of the trophy, he decided to win it himself if possible. Blithely he made engagements to engage an airplane, and even went so far as to hire a mechanician. Word of his intentions, however, reached Vitagraph Studio Manager W. S Smith, who promptly vetoed Rock's ambitious plan

Elsie Janis is hard at work on the scenario for her next picture. It is said that the energetic little lady takes more interest in the production of her films than all the other people responsible for their success put together, and now, she is putting in the time before she begins work again, writing her next story.

Short Shots

Director Harry Pollard has found the only duplicate of Killarney Castle in this country on one of the magnificent Hudson River estates, and is using it to represent a House of Refuge in the production he is making for the Frohman Amusement Corp. featuring Jach Sherill and Ruth Clifford.

Leonce Perret has a new leading lady in his picturization of his own story "A Modern Salome," who cannot be talked about yet, as she is to be a complete surprise. Also Mr. Perret has a very good cast including Wyndham Standing and Percy Standing, Arthur Donaldson and Sidney Mason, and last week they were all busy on a very gorgeous cabaret scene.

In a recent scene in "The Girl from out Yonder" in which Olive Thomas is starring for Selznick, an airplane was used inside the studio, in order to create the necessary wind storm that was supposed to be going on. The noise made by the huge motor was said to be so deafening that it was quite impossible for the director to give any directions whatever, and the workmen who were obliged to take care of the lights, stuffed their ears with cotton, very sensibly. We have heard an airplane motor at close range, and we hate to think what it would be like when confined in four walls and a ceiling.



ROGER LYTTON

Vanderbilt 900



Bertram Bracken who directed "The Confession"

A triumph of screen artistry that will live as a really great picture

NEW THEATRES THAT ARE BUILDING

ALABAMA

Tuscumbia — Two new picture houses are being erected here and are expected to be completed shortly. One is being constructed by Napier Burns and brothers on Main street at a cost of $25,000 and the other by Mayor O. B. Clark at a cost of $50,000 on Main street.

CALIFORNIA

Los Angeles — According to announcement from Winfield Sheehan, William Fox is to erect a new theatre here.

Bakersfield — C. A. Blumenthall of San Francisco is negotiating for a suitable location for the erection of a new $85,000 picture theatre.

Santa Anna — L. A. Schlesinger is developing plans for a new theatre on a prominent corner here. The theatre will seat 2,000.

CONNECTICUT

Waterville — A new picture theatre is being erected on the site of Good Will Hall.

INDIANA

Knightstown — The New Midway theatre opened here recently.

Greenfield — The new theatre now being constructed on South East street is expected to open shortly.

Peru — Dale Loomis, manager of the Victoria and Isis theatres, has purchased the Pery Steam Laundry on West Third street and will erect a new picture house on its site.

ILLINOIS

Mt. Vernon — The new Plaza theatre is being erected here by a stock company, amongst whom are Messrs. Hayes, Reed and Yeming of DuQuoin.

Great Lakes — The new Main Station Theatre, playing vaudeville and pictures opened recently.

Petsou — A new picture house is to be constructed by local residents. Frank Davis is in charge of arrangements.

Hindsboro — A new picture theatre will be erected, it is announced, provided the town secures an electric-light plant.

Lincoln — Matthew Reinhardt has purchased the old Broadway theatre and intends to erect a new theatre on its site.

MARYLAND

Annapolis — The Colonial Theatre Company of Annapolis is to construct a new theatre with a seating capacity of 1,200.

MASSACHUSETTS

Boston — The State Theatre Corporation is to construct a new theatre on Massachusetts avenue between Boylston street and Huntington avenue, in the Back Bay district.

NEW YORK

Catskill — Local capital has subscribed $25,000 toward the construction of a new theatre with a seating capacity of 700.

New York City — Herman Winick has purchased Areco Court and Hollywood Court on the south side of Winchester avenue, Simpson to Southern boulevard, and intends, it is said, to build a new theatre on the site.

NEW HAMPSHIRE

Dover — The Strand Theatre, of which Couture Brothers are lessees, opened here recently.

NEW JERSEY

Camden — The Victoria Amusement Company is to construct a new picture house on the corner of Twenty-sixth and Federal streets.

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No matter what the line of human endeavors, service is an important asset. Many of our clients have found the Republic service and the intelligent co-operation of our experts a prime factor in the progress and success of their productions. Specialized departments render expert service and attend to all developing and printing intrusted to them with thoroughness.

Our representative, upon request, shall be glad to tell you more about this service.

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Equipment Service

Nicholas Power Company Exhibits Cameragraphs at Electrical Show

Novel Arrangement Permits Exhibition With Safety

IN an exhibition that was as famous for its more unusual features as for its sumptuousness, the Nicholas Power Company provided one of the main attractions at the New York Electrical Show, held in the Grand Central Palace, September 24th to October 4th.

To the man whose interest lies in the motion picture industry the chief attraction was not in the elegance of the draperies and floor coverings or the natty appearance of the attendants. Instead, he was more apt to be concerned by the manner in which the beautiful Powers 6-B machine was housed in order that its use in an exhibition hall might be allowed by the Fire authorities. In other words, this was the first time the aforesaid authorities has permitted the projection of motion pictures with the projector inclosed in a booth of wire-glass.

Having been allowed this privilege the Nicholas Power Company proceeded to make up and exhibit that would surpass all others at the Palace. Besides the miniature theatre with its glass inclosed booth on the mezzanine floor, the Power Company had another exhibit of projectors in motion but not actually projecting.

The exhibit on the mezzanine floor was of particular interest, inasmuch as it was one of the most expensive at the show, in point of money spent for purely exhibition purposes. In round figures, the display is said to have cost $15,000.

The Power Company was the only manufacturer of motion picture projector equipment exhibiting at the show, and they contributed to the general entertainment features incident to the trade gathering, by showing motion pictures just as they are shown in leading theatres throughout the country. Under the direction of Barnet Philips' well known decorative architect, working in conjunction with the Power Company's experts, the exhibit was worked out to resemble a miniature theatre, complete in every detail excepting as to seating accommodations.

The inclosure was made up of solidly wooden column and heading work with rich hangings of heavy velour. The woodwork was in two tones of French grey, set off with delicate decorations in gold. The hangings were of a henna shade with valences of grey, trimmed with gold braid and tassels. Plush rugs on the floor were grey, over brown, and more colors that blended nicely into the general scheme were provided by the rich walnut in settees and a center table which was upholstered and dressed in blue velvet, trimmed with gold. There were elegant electric lighting fixtures on each of the graceful double columns which surround the inclosure, and from the wide aisle as one approached the exhibit there was easily seen a particularly artistic suggestion of a garden scene just outside a pair of French windows looking out of the inclosure. This little set was built under Mr. Phillips personal direction. A well-known New York artist provided a canvas depicting California forest and garden shrubbery in rich brown tints and shades. Just outside the window one saw a pretty hedge of California privet and back of that, the restful landscape. The set was lighted by an electric "flasher" equipped with colored globes and set it off to the best possible advantage.

At one end of the inclosure was a small projection screen which could be completely masked by the henna velour hangings. The screen was of the "diffusing" type, sold under the copyright name of "Haltone."

At the other end of the inclosure was the principal object of the exhibit, the Power's Cameragraph, with Excelite equipment and operated just as it operates from day to day in leading theatres throughout the world. The particular model of Power's machine shown here was the Cameragraph 6-B. For the special display, it had been beautifully enameled in white. The rewinding set was also finished in white enamel as was the Compensarc. A 900-watt incandescent bulb was used in the lamphouse although the 30 amps, 30 volts on which it operated was more than ample to provide the desired 3 by 4 picture at a throw of 32 feet.



Miniature Theatre in Nicholas Power Company's Exhibit at New York Electrical Show

As was mentioned previously the machine was inclosed in a specially built wire-glass booth which made it possible for the spectators to see "the wheels go 'round." Close attention was paid to the machine by two of the expert Power's operators, Joe and Sol Abrams who were dressed in natty white uniforms. The pictures which were being shown every few minutes were for the most part interesting industrials which in some instances had a bearing upon other exhibits at the show.

A. L. Raven, in charge of the Nicholas Power Company sales in the New York territory was looking after his concern's exhibit at the show and was being complimented throughout the trade for the manner in which it had been arranged. Armed with such effective weapons as the ingenious little device which the Company uses to demonstrate its special intermittent movement and a lamphouse equipment for carbons, which cries aloud the virtues of "grip-o" jaws, Mr. Raven is on the job day and night to shout the praises of the Power's product.

Notes on "Take-ups" by G. Waldo

TAKE-UPS cause some Projectionist a lot of trouble such as slipping and grabbing. This may be overcome by taking out the take-up spindle and disassembling the take-up. After you have it apart take the friction disks and it will be found that they are glazed in places. Which will show that there is some of the surface that is not working. Get some fine valve grinding compound and apply to the surface of the disks. Reassemble and if you have a motor put a belt on to the take-up as you would if it was in the machine. Then start the motor and let it run for a few minutes, holding the spindle in your hand. If it cannot be held put a reel on as you would if it was in the magazine, this will give you a hand hold that will keep the spindle from turning. After you have ground it a few minutes look at it and see if you have a good surface on both of the disks. If not repeat the grinding until you have. You may also use fine emery dust and oil for grinding. If you have not a motor it can be done just as well by hand but will take a little longer. After you have ground the disks to suit you wash all the grinding compound off and reassemble.

Motion Picture
News, though
handicapped,
keeps right on
serving you in
the same old way.

Projection

Knocking the City Man

HERE'S another from our correspondent Christopher:

Have just finished reading the last issue of the News and although I wrote you only a few days ago I couldn't restrain myself from writing again.

I suppose you are saying to yourself: "What does he want now?"

Well, this is just a little item in which I wish to voice my sentiments along the line of punch marks, bad patches, poor film and in fact everything.

I read the letter in the News of Mr. Lewis Garvin and will say that he has hit the nail on the head and I am going to give it another rap.

I have read at different times and in different magazines, letters that the operators (or maybe I had better say Projectionists) have written and nine out of every ten have always run down the small town fellow.

Now let me tell all of the big fellows in the big theatres in the cities a few things because I am a small town operator myself and if anyone has anything to say to the small town operator, believe me, he wants to be sure he isn't living in a glass house himself.

When it comes to the punch marks in film I will take my stand beside Mr. Garvin and say it is the city operator that does it.

I certainly would like to have the fellow by the neck that takes a new print and a punch and makes believe he is a street car conductor.

If you fellows like to use a punch so well, come up here to Pittsburgh and get a job on the car line. They need conductors and some of you fellows would make good ones.

I know you are tired getting strips of film showing punch marks and bad patches and I know I have sent in my share, but I couldn't help sending this bunch to you. This bunch of holes was in the last reel of a comedy. Question: Can you or anyone else tell me what was the idea of the holes in the last reel?

I can't agree with Mr. Garvin about the Fox Productions for we always get good prints down this way. The worst I get are from the Exhibitors Mutual and believe me they are bad.

Well, if anyone has anything to say about the small town operators just let him tell his story and we will hold up our end. And let me tell you all this much, that when it comes to putting a picture on the screen it always takes a small town operator to do the work.

Excuse me, Mr. Bragdon, for making my letter so long but when I start to write I always say what I have to say. I am going to write again next month if you will let me have the space and next month it will be a little subject on "Pictures I Have Seen in Big Cities and a Few Hints for City Operators." All city operators (or Projectionists) please order your News in advance.

If you have space please publish this. Can you use my name? Sure.

Remember I am everybody's friend.

REPLY:

You're wrong again.

We never say "What does he want now?" but instead, "What's he got to say now." You see, Christopher, we're always on the watch for the fellow with new ideas, new thoughts, new schemes and new results.

But if he "wants something" we try to get it for him. That's why we call this section "Equipment Service."

Some day you men in your "small towns" will stir up a red hot orator from the city and then watch out. We have appointed ourselves "referee" and intend to watch the contest with powerful field glasses. So go to it. The blame must go somewhere. Here are the columns for your use. All that is needed is the "copy" to fill it.



Showing the Excellent Idea Used in Window Displays by the Becker Theatre Supply Company

Buffalo Simplex Distributor Highly Successful

ONE of the most progressive theatre supply houses in New York State is The Becker Theatre Supply Company, located at 184 Franklin street, Buffalo, N. Y. This concern, of which Mr. "Al." Becker is proprietor and manager, represents the Simplex selling agency for Western New York State. The Becker Theatre Supply Company is located in the centre of the film district of Buffalo and is especially conspicuous in the way of attractive window displays and the continuous exhibition of up-to-date theatre equipment and accessories.

Mr. Becker whose activities in the film business around Western New York are well known to all local men in the industry is building up a splendid equipment and supply trade through his insistence of rendering prompt and efficient service to his customers by his entire organization.

The Becker Theatre Supply Company includes as a part of its establishment a well-equipped repair shop, where, under the capable administration of Mr. William Johnson, electrical repairs and alterations are skilfully effected. This department is fitted up with necessary machinery such as upright drills, lathes, presses, etc., for the careful repair work which the working mechanism of the Projector requires.

The ground floor of the House of Becker also contains well appointed and good sized screening room where numerous exhibitors congregate during the screening or running-off of the various film subjects. Mr. Becker's private office likewise occupies a section of this floor where he is at all times glad to meet the exhibitors of his territory and talk over with them the latest developments in the way of Projection Room Equipment.

The number of Simplex Projectors recently installed in Western New York State is highly gratifying to Mr. Becker and bespeak popularity and success of The Becker Organization.

12,600 Hours from One Tube?

R. H. H., No. 479, Anadarko, Okla.:

Do you know of a mercury arc rectifier tube that has been in use for 6 hours daily for 7 years and still going?

ANSWER:

No, we do not. Have you got one or do you know of one that is still going after 12,600 hours of use? The life of a tube would vary just as the life of an incandescent lamp does, and as in the case of the latter, a tube might be turned out which outlived by many hours, all other tubes working under the same conditions.

Mercury arc tubes we believe are expected to last about 300–500 hours. At 6 hours a day and a 6 day week, one tube would stand up for about 10 weeks. As you can readily see there is an almost impossible difference between 10 weeks and 350 weeks. But — it is possible that this might happen

DIRECTO

Time is money and there is no time like the present for you, Mr. Projectionist, to test the DIRECTO-HOLD ARK combination for D. C. It is in your interest that we urge you to do this. You should sooner or later, so Y not NOW?

Your dealer has them or can get them

REMEMBER THE NAMES

DIRECTO—HOLD ARK

THE BEST D. C. COMBINATION

Send for descriptive literature

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and

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Your House is bigger with the IMSCO FAMOUS SILVER SCREEN

because every seat is a good seat.

You see, the IMSCO FAMOUS SILVER SCREEN is brilliant at a distance, and softens when you get close to it.

So the people see an excellent picture from the rear seats, and 'way down in front or off to one side they're not annoyed by dazzling brightness or reflections.

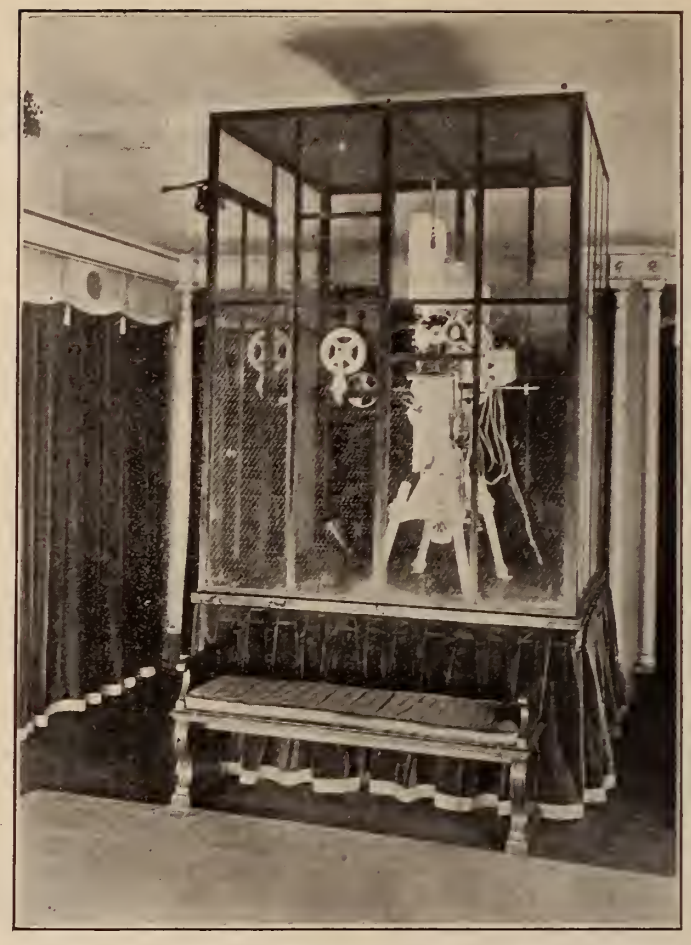
This wonderful Screen shows every detail there is in the film, and so completely utilizes the light-rays that you get a better picture with the same current at the arc.

Furthermore, it is the only Silver Screen that can be washed with soap and water without the slightest injury.

If you will let us send you a sample (free) and hold that up against the screen you are using, you will be convinced that the Screen which is best for the Rialto and other famous houses is the best Screen for you.

Independent Movie Supply Co.

729 Seventh Ave. New York



Powers Cameragraph Enclosed in Fireproof Wire-Glass Projection Room

Blue Spot on Screen

D. E. T., Renssalear, Ind.:

We have a Simplex projector which has been in use for about two weeks. My trouble is with condensers or at least that is what I am laying the trouble to. I seem to have a blue streak or spot in center of the picture. Now I can move the condensers closer together or further apart and it doesn't do any good. By pulling the lamphouse as far back as possible the blue spot gets smaller but does not take it clear out. We are using 6½ and 7½ with the 6½ nearest the arc. This combination should give good results on a throw of 83 feet on a 9 by 12 screen or this is what I have been told by men who claim to know.

We are going to make a change soon by installing a new gold fibre screen. Now this screen will be installed approximately 78 feet from the motion picture lens and will be a 11 by 14-foot screen also a new Gundlach lense for that length of throw. Now what I want to know is what distance my arc should be from the aperture and what condenser combination to get the best results on 110 volts A. C. carrying about 40 amperes at the arc.

This is the first time that I have written to your department although I am a weekly reader of the NEWS especially the projecting department which I find to be a great help to me in different ways.

REPLY:

Try a 6½-inch condenser in place of your present 7½-inch condenser, placing the two lenses as close together as possible without having them in actual contact. With this combination you should be able to get rid of that blue streak without having to move your lamphouse back to its fartherest point.

With your new throw of 78 feet you should be able to use the same condenser combination as above (two 6½-inch) and get good results. The distance from aperture plate to arc will be about 17 inches.

Whatever condenser combination you use do not try to space the elements to change the screen effect. Always have them about one-sixteenth of an inch apart without regard for their focal lengths.

This department is for your use and questions are answered either by mail or in these columns without any charge whatsoever.

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The Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the crater..... The Columbia Silvertip Lower is unique for its high current capacity; small in diameter, it does not shadow the crater of the positive



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National Anti-Misframe League Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1159)	C. A. Luke	Ashburn, Ga.
(1160)	Y. D. Adam	Forney, Texas
(1161)	Samuel McAllister	Port Norris, N. J.
(1162)	John E. Fuller	Forney, Texas
(1163)	Lowell E. Mull r	Sullivan, Ind.
(1164)	Eugene D l'ard	Anderson, S. C.
(1165)	C. R. Renfro	Georgetown, Ky
(1166)	Earl Jacoby	Georgetown, Ky.
(1167)	Elward Angel	Ft. Myers, Fla.
(1168)	R. C. Giddens	Ft. Myers, Fla.
(1169)	Cline & Jackson	Dayton, Ohio
(1170)	Mrs. J. H. Gaudy	Pelham, Ga.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

.....

Answering Some Questions

R. F. S., No. 893, Minneapolis, Mo.:

How can a picture be projected at an angle upon a perpendicular screen and yet remain in perfect focus throughout? They do it here.

REPLY:

We see no reason why it could not be done providing the lens is a very good one with a depth of field to meet the conditions. This is as regards focus. But even a very good lens would not eliminate distortion of the "keystone effect" which you may have meant. We believe that an optical system has been used in certain places in which the lamp and condensers have been set horizontally and the objective set at an angle. The angle of the objective is such that it causes a distortion in the beam of light that exactly compensates for the distortion on the screen. But we do not believe this method is commercially practicable.

J. P. E. Herbert, New York, N. Y.:

Can you inform me in your publication whether there is any device on the market by which broken movie films can be joined or repaired besides the clumsy way of doing it with the fingers now in vogue?

REPLY:

There are a large number of film menders on the market which while not automatic by any means, eliminate much of the fuss and bother of the old-fashioned method.

These menders consist of the clamps, two of which hold the ends of the films to be joined while the third exerts pressure on the finished joint after cement has been applied.

If you are interested in getting a film mender write to any of the supply houses advertising in the NEWS.

Save a Dollar a Day the Argus Way!

Hundreds of Exhibitors Have Done It—So Can You

You should surely be interested in any proposition that will save you a dollar a day in running expenses—$360 per year. Argus Equipment will insure such a saving and at the same time result in better projection, thereby increasing your patronage. Your principal ambition is to cut your costs and increase attendance—you can accomplish both these things by installing the

Argus-Sheck Universal Adapter for Mazda Lamp Projection

Manufactured under Argus Patents by the General Electric Co.

Reports from hundreds of exhibitors show that Mazda Lamp Projection by means of the Argus-Sheck Universal Adapter cuts running expenses from $30 to $50 or more per month, depending on conditions. This big saving in electric current bills will soon pay for making the change, and after that the saving will be all "velvet." In addition to the actual saving in expense, Argus Equipment will give better screen illumination, eliminate flicker and eye-strain, eliminate the poisonous carbon fumes and dust, make the operator's work more pleasant and give him more time to watch the picture on the screen.
The better illumination will cause people to prefer your theatre and attend more often, which will mean additional profits for you right from the start.

Quickly Attached to Any Carbon-Arc Machine

ARGUS CRYSTAL BEAD SCREEN
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This wonderful new screen has been installed and is highly endorsed by many exhibitors—it is the last word in screens. The Argus Screen gives added depth of focus and realism to the pictures, and eliminates "fade away" from angle projection. It may be washed with warm water without streaking. It will insure perfectly projected pictures from any seat in your theatre. Ask for quotation, giving size of your screen.

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With the Big 900-watt Mazda Projector Lamp perfected recently, Mazda Projection may be used efficiently in 90% of all picture theatres; for longer throws and larger screens than formerly.

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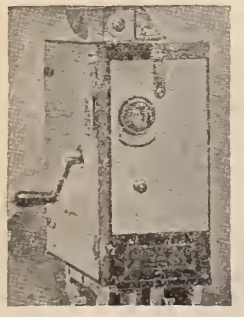
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Motion Picture Division

Roasting the Managers

C. C. Halsey, 1804 Nason St., Alameda, Calif., says:

Start a column devoted to the roasting of so-called managers who book outdated commercial film from cheap brokers. These managers expect an operator to pound it through with ragged perforations in 11 minutes to the reel.

Certain operators like to spout — give the windy bills plenty of space — start an argument with comebacks by other operators. Take a Powers hand book. You do not see one illustration or any definite instructions how to adjust the lost movement in the intermittent; this is the one vital point of interest to all operators.

The writer could send some dope but believes that the by-laws of the union prevent the contributions to magazines other than the *I. A. Journal*. The writer is at present employed at the Gem, Oakland, Cal.

The NEWS is O. K., but the writer being interested in photography as a side line, has had but little time to read same.

A slam at the Vitagraph for sending out Red Cross duns in reply to request for Alice Joyce's photos and not sending the photos after parties have remitted the 25c might be in order. Two such cases in Alameda.

REPLY:

Always glad to get suggestions for new columns but doubt if a "Roasting Column" would accomplish much good.

If a projectionist is ordered by his manager to put through in 11 minutes a reel which is in such poor condition that 16 minutes is the absolute minimum as far as safety is concerned we would tell that manager that while it is possible to follow out his orders he may end up without a theatre and minus a projectionist. If he is the kind that prefers speed to safety, and refuses to be educated, let him get another man to gamble with. The mere fact that you are wise enough to realize what may happen eventually with ragged stuff at 9 to 11 minute speed is proof that you could land another job with a human manager.

You are quite wrong in your reference to the I. A. official journal. When your letter was received we called up the office of Charlie Shay, the I. A. president, and got an official ruling to the effect that there was no rule in the I. A. by-laws preventing a man from writing for publication in trade papers.

We did not see how you could be correct in your belief. We are sure that I. A. officials realize the value of trade paper information to the progress of your profession and would not pass a law cutting off this means of education.

Perhaps other readers have been backward in writing for this same reason. If so, their minds may be set at rest and they may send in contributions to their heart's content.

Halsey says "He is *interested* in photography." We were, too, in his kind of photography. He comes from California where the beach "cops" are not so particular as in Jersey and at Coney Island. As a result — well, write him for free particulars.

White A. C. Carbons Out of Place

E. W. L. No. 898:

Is it good judgment to use the stubs of White A. C. uppers in lower jaw to save an inch or so? Aren't they cored with different chemicals? They don't seem to work as well.

REPLY:

It is decidedly not good judgment to transfer White A. C. uppers from their proper place to a station below their dignity. It is being done by projectionists who ought to know better. They usually claim just as good results but we doubt if a photometer test would corroborate their claims.

It is just as you say. White A. C. carbons are cored with different chemicals for "uppers" and "lowers" and are stamped according to their "coring." If there wasn't a difference in results surely the manufacturers wouldn't bother with this labeling. Using the "uppers" in the lower jaw to save a short stub is fake economy. Don't do it.

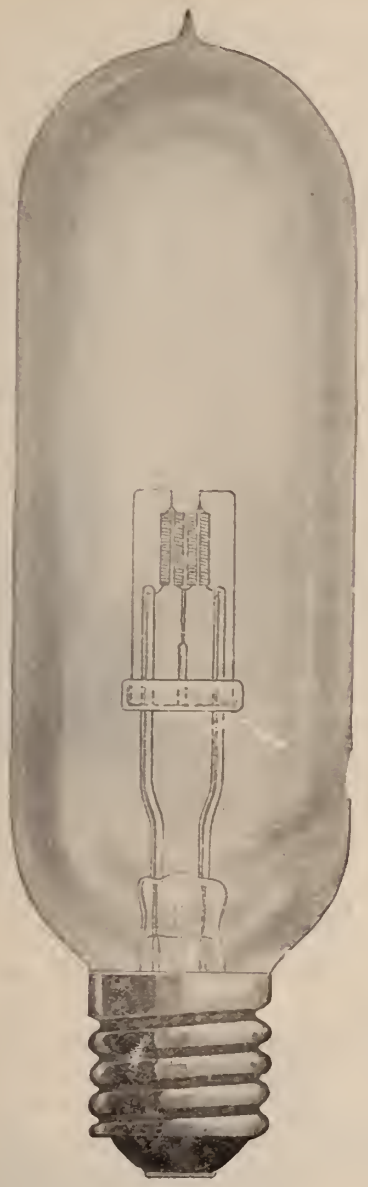
Regarding Carbons

R. B., No. 1154:

What size and make of carbons are best for 60 amperes a.c.?

ANSWER:

Use a three-quarter-inch combination. We cannot give you the name of the best carbon but you can depend on any that are advertised in the Projection Department.



Soft, Pleasing Pictures

are produced when WESTINGHOUSE MAZDA LAMPS are used for motion picture projection. The pictures are just as agreeable to the eyes of those sitting in the front as in the rear of the theatre. In fact, many projectionists say that the quality of light this lamp produces is of the ideal tone.

But this is not the only advantage resulting from the use of WESTINGHOUSE MAZDA LAMPS for motion picture projection. There is no flicker, sputtering or arc travel, which are the cause of so much annoyance with arc lamp projection. The WESTINGHOUSE MAZDA LAMP is also simpler and easier to operate, gives off no carbon gas or dust, and is more economical to operate.

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Motor Trouble

G. Waldo; of Sioux Falls, South Dakota:

Just a few lines to you about your answer to Ralph V. Plew in Sept. 20 issue.

Your answer is O. K. for the type of motor you are thinking of but I think that you have forgotten the induction motor. Therefore, I am sending him these few lines through the dept. The induction motor has a set of starting brushes that run on a starting ring. They run on these until the motor picks up speed then they are thrown out. As soon as the motor stops the brushes again make contact, ready to start again. The ring and brushes are made of brass so it is natural that they should wear in time. Some times the ring will wear out of true and the brushes also wear uneven, if the motor stops so that the brushes do not make contact it will not start without outside help.

To remedy this you will have to put in a new ring or a new set of brushes, or both. But this is an expense and it may take some time to get the parts. The next best thing to do is to take the pulley off of the shaft and then remove the end plate opposite the pulley end, being careful not to break the wires that are soldered to the ring which is screwed to the end plate. Take a piece of twine and tie the end plate up so that there is no weight on the wires. Now remove the armature and you will see the starting brushes. These are attached to a plate and the plate is attached to the armature spider with three screws. Remove these being careful as some of them have washers between the plate and the spider. When you have this off take out the screws in one of the brushes and remove the spring. Next note where the brush hits the stop, now file this spot out about 3/32 of an inch. What I mean by stop is the little arm that stops the brush when you pull it, it springs in to the center and then hits against the stop. After filing all of the brushes about 3/32 of an inch, you are ready to reassemble the motor. First having cleaned the contact on the ring and brushes with fine sand paper. Before putting in the armature remove the oil cups as the oil wick will be in the way and you will not be able to get the shaft into the bearing. Hoping you have already found the trouble.

Yours Truly,
G. Waldo,
Projectionist.

Mazda Projection

F. P., No. 1139:

Is the Mazda lamp being adopted in the city for projection purposes?

Reply:

To some extent in the smaller theatres but not at all in the large houses. In fact, we do not believe that Mazda lamp salesmen are even attempting to introduce their product in theatres where the throw is over 9 feet and where the picture is over 12 feet in width.

It should be said, here, however, that there is a wonderful field for the lamp in the "screen rooms" of large city houses. In many of the larger theatres in New York, for example, it is practice to cut and in some cases practically remake features to suit the program. The Mazda lamp with its cooler light enables the "screen man" to turn slowly in order to catch the action at the exact point.

But for regular projection purposes the small town house with its a. c. supply is a much more favorable prospect for the Mazda lamp, than the city house with great seating capacity.

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You need Bartola music in your theatre. Easy monthly payments. Send for catalogue.
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The PERFECTED AUTOMATICKET REGISTER is the machine of the hour with exhibitors. It has proved itself vitally essential to success in the motion picture field.

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Flickerless "Safety Standard" Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

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Breezy Bill Kunzmann, Travelling Diplomat for the National Carbon Co., was a visitor in our coop the other day. Bill was on his way from Boston to Philadelphia and stopped off here to change trains. He was in the Hub while the riots and community crap-shooting was going on and reports a fine time.

According to the story of the shake-up in the Nicholas Power Co., which we carried in last week's NEWS that firm is hitching up its belt with a determination to eat up the market.

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The Complete Plan Book

"Company"

(Briggs Comedy-Paramount)

A FELLER surely needs a friend in the latest comedy founded upon Briggs' cartoons. "Company" presents the family preparing for the visit of their relatives. Skinnay can't wait for ma's luscious dinner but has to help himself to her cookies hot out of the oven. And when she catches him at it he is reminded that he cannot sit down with the others. Sister is sweeping out the house and dad assumes a grand manner as if he is responsible for the catables through being head of the family. Finally the surrey drives up to the front door and deposits uncle and aunt and a baker's dozen of little cousins.

Genuine atmosphere of a homely character is revealed throughout the picture. It smacks of the soil, of the relatives back in the hinterland and one feels unconsciously the reality of these people who are living their modest lives without pretention. Mr. Briggs deserves unbounded praise for visualizing them. He has succeeded in bringing us close to nature.

Well to get back to the party. The hungry guests are devouring ma's tasty dishes when Skinnay, who has been playing with Tubby in the parlor, notices that the chubby lad has swallowed a goldfish. And so aunty makes preparations to go home so that Tubby may be given an emetic. In the meantime Skinnay and a cousin of his own age steal some of dad's cigars and in smoking one of them, our hero is not only caught by his parent but is taken with a faint sensation in the region of his stomach.

And when the guests have departed pa says to him, "My boy, I'm going to give you a good whaling." "Why what's he done?" asks ma. "Because he's been smoking my cigars," retorts dad. And that is surely a time when a feller needs a friend. A very human picture as all the Briggs comedies are. This one is delightfully quaint and humorous.—*LAURENCE REID.*

"Why Divorce?"

(Mr. and Mrs. Carter DeHaven—National Goldwyn Two Reel Comedy Released October 19)

FOR light comedy this one will generally please although there are no spontaneous laughs concealed anywhere in the two reels. It does not come up to the previous De Haven offerings by far.

The young couple quarrel and make-up and quarrel again and it is here where they determine to save the scandal of divorce by placing a white tape through the house to divide it into two parts, each section of which will be exclusively sacred to the other.

Eatables seem to be in the wife's section of the house, and as the piano is divided, she can only play on the treble clef while he plays another tune on the bass notes.

The funniest incident is where the pipe under the sink on her side of the house starts leaking and sends a stream about the place.

A unique idea is the almost invisible Cupid hovering about trying to placate them and the little Mephisto with the pitchfork trying to prod the couple along to more troubles.

Finally little Cupid escapes her chains and swings a heavy mallet on Mephisto's dome and love wins in the knockout.

This will get by as a light comedy but will not register enough laughs to prove that it is worth two thousand feet.—*TOM HAMLIN.*

"Teakwood Logging With Elephants"

(Burton Holmes Travel Picture)

BURTON HOLMES has journeyed to Siam for his latest travel picture, "Teakwood Logging with Elephants." And what is revealed may well be called the leading industry of that little country in far-off Asia. Elephants are the principal factors in starting the teaks on their journey to the seaport. The camera catches them pushing the giant trees with their trunks, guided by natives who are perched upon their heads, and who compel the huge pachyderms to go through their tasks by tickling them behind the left ear. This is a vital spot and when it is touched it goads the elephant into activity.

We next see them hauling the logs up steep hills and down through ravines. One of the huge beasts does the work of thirty horses. They even go into the water and guide the logs and always do they maintain an air of seeming indifference. Occasionally one glimpses their periscopes as they come up for air. And when all the logs are assembled in the river they are guided downstream by natives.

The teakwood industry is a tedious process in Siam. The elephant always takes its time. The impressive part of the scenic is the teamwork of the beasts. Twenty trunks pushing a log toward you and twenty natives perched upon the elephants' heads tickling them behind the left ear is a scene which will not easily be forgotten.—*LAURENCE REID.*

"The Pretzel Farm"

(Mutt and Jeff Half Reel Cartoon Company Released by Fox October 19)

THE funniest thing about this one is the title, "The Pretzel Farm." Outside of the laugh the title brought the chuckles grew more infrequent as the tale progressed.

It may be that Mutt and Jeff have joined the Actors Equity Union and that their employer is trying to overwork them.

This one is expensively mounted as a hoisting engine and is used to derrick the pretzels from the vine to the coral. It is a "foolishment" supreme but somehow these Mutt and Jeff comedies invariably entertain pleasantly even if a few of them do not score so heavily on hearty laughs.—*TOM HAMLIN.*

"Saturday"

(Paramount-Briggs One Reel Comedy Released October 5)

HERE is a wholesome offering rich in humor and as natural as life. It is a tale of Saturday's happenings in the life of practically every boy and depicts the "tragedies" that loom up so heavily in boyhood days to be laughed at later on in life.

It is highly entertaining and while it has an especial appeal for the youngsters it will register irresistibly with the adults who have not grown too sour to become reminiscent.

Mr. Briggs, the popular cartoonist and father of "When A Feller Needs A Friend," has struck a keynote not before sounded in motion pictures. The pictures are just one reel in length but "Skinnay" and his young friends are portrayed cleverly by real little human beings instead of via the cartoon route.—*TOM HAMLIN.*

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"IN MIZZOURA"
(PARAMOUNT-ARTCRAFT)

Augustus Thomas' Play Effectively Picturized

THE combination of Hugh Ford and Robert Warwick looms up as mighty successful in presenting a picturization of Augustus Thomas' play, "In Mizzoura." Mr. Thomas wrote his success in a day when it was fashionable to pen melodramas around a hero, heroine and villain. There was no such thing as character development. Villainy remained black to the bitter end and virtue was triumphant in spotless white.

But old-fashioned as the theme and characterization of "In Mizzoura" are, it somehow takes on a freshness and renewed vigor disguised as a photoplay. This may be due to the skillful direction of Hugh Ford who has caught its spirit and atmosphere and incorporated them for their full value. He has brought out the homespun character of the play and made it as mellow as the original.

And Robert Warwick is an ideal selection for the hero, the simple product of the soil, Sheriff Jim. He brings virility and sincerity to the role, virtues which such a character must possess to make it emphatic. His moments of pathos, when the girl of his heart scorns him, are effectively touching. Familiar as its ingredients are and their development, the play never fails to entertain. The reason may be found in its artistic presentation and interpretation. Mr. Warwick is well supported by Robert Cain, Eileen Percy, Noah Beery and others.— Length, 5 Reels.— *LAURENCE REID.*

THE CAST

Jim Radburn ..... Robert Warwick
Robert Travers ..... Robert Cain
Jo Vernon ..... Noah Beery
Kate Vernon ..... Eileen Percy
Sam Fowler ..... Monte Blue
Mrs. Vernon ..... Milla Davenport
'Lisbeth Vernon ..... Gertrude Short
Emily Radburn ..... Hazen Brannon
Dave ..... Victor Potel
Colonel Bollinger ..... Robert Morris
Bill Sarber ..... William Brown
Clarke ..... Ted Duncan

By Augustus Thomas.
Scenario by Beulah Marie Dix.
Directed by Hugh Ford.
Photographed by William Marshall.

PRESS NOTICE-STORY

Another famous American play has been adapted to the screen. Augustus Thomas' well known success, "In Mizzoura" will be seen at the ———— theatre beginning ———— starring Major Robert Warwick. The popularity of the star in virile, all-American screen roles since his return from France has been steadily increasing. His work in "In Mizzoura" will add new laurels to his reputation.

The picture is a redblooded melodrama and concerns Sheriff Jim Radburn and his love for Kate, daughter of his friend, Jo Vernon. Jim secretly pays for the girl's education, but when she returns from her years at school, she has grown too fine for her plain lover and becomes fascinated with Robert Travers, a fashionable fellow from St. Louis. Sam Fowler, the fiance of Jim's sister, Emily, is accused of conspiring with the highwayman who robbed the express car of which he is the messenger and is thrown into jail. Jim has him paroled and Sam recognizes Travers as the man who held up the train. The latter kills a man to make good his escape and hides in Kate's house. But he is tracked down by Jim who takes him to his own house and tries to protect him against a mob bent upon lynching him.

In an attempt to escape, Travers is shot dead. So Kate realizes Travers' true character and turns to Jim. Major Warwick is supported by an exceptionally strong cast that includes the personable Eileen Percy, Robert Cain, Noah Beery and others. The picture was produced under the direction of Hugh Ford, who must be given credit for a masterly production.

SUGGESTIONS

You can feature this picture as another successful adaptation of a worthy play. "In Mizzoura" will doubtless be remembered by your older patrons, so try to get them out for this peiture. Mention that it is the work of Augustus Thomas, the greatest of America playwrights. And then feature the star. It is a fine combination — Thomas and Warwick. The latter is just the type to portray the virile role which the former conceived. Emphasize his return to the screen after a lengthy sojourn in France as an officer in the United States Army.

Bring out that the picture is a good old-fashioned melodrama — a melodrama full of red blood. Use catch lines around the title and the theme. There is something of the soil suggested in the title — as if it is a tale of homefolks. And that is just what it is — a tale of homely people living homely lives. Dress up your lobby in a fitting manner. Make it as quaint as possible. Play the old tunes in your orchestra. Use a teaser campaign. This will arouse the attention of the old playgoers who saw the original.

CATCH LINES

He has loved her since childhood and secretly paid for her education. But when she returned home she found that her lover was uncouth. His homely ways opened a gulf between them. Did she learn to appreciate him? See "In Mizzoura."

"A WOMAN OF LIES"
(WORLD)

Presents Elvidge in an Unsympathetic Role

PERHAPS no actress on the screen is given so many unsympathetic roles as June Elvidge, the World star. In "The Woman of Lies" the star has the role of a blackmailer — a role which she has been identified in previous pictures. However, she is not a blackmailer by temperament but by circumstance. Which of course makes her characterization reasonably lifelike.

Any woman who is intrigued into an engagement for the sake of the dowry she will bring to the altar, and then is rejected because of her poverty, will most likely do as Olive Sherman does here. She will arm herself with her feminine weapons, wit and intuition, and sally forth with pent-up fury against the man who brought her disillusionment. And she won't care much whether her anger takes the form of blackmail or not. The picture presents the evils of gossip and scandal but through it all the characterization is real even though the plot soars toward fantastic heights. But a woman practises blackmail no further than her heart dictates. If a good love comes to her the past can be forgotten and then she will realize that her criminal efforts were not worth the expenditure of time and energy.

The story is well worked out even though its scenes are always obvious. It is a thing of character development. Which is sufficient compensation for the murky aspect of the plot. Miss Elvidge's company is capable. Length, 5 Reels.— *LAURENCE REID.*

THE CAST

Olive Sherman ..... June Elvidge
Jim Waldron ..... Earle Metcalfe
William Sherman ..... Charles Mackay
Tracy Norton ..... Gaston Glass
Lillian Marrish ..... Lillian West
Her Father ..... J. Laffey
Mrs. Marrish ..... Mrs. Fanny Cogan
"Smooth George" Mabray ..... J. A. Young
Mrs. Bland ..... Marion Barney

By Forrest Halsey.
Scenario by J. Clarkson Miller.
Directed by Gilbert Hamilton.

PRESS NOTICE-STORY

"The Woman of Lies," starring June Elvidge, supported by a large and capable cast, will be the featured attraction at the ———— theatre on ———— of ———— week. This story is distinctly different from the general run of plots in pictures in that the heroine is a girl of good breeding and training who is driven by bitter experiences and unfair treatment to become a blackmailer. She sets out to ruin the life of the man who created the scandal that spoiled her happiness.

Olive Sherman is about to be married to Tracy Norton when her father dies and it is discovered that he has been tampering with the company's funds. Seizing this as an excuse, Norton breaks the engagement. He says that since her father left no estate and he has nothing but his salary, it would be impossible for them to marry. In reality he is afraid he would be mixed up in scandal if he did. Olive goes to work for the concern of which her father was treasurer. Being efficient she soon becomes a valuable member of the office staff.

In the meantime gossips have been busy with Norton and the general verdict is that in breaking his engagement with Olive he has been a cad. To protect himself Norton starts some rumors on his own account mysteriously hinting that there were other reasons for breaking with Olive. He is successful and the girl is ostracized. After a time she gets him in her power, and, cleverly leading him on, absolutely ruins him. Eventually she finds happiness with the man she loves — a man she had befriended when he was in need. Miss Elvidge does one of the best pieces of acting of her career in this picture and succeeds in retaining the sympathy.

PROGRAM READER

"The Woman of Lies," which comes to this theatre shortly with June Elvidge as the star, is a picture telling a decidedly original story of a girl who does not suffer in silence. The man who is engaged to her breaks the engagment, then to protect his good name he scatters malicious lies as to why he broke the engagement. This results in the girl being ostracized. For it is human nature to believe the worst. The girl decides that two can play that game as well as one.

How she succeeds in ruining the life of the man who was the cause of all the trouble while finding happiness for herself is told in an absorbing series of dramatic events. June Elvidge does excellent work with this somewhat difficult characterization. Those who remember her as the star in "Coax Me," and "His Father's Wife" will be charmed with her performance here. She is supported by Earle Metcalfe and others.

SUGGESTIONS

The title and the original character of the theme are the main things to play up as regards this picture, "The Woman of Lies." It should get people talking and if you play on this theme with appropriate catch lines you should get the people coming. The theme will be recognized by your patrons for it is true to life. So bring out its vital points. Also emphasize that this woman decided to play the game too — that she could circulate lies as well as the man who broke the engagement.

It suggests a strong drama, this title, so play it up in all your advertising as a powerful presentation of a woman who fought to keep her good name. Feature the star as one of the best dramatic actresses on the screen. Tell of her past successes. Mention that Earle Metcalfe appears in the opposite role, and that he lately fought for Uncle Sam in the world war. Mention that the play is a powerful drama of conflict and contrast — a drama of sweep and power — a drama of vital action and suspense — a drama of picturesque appeal.

"PLEASE GET MARRIED"
(METRO)

Sets off Viola Dana's Personality

VIOLA DANA'S vital and vibrant personality finds rich expression in the adaptation of that rollicking farce, "Please Get Married." She is so chock full of nerve and vim that we honestly believe that she could make a success of the dramatization of the telephone book. "Please Get Married" is Viola Dana's picture any way you look at it. A rollicking farce it would be without her, yet she, somehow, gives it a spirit and sparkle which emphasize its high lights. Its ingredients are ginger and spice but the star's youthful exuberance makes its risque foundation a perfectly innocent thing.

A pair of youthful newlyweds venture on their honeymoon — a honeymoon which contains one long series of interruptions. Out of their adventure, their difficulty in establishing their marriage, arises a merry concoction of laughs — laughs which are highly seasoned enough for the most deadened 2.75 taste. The brothers, Gloom and Grouch, do not have a chance to show their ugly heads.

The comedy has not a dull moment. Throughout its length it unfolds clever twists and surprises, delicious scenes and situations. Antrim Short catches the spirit of the piece as the other newlywed and the supporting players are excellent. John Ince has realized on its farcical values and has given the picture a worthy production.— Length, 5 reels.— *LAURENCE REID.*

THE CAST

Muriel Ashley.....Viola Dana
Ferdinand Oliver Walton.....Antrim Short
Mrs. John Harper Ashley.....Margaret Campbell
Mr. John Harper Ashley.....Harry Todd
Robert Walton, "Ferdy's Father.....Emmett King
The Rev. Barton.....Ralph Bell
Dr. Jenkins.....Thomas Ricketts
"Soapy" Higgins.....Hugh Fay
Constable.....Joseph Hazelton
Detective.....W. K. Mesick
Hotel Clerk.....W. F. Moran
Hotel Maid.....Daisy Robinson
Bellboy.....Thomas Hadley

By James Cullen and Lewis Allen Browne.
Scenario by Finis Fox.
Directed by John Ince.
Photographed by John Arnold.

PRESS NOTICE-STORY

"Please Get Married" is the intriguing title of the Metro production starring dainty Viola Dana, that will appear at the ——— theatre beginning ———. The picture is an adaptation of the riotous farce that was produced on the stage an enjoyed a run of six solid months. The comedy unfolds a most adroit plot which has to do with the honeymoon of an adoring couple who, through a combination of embarassing circumstances, are interrupted as often as they attempt to spoon. In the first place, it turns out that a burglar, and not a parson, performed the ceremony and it is only after the youngsters have left on their bridal tour that the bride's parents learn the astounding fact that they may not be married at all.

They follow in pursuit, but the newlyweds have a start on them, and a great number of unusual adventures befall them in the little mountain inn where they seek shelter and solitude. The night for them consists of one long series of interruptions, until finally the hotel burns down and they are forced to flee in their night clothes. But everything turns out right in the end, for the parson reveals himself as the genuine article. He had been suffering from amnesia which accounts for his presence in a strange house. The little bride had restored his equilibrium by a vicious whack on the head. She had thought him a burglar after all.

The farce is full of laughs and breezes through with sparkle and spice. The role of Muriel is admirably suited to Miss Dana's talents. Her leading man is Antrim Short, while others in the cast are Emmett King, Margaret Campbell, Harry Todd, Thomas Ricketts and Ralph Bell. Finis Fox is responsible for the adaptation while the picture was produced under the direction of John Ince.

SUGGESTIONS

You can capitalize this feature and make extraordinary box-office returns. In the first place it has the captivating comedienne, Viola Dana as the star. She has built up an immense following and you can mention her successes of the past. The patrons will remember them too because they were worth remembering. Bring out that the picture is a hurricane of hilarity, bubbling with the effervescent spirit of youth. Tell that it scored an immense hit upon the stage.

Emphasize that it is a highly seasoned story of young honeymooners who thought they were married but found afterward that they were not. Tell that the fun is derived from their troubles on the honeymoon when they never got a chance to spoon. Use catch lines liberally. This is a good angle to emphasize. And you can work up some excellent ideas along this line. Use circular letters here and bring out the spirit of the piece. Treat it lightly in all your copy. Feature the other players. Make a bid for young married couples in your catchlines and teasers.

CATCH LINES

Here comes the bride! And the bridegroom, too! The prettiest girl and the happiest man in town. See "Please Get Married."

They thought they were genuinely married but no sooner were they on their bridal trip than word came that the marriage wasn't real. What did the newlyweds do? See "Please Get Married."

"RIDER OF THE LAW"
(UNIVERSAL)

Harry Carey Appears as a Texas Ranger

HARRY CAREY'S newest picture, "Rider of the Law," does not maintain the even excellence of his recent releases. The element of action which is characteristic of all his subjects does not sustain itself, though its title indicates sufficient strength to please the redblooded passerby. Yet it is not a mediorce achievement by any means. It can really be defined as an average program offering — an offering which carries sufficient ingredients to carry it by as satisfactory.

The theme is based upon that tried and true formula — love versus duty. Mr. Carey, as a Texas ranger, is torn between two forces, and the conflict of will provides the chief point of interest. Should he arrest his brother and friends and run the risk of losing their love for him, or should he fulfill his obligations to the state and execute his duty? Love is a thing apart, where the law is concerned, so he elects to uphold it. Which introduces Mr. Carey's power of restraint. You sympathize with him because he suffers.

The plot builds to its single strong dramatic scene without any stressful moments of suspense. This scene, however, sends out a thrill, for the wicked brother, to restore his honor, commits a heoric suicide by plunging his horse over a cliff. And so the belated romance creeps in and provides a happy ending.—Length, 5 reels.— *LAURENCE REID.*

THE CAST

Jim Kyneton.....Harry Carey
Nick Kyneton.....Vesta Pegg
The Kid.....Ted Brooks
Buck Soutar.....Joe Harris
Jack West.....Jack Woods
Captain Saltire.....Duke Lee
Betty.....Gloria Hope
Roseen.....Claire Anderson
Jennie Lee.....Jennie Lee

By G. B. Lancaster.
Scenario by H. Tipton Steck.
Directed by Jack Ford

PRESS NOTICE-STORY

Harry Carey, the popular western actor in Universal pictures, will be seen again at the ——— theatre on ——— of ——— week in his latest photoplay entitled "Rider of the Law." The action is based upon an unusually powerful motive and due to this the whole picture remains as one of the strongest westerns that ever found its way to the screen. The scenario was written by H. Tipton Steck from a story by G. B. Lancaster while the direction was in charge of Jack Ford. Mr. Ford's work has long been a source of admiration to those who follow closely the various western plays of the screen. The amount of rapid action he instills into his work and the manner in which he has emphasized the human note establish him as a very capable director.

"Rider of the Law" tells the story of Jim Kyneton, who as a member of the Texas rangers, is forced to arrest his brother and his dearest friends. But he is a ranger and duty comes before consideration. For a time suspicion points to him as the thief of the mine and he is compelled to remain silent and be outlawed by the community in the fulfilment of his duty. But the thieves escape and it is Jim's work to catch them and discover if possible the party who aided them to freedom. Roseen, a dance hall girl, had opened the door to liberty for them in order to embarass Jim for not reciprocating her affections.

The culprits are caught, except Jim's foster brother, Nick, who commits suicide rather than face his disgrace. His act earns him respect for his memory — the respect with which Jim had honored him in life. And with Roseen and the ringleader eliminated from camp, the ranger turns to thoughts of love. And he finds Betty waiting for him. Gloria Hope, one of the prettiest actresses on the screen, appears opposite the star.

SUGGESTIONS

The situation around which the Program Reader is built seems to be the best for any advertising arguments that you may dress your copy with. The theme is founded upon respect for the law even though to uphold it breaks the heart. Make the most of this idea and picture it in all your exploitations. Use questions. Ask your readers what they would have done in like circumstances. How would they have gone about it were they minions of the law and their own brothers were arrested? Would they have shut their eyes and allowed the guilty ones to escape?

The above is a good angle to emphasize. Certainly it implies unusual strength and promises dramatic action of the most intense sort. Build it up then, and get all out of it you can. Make mention that the Harry Carey pictures are unexcelled by any Westerns on the market. Tell about his past pictures. Play up his horsemanship. Use catch lines. And mention the other players, particularly Claire Anderson and Gloria Hope, the feminine leads. The title is a fascinating one. It has a lot of color. So emphasize it in your copy. It suggests hard riding and quick action. And it lives up to its meaning.

CATCH LINES

The story of a Texas ranger who was forced to arrest his own brother. See Harry Carey in a vivid, western picture. See "Rider of the Law."

He was a rider of the law and they looked upon him as a thief. And he was forced to remain silent. Was he guilty? See what happened in Harry Carey's latest picture, "Rider of the Law."

"A DAMSEL IN DISTRESS"
(PATHÉ)

An Exquisitely Charming Comedy

YOU can depend upon this one thoroughly captivating any audience anywhere, and both principals are supported by capable actresses and actors. It is skillfully directed and expensively mounted.

The story ran in serial form recently in the *Saturday Evening Post* and is by a well-known writer, P. G. Woodhouse. Although the locale has been changed from London to New York in the screen version it has not harmed the story in the least, as all of the characteristic types have been retained. An exquisitely charming comedy.

Besides Creighton Hale and June Caprice, who are most excellent in their respective roles, W. H. Thompson registers ace high. This picture should be heavily exploited to assure a good opening day and the merits of the production will undoubtedly keep them coming.

There are enough comedy situations mounting one after another to keep any audience chuckling continuously but the outstanding feature is the perfect types portrayed so neatly by the entire cast.

Pulling possibilities and pleasing probabilities will register about the same in every class of audience. It should pull strongly and highly please.—Length, 5 reels.—Released October 12.—*TOM HAMLIN.*

THE CAST

Maud Marsh.....June Caprice
George Bevan.....Creighton Hale
John W. Marsh.....Wm. H. Thompson
Percy Marsh.....Mark Smith
Mrs. Caroline Byng.....Charlotte Granville
Reggie Byng.....Arthur Albro
Keggs.....George Trimble
Alice Farraday.....Katherine Johnston

Story by P. G. Woodhouse.
Directed by Albert Capellani.

PRESS NOTICE-STORY

A Pelham Grenville Wodehouse Saturday Evening Post serial has been filmed and "A Damsel In Distress" is scheduled to appear for a ——— days engagement at the ——— theatre beginning ———.

The only change from the original story is in transferring the locale from London to New York but all the quaint types and characterizations have been retained by Director Albert Capellani in this Pathe picture.

Creighton Hale and June Caprice are supported by W. H. Thompson and what is declared to be a very notable cast.

The girl is living with her father and aunt. The father is eccentric and has retired wealthy. His hobby is gardening. The aunt has a son, Reggie Byng, and she is ambitious to have him marry the girl, but Reggy is infatuated with his uncle's secretary.

During her school days the girl imagined she was in love with a young fellow who had left the city and when she receives a letter from him urging her to come to New York, a short distance away, she slips away. But her big brother catches sight of her and she darts into the nearest cab which happened to be occupied by a young playwright.

He helps the damsel in distress to escape back home and here is where the comedy mounts in one situation after another until romance has its way.

PROGRAM READER

If you were out looking for a strange man and your big brother discovered you and chased you, would you run for the nearest cab to escape him?

Well this is just what one girl did and the damsel in distress found that she had entered a cab already occupied by a handsome youth.

And this is where romance began. And also fun galore as one comedy incident follows another in rapid succession.

"A Damsel In Distress" appeared in the Saturday Evening Post as a serial by P. G. Wodehouse.

This Pathe picture directed by Albert Capellani appears at this theatre next week. Creighton Hale, June Caprice and William H. Thompson have the principal roles.

It is a refreshing comedy drama charmingly enacted.

SUGGESTIONS

You should exploit this one heavily after you book it so as to secure a good opening and then it will carry itself. This should always be your plan when you have an excellent picture without some exceptionally powerful names to draw them in the first day.

The fact that Pelham Grenville Wodehouse wrote the story and that it recently appeared as a serial in the Saturday Evening Post should be carried in all your announcements. And get all you can from the names of Creighton Hale, June Caprice and William H. Thompson.

CATCH LINES

One girl dashed into a taxicab and met romance when she found it occupied by a winning smile possessed by a handsome youth.

Where one young man was a persistent suitor and stormed the social crust barricades and penetrated family environments.

He thought her father was the gardener and tried to bribe him to take a note to his sweetheart.

"ALMOST A HUSBAND"
(GOLDWYN)

Will Rogers Scores in Quaint Comedy

THE inimitable Will Rogers has in "Almost A Husband," a picture after his own heart, which is to say that it gives him opportunity to create a humorous effect in the simplest manner possible. He has the gift of perfect composure which, with his seeming indifference, give the impression of simplicity and spontaneity, the two highest attributes of an actor's art. Mr. Rogers is always human above everything else and the humanness of his characterization is what makes the picture score so emphatically even though it is remarkably rich in comedy high lights and atmosphere.

As the Vermont school teacher who settles down in a sleepy Arkansas town, marries its richest daughter in a game of "forfeits" and, who gallantly goes his way alone that she may not be burdened with such a homely husband, he makes the character lovable and true. Indeed the star finds fresh humor in every situation, and his quaint humor is expressed in more than subtitle. The story is not dramatic but it carries such a personal message that you feel as if you know the town and its simple honest folk.

Director Clarence Badger has carried out the verisimilitude of the tale and has also appreciated the personality of the star. Mr. Rogers doesn't do anything which is not in harmony with his humor. Peggy Wood make a wholesome figure of the bride.—Length, 5 reels.—*LAURENCE REID.*

THE CAST

Sam Lyman.....Will Rogers
Eva McElwyn.....Peggy Wood
Banker McElwyn.....Herbert Standing
Jerry Wilson.....Cullen Landis
Jane Sheldon.....Clara Horton
Zeb Sawyer.....Ed Brady
John Caruthers.....Sidney DeGray
Jasper Stagg.....Gus Saville

By Opie Read.
Directed by Clarence Badger.
Photographed by Norbert Brodin.

PRESS NOTICE-STORY

Will Rogers, the inimitable comedian, will appear in his newest picture entitled "Almost a Husband" at the ——— theatre beginning ———. No one has equalled Mr. Rogers in generating humor and humanness and he has come forward as one of the most popular players who ever appeared upon the screen. His perfect ease, his seeming indifference, his certainty in doing just the right thing at the right time to create a humorous effect give the impression of simplicity and spontaneity which is the highest form of the actor's art.

His newest picture was written by Opie Read and directed by Clarence Badger. The action opens on a small Arkansas town, drowsily existing along the banks of the Mississippi, where the "up-boat" is cause for excitment. Nothing ever happened there until Sam Lyman, the new school teacher from "up Vermont way" hit the town. Then it woke up. The action reveals the attempt of a rich mule dealer to win the belle of the town by hook or crook. But his plans are foiled, when at an old-fashioned party, Sam is "married" to the girl in a game of "forfeits." As the divinity student who performed the ceremony had been ordained, the marriage is genuine.

The girl, glad to be rid of the mule dealer's unwelcome attentions, decides to be a sisterly wife to Sam—temporarily. Then the dealer attempts to drive Sam out of town. He is horsewhipped, he is slandered, but he has his grit and sticks. In the end, the girl appreciates the man's nobility and refuses to have the marriage annulled. An excellent cast supports the star. A great picture full of rich humanity and teaching a happy philosophy.

SUGGESTIONS

This picture is perhaps the most original that has ever been shown on the screen. This is a broad statement but you can back it up after seeing it. Feature it as something out of the ordinary. Play up the star for all he is worth. Don't neglect a single opportunity to emphasize his name and his talent. Run stories about his career, and his remarkable gift of humor. Use some of his witticisms in your catchlines. You can get them from the Goldwyn press sheet.

Publicize the picture far in advance and use circular letters and every conceivable means to advertise it. Catch lines would be a good angle and you can get up some interesting copy in this direction. Start a teaser drive and employ unique stunts. Run a contest in the paper. Print a photograph of Will Rogers and ask your male patrons if they are homelier than this man. Send out wedding invitations announcing the wedding of the prettiest girl in the town to the homeliest man.

CATCH LINES

See Will Rogers, the inimitable comedian as Sam Lyman, the Vermont school master. He teaches folks to be just human. See "Almost a Husband." You will go away feeling finer and stronger.

Will Rogers, as Sam Lyman, the school master in a sleepy Mississippi river town, creates a character that will live long in the memory. His unaffected acting make this production a living bit of that quaint town of long ago, immortalized by Opie Read in "Old Ebenezer."

When he arrived from Vermont and settled down in the Arkansas town there was nobody to meet him at the Station. He remarked, "I'm as welcome as poison ivy at a picnic." Come and see what follows in the finest comedy of the year, "Almost a Husband."

Because he tried to do good he was horsewhipped, but he won the daughter of the banker. That is what smiling Will Rogers does in his newest picture, "Almost a Husband."

"WHY SMITH LEFT HOME"

(PARAMOUNT-ARTCRAFT)

Meritorious Farce Amusingly Entertaining

A very amusing farce comedy exceptionally well mounted and cleverly directed by Donald Crisp. Bryant Washburn is the perfect type for the star role and the entire cast is excellent. Lois Wilson is the leading woman and you cannot blame "Smith" for growing desperate when he is so long denied his bride's first kiss through the series of ridiculously funny incidents. Affairs develop swiftly and the continuity is smooth with good photography sustaining throughout the picture. A meritorious farce, amusingly entertaining. It is built for laughs and registers in every scene. Realistic hotel fire, rain and wind storm, train wreck and earthquake embellish this picture in a manner impossible to depict upon a stage, and yet this Broadhurst play was a popular success for years.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and pleasing; Elite, strong puller and highly pleasing; Family, big puller and wholly pleasing; Labor, good puller and generally pleasing.— Length 5 reels.— Released October 19.— *TOM HAMLIN.*

THE CAST

Smith ..... Bryant Washburn
Marian ..... Lois Wilson
Aunt Mary ..... Maym Kelso
The General ..... Winter Hall
Bob White ..... Walter Heirs
Julie ..... Margaret Loomis
Lavina ..... Carrie Clark Ward

Story by George Broadhurst.
Scenario by Elmer Harris.
Directed by Donald Crisp.
Photography by C. Edgar Schoenbaum.

PRESS NOTICE-STORY

"Why Smith Left Home," the great Broadhurst stage success has been screened by Paramount–Artcraft with Bryant Washburn as the star and this farce comedy comes to the ———— theatre for a ———— days run beginning ————.

Donald Crisp is the director and it is reported that he has in the climax of the picture the most realistic earthquake imaginable. Lois Wilson is leading woman.

Bryant Washburn's former screen offerings are said to have been eclipsed in "Why Smith Left Home." His former success in the "Skinner" features and in "Poor Boob," "A Very Good Young Man," etc., mark him as a popular light comedy star.

As the youthful bridegroom, Smith, Mr. Washburn has a role typically suited to him it is said Full of high expectations he elopes with a pretty girl and then through a series of funny incidents was not even able to kiss her for a week or two.

Train wrecks, fires, a flirtatious servant girl, and finally an earthquake, combined to make Smith's debut as a benedict a tumultuous one.

Only by masking as a bandit and stealing his bride was he able to start happiness right.

PROGRAM READER

Smith was a happy bachelor and decided that he was so happy that he should become a benedict.

It's a cruel world.

When he eloped he believed in travelling light.

So he only brought three suit cases, two hat boxes, and a dog along, not forgetting the bride-to-be.

But do you know that things began to happen right away?

Why it was a week or two before he could even kiss his wife.

Everything seemed to interfere; hotel fires, train wrecks, and even earthquakes.

But when as a bandit he stole her he won happiness.

That's "Why Smith Left Home," the great Broadhurst stage farce comedy success which has been screenized by Paramount–Artcraft and comes to this theatre next week with Bryant Washburn.

SUGGESTIONS

You will find so many exploitation angles on this after you have booked it that it will be almost impossible to use them all. In the first place the star has a following, so has the brand as it is well advertised, and then the title is well known as is the author, George Broadhurst. Then the fact that it was a great stage success and has played the country over.

As a special exploitation you might admit all the Smiths of your town in at half-price or get full price on a special "Smith" night. Also a bachelor night may be arranged. You can get the full price and should but some managers might want to go so far as to have a pass for a certain night mailed to all Smiths in the city directory. But this does not bring in the real cash directly and is simply a good publicity stunt.

CATCH LINES

Bachelor Ho! Come and gloat on "Why Smith Left Home."

———

It's no fun eloping when you can't even kiss your wife.

———

Hotel fires, train wrecks and earthquakes interfere with the flight of true love.

———

He had to steal his own wife in order to win her.

"THE OPEN DOOR"

(ROBERTSON-COLE)

Novelty Quite Apart From General Run

WE have a very good although not unusual story here, and it is dramatically presented by a very capable cast. Because there is not so much romance and the love element does not so gushingly intrude, there may be many who will not fancy it, especially as the ending is rather pathetic.

But the direction, continuity, acting, mounting and photography are excellent and there is nothing morbid or gruesome in the picture. Action is injected by some fights and the suspense is keen enough to compel the closest attention of the patrons.

It is a novelty in that it is quite apart from the general run of pictures nowadays and eschews the happy finish in the final fadeout.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and generally pleasing; Elite, good puller and very pleasing; Family, average puller and generallly pleasing; Labor, good puller and entirely pleasing.— Length, 5 reels.— Released October 12 —*TOM HAMLIN.*

THE CAST

Joe Moore ..... John P. Wade
Dan Burke ..... Sam J. Ryan
James Horton ..... Bob Broderick
Matthew Owens ..... Frank Evans
Mary Burke ..... Anna Lehr
Betty ..... Edith Stockton
Robert Blakemore ..... Walter Miller
Alice Drake ..... Diana Allen

Story by Garfield Thompson.
Directed by Dallas M. Fitzgerald.

PRESS NOTICE-STORY

"The Open Door" is the title of a screen drama coming to the ———— theatre for ———— days beginning ————.

Robertson–Cole, the producers, announce that this screen version is based on a dramatic story of how one man comes out of prison after agreeing under certain conditions to serve a term so that his two employers might not be implicated, and then finds that the agreement has not been fully kept.

John P. Wade and Sam J. Ryan are featured in most excellent characterizations and powerful roles, it is said.

The two partners quarrel and separate years before the bookkeeper completes his fifteen year prison term and when he is discharged the old man discovers that he had lost the copy of the covenant signed by the three of them by which he would be entitled to a large sum of money.

One partner has reared the bookkeeper's daughter in ignorance of her father's whereabouts. The ex-convict finds that she is just about to be married to a very fine youth and here is where he makes the dramatic decision to promote happiness to the loved ones by sacrificing his personal desires.

This is described as heavy drama with pathos and is said to have a strong and stirring heart appeal.

PROGRAM READER

In every man's life comes a time when he must make a tremendous choice as between catering to his own desires or sacrificing these to promote the happiness of others.

And this was the choice that Joe Moore had to make within a week after he stepped out of prison.

He had spent fifteen years, the best years of his life, to save his two employers from going to prison. He agreed to be the goat under certain conditions.

But the employers had apparently forgotten their bookkeeper and neglected the agreement. Then the ex-convict met his daughter.

A dramatic story is told in the Robertson–Cole picture coming to this theatre next week; "The Open Door."

John P. Wade, Sam J. Ryan and Anna Lehr are in the featured roles.

SUGGESTIONS

After you have booked this picture you will find that it is very different from the ordinary run of pictures and is heavily dramatic but thoroughly convincing. Tell them frankly at last you have a picture without the happy gushing ending. A picture of real life. For your lobby the box office could be covered to represent a prison cell. This does not look inviting but will attract attention as being very unusual.

Mention the names of John P. Wade, Sam J. Ryan and Anna Lehr who are well known as stage artists.

CATCH LINES

When the "goat" emerges from behind prison bars and finds the covenant of his former employers was merely "a scrap of paper."

Where an ex-convict makes a noble decision and denies himself of the future happiness which he had so faithfully earned.

Society and business life show up poorly in the human equation when happiness and contentment are bartered for temporary power.

"WHEN BEARCAT WENT DRY"
(WORLD)

Should Register Big With Majority

APART from the smashing exploitation possibilities on the title of this picture the production affords most excellent entertainment. "Bearcat" is a husky youthful mountaineer who loves the daughter of a missionary and foreswears booze for her sake.

The old feud story is brought to light again but is convincing, and the quick-tempered fighting hero finally heads a gang of masked night riders in destroying the many mountain moonshine stills. There is beautiful scenery and clear photography.

This is a well directed picture interpreted by a cast of very good types. Suspense and fast action with love and pathos are combined and it will undoubtedly register heavily with the majority and completely satisfy the minority also.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, big puller and very pleasing; Elite, strong puller and highly pleasing; Family, big puller and greatly pleasing; Labor, strong puller and generally pleasing.—Length, 6 reels.— Released, November 2.— *TOM HAMLIN.*

THE CAST

Blossom Fulkerson.....Vangie Valentine
Joel Fulkerson.....Walt Whitman
Turner Stacy (Bearcat).....Bernard Durning
Lone Stacy.....Winter Hall
Rattler Webb.....Ed. Brady
Jerry Henderson.....M. K. Wilson
Kindard Powers.....Lon Chaney

Story by Charles Neville Buck.
Directed by Ollie Sellers.
Produced by C. R. Macauley Photoplays, Inc.

PRESS NOTICE-STORY

Charles Neville Buck's story, "When Bearcat Went Dry" appears as a Macauley production in World Pictures at the ———— theatre for a ———— days engagement beginning ————.

Illicit stills, feuds, moonshiners, fights, love, sentiment, and the striking mountain scenery shown in "When Bearcat Went Dry" are said to mark this as one of the really big pictures of the year.

"Bearcat" is the nickname given to a fiery young mountaineer whose father is a moonshiner. When this youth falls in love with the beautiful daughter of a missionary he promises to not only quit drinking whiskey but also pledges himself to quit the business.

At a critical moment he falls and apparently the love of his sweetheart is transferred to a visiting surveyor for a railroad who is suspected of being a revenue officer.

When later on the toughest gang in the mountains are going to kill his rival because they suspicion that he is a revenue agent the young hero rescues him in what is described as one of the most terrific fights ever portrayed on the screen.

He wants the man to marry the girl he fancies has been wronged. When the mistake is rectified a gang of masked riders appear and there is turmoil in the fastness of the Cumberland mountains until finally like a ray of sunshine the two lovers are re-united in complete understanding.

PROGRAM READER

"When Bearcat Went Dry" is from the great novel by Charles Neville Buck and will appear in screen form at this theatre next week.

Illicit moonshining and the fights of the feudists in the Cumberland mountains is a promise of much action and this picture is declared to be just full of rich sentiment, activity, romance and suspense.

"When Bearcat Went Dry" is the Charles Macauley production released by World Pictures and is described as so intensely gripping that no patron should miss seeing it here next week.

SUGGESTIONS

If you have this picture booked you will quickly recognize that your best exploitation angle is the title. And of course the author's name should be used as he is popular and widely known. "Charles Neville Buck's great novel, "When Bearcat Went Dry" is screened at the ———— theatre," is a line that is very ordinary but compelling enough to pack your theatres.

The catch lines should he used to a great extent and any local tie-in that it is possible to secure with the title. If you want to circus this you can arrange a parade of about six women with red sashes to attract attention and a banner ahead of them inscribed, "When Bearcat Went Dry," and a banner at the end of the line reading, "At the ———— theatre."

CATCH LINES

You all remember June 30th in this city. Well you can see "When Bearcat Went Dry" at the ———— theatre.

He produced whiskey that would make a canary bird bark at a cat.

No missionary could convert him. It took a missionary's daughter to change his heart.

He was a quick tempered fighting contrary mountaineer but when bearcat went dry he created a torrid zone.

"PHANTOM HONEYMOON"
(HALLMARK)

Plenty of Mystery and Suspense Here

THIS one is a ghost romance as narrated by a Hindu servant in the castle of a wealthy Englishman's Irish estate. The third member of the eternal triangle induces his successful rival to consent to a "duel" one hour before the wedding, and each bares his arm to a snake which happens to select the hero as his prey.

The bride-to-be enters the castle and when she finds her lover dying she pleads so tearfully to die with him that the Hindu releases the snake again and it bites her. The double exposure carries the pair of souls in a spirit-like limousine for a honeymoon around the world.

Suspense is intensive and because of the very mysterious and unique quality of this offering it may appeal to the majority.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan average puller and generally pleasing; Elite, average puller and fairly pleasing; Family, good puller and generally pleasing; Labor, good puller and fairly pleasing.— Length, 6 reels.— Released October 19.— *TOM HAMLIN.*

THE CAST

Betty Truesdale.....Marguerite Marsh
Capt. Bob Lambert.....Vernon Steele
Henry Claven.....Hal Clarenden
Prof. Juno P. Tidewater.....Leon Danmun
Sakes.....Henry Guy Carlton
John Truesdale.....Charles P. Patterson
Mrs. John Truesdale.....Grace Bryant
Vera.....Harriet Cox
Caroline.....Katherine Perkins
Rev. Thomas Peterkins.....Edwin Poffley

Adapted and directed by J. Searle Dawley.

PRESS NOTICE-STORY

"The Phantom Honeymoon" is the title of the Hallmark Picture schedule for a ———— days engagement at the ———— theatre beginning ————.

This was adapted and directed by J. Searle Dawley and Marguerite Marsh with Vernon Steele have the principal roles.

Prof. Tidewater with his two beautiful daughters are travelling through Ireland when they notice a castle that appeals to them. But they are told that this castle is haunted. The girls are scared and hurry away to the hotel but the old professor, who has little faith in ghosts, is determined to investigate the castle.

Just as he enters the castle the Hindu caretaker receives a letter notifying him that his master is dead and so feels free to tell the story to the visiting professor. It appears that his master had courted a beautiful girl in vain. She accepted Captain Bob Lamhert instead. He tells young Lamhert that his mother had heen a negress whom his father had married in Africa while on an exploring trip.

The young Captain knew that this was not so but rather than have the rival tell this to his sweetheart he agreed to meet him in a dnel one hour before the wedding. In this unique duel a snake was used instead of the ordinary weapons and when each man hared his arm the snake selected the young Captain for his prey. When the girl enters and finds her lover dying she pleads to go with him to the Hindu servant in the absence of his master, set the snake loose again and it hites the girl also.

Seemingly they pass away contented in each other's arms. From then on the picture shows the pair taking a honeymoon around the world as two wandering souls. It is in this form that some startling and absorbing incidents occur.

PROGRAM READER

If you don't helieve in ghosts please come to this theatre next week and see "The Phantom Honeymoon."

Should it happen that you do believe in ghosts will you kindly attend the showing of "The Phantom Honeymoon" next week.

Whether you do or whether you don't, be sure and attend this theatre and you may change your present opinion about some ghosts.

We cannot go any farther. We can only urge you to be present whether you are a scoffer or a believer. The picture is a marvel of the "so-different" kind.

J. Searle Dawley is the adapter and director of this Hallmark Picture and Marguerite Marsh is the star.

SUGGESTIONS

After you have booked this picture your best bet is the title used in conjunction with the catch lines, program reader and press notice-story on this page. There are not big names in the cast and it is not a brand that is so well advertised that it possesses any particular drawing power with the public. But the title and theme is the thing to excite their curiousity and these are what should be displayed in every possihle place.

CATCH LINES

She preferred to go with him on a phantom honeymoon rather than remain among the mortals.

As long as her great love was slipping away into the great unknown she begged to join him.

Ghosts seem to have a pretty good time after all is said and done. For instance: the loving couple on their phantom honeymoon.

There are no spirit rappings to disturb the soul kiss of two wandering spirits on their phantom honeymoon.

"GRAY TOWERS MYSTERY"
(VITAGRAPH)

Gladys Leslie in Mystery Melodrama

GLADYS LESLIE, Vitagraph's "glad" girl, who is always radiating happiness in her pictures, comes forward in a role that is quite a departure for her. Her million dollar smile is only seen for brief intervals while her frown comes forward to make her unhappy for exactly four reels of fairly entertaining film. The reason for her worried expression is sufficient to keep the smile away. She is involved in a murder. In fact circumstantial evidence points to her as the guilty one and you sympathize with this mite of a girl carrying such a burden.

There is not the mystery in this picture which its title indicates. In fact you know from the start who committed the deed. Hence the value of suspense is lost. Not enough has been left to the spectator's imagination, and as this mystery note is not the only outstanding point in the structure of the piece you can readily see that it doesn't travel far as dramatic entertainment.

Miss Leslie shows a new side which makes her quite versatile in her way. But after witnessing the star in melodrama we much prefer to see her basking in sunshine pictures where she can capitalize her wonderful smile. It is too valuable an asset to be buried in a dramaturgic dirge. The feature is handsomely staged and carries a wealth of atmosphere. The love interest is naively developed and the romance is not as pretty as its background. There you are; take it or leave it.—Length, 5 reels.—*LAURENCE REID.*

THE CAST

June Wheeler.....Gladys Leslie
Billy Durland.....Frank Morgan
Jean Bautiste.....Warner Richmond
Tom Makinnon.....Warren Chandler
Sam Bigby.....Charles Craig
Mr. Orchard.....George Henry
Mrs. Bigby.....Marie Burke
Miss Sutherland.....Cecil Kern
Marie.....Miss Christensen

By Seward W. Hopkins.
Scenario by Sam Taylor and John W. Noble.
Directed by John W. Noble.

PRESS NOTICE-STORY

Gladys Leslie, the charming little Vitagraph player, will be seen at the ——— theatre on ——— of ——— week, in her latest picture entitled "The Gray Towers Mystery." This is a mystery story as evidenced from the title and it presents many intense and thrilling situations. It concerns a struggling working girl who suddenly becomes wealthy and is soon whirled into a maelstrom of tragic affairs. June Wheeler's heritage is an immense ranch of a recently departed uncle, and she enters a tremendously happy existence, when disaster occurs.

Another claimant appears in the guise of an uncrupulous nephew of the deceased uncle. While this man's claim is being investigated, he is suddenly murdered in a swamp. June's revolver is found, and this fact taken in connection with the evidence that he is the only other claimant to the property, causes her arrest. Billy Durland, a wealthy neighbor and the sheriff, burns down the jail in order to rescue her and save her the stigma of being behind bars. He well knows that he will be forced to guard her at her home. Which is satisfactory to him since he is deeply in love with her.

One day as they are touring the country in search of evidence a bullet strikes Billy through the shoulder. Just then Jean appears. He is the caretaker of her estate and loves her in his own wild fashion. And he discloses enough evidence to make him out the guilty murderer. Thus the mystery is cleared. The posse fails to arrest the Frenchman because he commits suicide. And so June is free from worries and finds happiness with Billy. The picture is fraught with suspense and thrill. And it is beautifully staged.

PROGRAM READER

June Wheeler was a struggling girl who inherited a vast amount of property. Now everything was serene until another claimant appeared in the guise of her cousin. Then one day he was mysteriously murdered and suspicion pointed at June as responsible for the crime. Why not? Wasn't the motive clear that she would come into complete possession if the other claimant was out of the way. And the fact that her gun was found near the body was sufficient evidence, wasn't it? But this little girl grappled with the tremendous problem with remarkable courage.

While searching for evidence one day she discovered that her caretaker had something to do with the murder. We cannot go into details concerning this fascinating mystery story — that would be robbing the suspense. But suffice to state that you will see five reels of tense action and thrill. Come to the ——— theatre and see Gladys Leslie in "The Gray Towers Mystery."

SUGGESTIONS

You should capitalize the name of Gladys Leslie in all your advertising. Formerly identified with glad roles she has here a part which calls for unusual dramatic ability. It is a mystery story and feature it as such in all your copy. Don't give away the plot but build up your arguments so that your readers will be completely mystified. The title is fascinating and you can work in a lot of good arguments around it.

Tell that the star is seen as a little rich girl who is forced to grapple with tremendous problems. Play up the mystery. Use colorful, descriptive language in treating the subject. A teaser campaign would be a good angle to emphasize the picture. Feature its adventure, its romance, its mystery. Bring out the names of the supporting cast. Among these players are several who are favorities with your patrons. But remember in your advertising not to give away the plot.

"SACRED SILENCE"
(FOX)

Dramatic Story of Army Life Entertains

WILLIAM RUSSELL'S Fox debut is an auspicious one to judge from the merits of his initial picture, "Sacred Silence," an adaptation of the successful stage play, "The Deserter." Heretofore chiefly identified with humorous characterization, the star comes forward as something of a dramatic actor. And he gives a very creditable performance of the army officer who becomes a deserter and a coward in order to save a woman's honor — a woman, incidentally, who is not worth any such sacrifice.

Surely a dramatic idea and one that will make the picture as successful as the play. It carries every known ingredient and each one is incorporated for its full value. There is a quality of verisimilitude in the plot and characterization which impresses you. The picture is rich in conflict and contrast action and suspense, pathos and sympathy. And it moves forward, never verging from its true dramatic path. And the climax is intensity itself.

The wronged major learns the truth and confesses his guilt. George McQuarrie plays this part with remarkable feeling and understanding. His is the most emotional role and he makes the most of it. Agnes Ayres is appealing as the detective who tracked down the deserter and fell in love with him. The scenario is compact and well written, and Harry Millarde's direction is praiseworthy in every detail.—Length 5 reels.—*LAURENCE REID.*

THE CAST

Captain Jim Craig.....William Russell
Madge Summers.....Agnes Ayres
Major Marston.....George MacQuarrie
Lieut. Ralph Harrison.....James Morrison
The Colonel.....Tom Brooke

By Robert Peyton Carter and Anna Alice Chapin.
Scenario by Roy Sommerville.
Directed by Harry Millarde.

PRESS NOTICE-STORY

"Sacred Silence" which comes to ——— theatre beginning ——— with William Russell as the star, is a story of army post life and the action revolves around the ever-popular theme of a man's sacrifice to preserve a woman's honor at all costs. The story is an adaptation of the successful stage play, "The Deserter," by Robert Peyton Carter and Anna Alice Chapin, the scenario being done in this instance by Roy Sommerville, while it was produced under the direction of Harry Millarde.

Mr. Russell appears as Captain Jim Craig who makes the supreme sacrifice of being branded as a deserter and a coward to save a woman's honor. Thinking he has killed his friend, Lieut. Ralph Harrison, he is persuaded to go away by an unscrupulous woman in order to save her name. The Lieutenant has been killed by the woman's husband, Major Marston, and in order to protect herself from his wrath, she volunteers to make Craig believe that he is the murderer. He had gone to her apartment to persuade her to give up the youth. Hence the quarrel which resulted in the young man being wounded. He is astonished to learn that he has caused the Lieutenant's death. Therefore he suffers for the sins of three others.

Out of this situation comes happiness, for as a derelict in the city he finds the woman of his heart. It was her mission to get deserters back to the army by moral suasion; but when she learns that he is a murderer she begs him to escape. He refuses to do so. Eventually Major Marston learns the truth and kills his unfaithful wife and confesses that he also killed the Lieutenant. Thus the Captain is happy again. The star's virile personality is a great force in the presentation of the role and he is supported by an unusually strong cast.

PROGRAM READER

William Russell, the new and popular Fox star, will come to this theatre in the near future in the most dramatic role of his career. The story, which concerns army life during peace time, was adapted from the highly successful stage play, "The Deserter." A four cornered affair, leading to the slaying of one of the participants, results in the flight of a young captain who mistakenly believes himself guilty of murder. How his innocence is established is revealed in a most dramatic climax — a climax which is tense and exciting. It is a powerful picture, this "Sacred Silence" — it throbs with adventure and pathos and generates love and valor — the valor that makes a man give his all to protect a woman's honor. The action is vital and spectacular to a degree. An unusual cast supports the star.

CATCH LINES

The flash of a gun — and a man's life is ended because of a woman's faithlessness. An innocent man suffers for the sins of three others. This is the engrossing theme of "Sacred Silence" which comes to the ——— next ——— with William Russell.

In which William Russell appears in a powerful story of army life. A story adapted from the highly successful play, "The Deserter." Don't miss it if you value a great drama.

See William Russell in the greatest picture of his career. See him in a role which carries him through the supreme sacrifice of being branded as a deserter and a coward in order to save a woman's honor.

"HER GAME"
(UNITED PICTURES)

Florence Reed's Latest Is Shown

"HER GAME" is a picture based upon that tried and true formula of the Southern girl who bucks Wall street to save her impoverished family from further distress. Of course she is successful because she applies her game of artful deception and the man who represents the Street is helpless before her attack. The drama develops in an old-fashioned way until she details her game in a letter to her father. And as she writes the action of the play unfolds. There are no flaws in the composition until the climax is reached, then one sees a bit of artificial by-play.

It develops that the man she married and whom she believed brought ruin to her family, has a twin brother who is the Cain of his household. The scenes in which the latter figures are not effective because his actions are forced. Introduced for the sake of conflict and contrast, the character only succeeds in befogging the issue.

"Her Game" does not hit a high mark because of the false attitudes struck off in the finale. It is a case of attempting too much. Still the wicked brother could have appeared natural had the director not jumped at conclusions in dealing with him. Certain subtitles also impart too much information for the suspensive values. Yet the picture is meritorious if for no other reason than it brings out Miss Reed's emotional capabilities to the highest. And Conway Tearle in the dual rôle of the brothers contributes his best performance on the screen insofar as a study in contrast is concerned.—Length 5 reels.—Laurence Reid.

THE CAST

Carol Raymond ..... Florence Reed
Alan Rutherford, Bruct Armitage ..... Conway Tearle
Bobby McAllister ..... Jed Prouty
Mildren Manning ..... Florence Billings
"The Dragoness" ..... Mathilda Brundage

By John K. Holbrook.
Directed by Frank Crane.

PRESS NOTICE STORY

Florence Reed, the dramatic actress of screen and stage, will appear at the ——— theatre on ——— of ——— week in her latest photoplay entitled "Her Game." The story concerns a young Southern girl whose family faces financial ruin through a law-suit forced on it by an old time enemy. The daughter of the family, Carol Raymond, sets out for New York bent upon righting the family fortune. She is determined to play her game of artful deception. And in three weeks the enemy has capitulated to the extent of becoming her husband. And so she writes her father her series of adventures.

No sooner is she settled down than she discovers that the enemy is not her husband but his twin brother who has been disinherited. And the latter is more vindictive than ever against the name of Raymond. He would compromise her with her husband. In fact he goes to such lengths as to make her think that he is her husband. And she is unable to penetrate the mystery—the conduct of his actions until she discovers the two brothers together. Eventually he is punished and Carl is happy with her romance and her impoverished family is on the road to fortune.

"Her Game" is charged with big dramatic moments which is only fitting with Miss Reed as the star. She is an emotional actress of the first magnitude and the picture brings out her talent to splendid advantage. The action carries a strong measure of suspense which is felt from inception to conclusion. The star is assisted by a very competent cast that includes such well known players as Conway Tearle and Jed Prouty. Mr. Tearle, in the dual role of the brothers, contributes greatly toward the success of the picture. It is his greatest achievement on the screen. The picture was produced under the direction of Frank Crane.

PROGRAM READER

"Her Game" is the title of the latest Florence Reed picture which comes to this theatre beginning ———. The story deals with the adventures in New York City of a courageous, young Southern girl on whom devolves the difficult task of restoring her aristocratic family's fortune, sadly depleted by unsuccessful litigation and "the law's delay." The heroine's big city experiences are said to be of a thrilling, not to say startling nature, forming a story which is reported to give Miss Reed's ability ample scope.

Director Frank Crane is credited with the production and prominent among the star's support are Conway Tearle, Jed Prouty, Florence Billings, and Mathilda Brundage. "Her Game" is said to be even better than Miss Reed's other features, "The Woman under Oath," and "Her Code of Honor," in the intensity of its appeal and the wealth of human interest. Patrons of the ——— theatre will see a picture of unusual appeal and excellence. See "Her Game."

CATCH LINES

He had Wealth, Position, Power on his side. She had but her Woman's Wit. Whon won? See Florence Reed in the big, dramatic picture, "Her Game."

(*Continued in next column*)

"A SCREAM IN THE NIGHT"
(SELECT)

This Picture Stumps the Reviewer

HERE is an idea chipped off the familiar Darwinian theory which the director thought was good enough for about six thousand feet of film. And the continuity is as erratic as a news weekly. This picture cannot be called either morbid or gruesome but attempts to throw somewhat of a pall over the spectators.

The curiosity of the average person was evidenced by the fact that this picture certainly packed them in the theatre. They wanted to see it evidently, but the conglomeration of events augmented by the nonsensical theme and subtitles compelled many in the audience to gaze furtively about and possibly wonder just how other adult minds were accepting the picture.

Photography is generally poor and the cast not up to present day standards as a whole. Weird mystery and suspense are aimed at and when it is all over everybody in the audience look at each other rather sheepishly. No part of either the theme or action suggests the title.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, good puller and fairly pleasing; Elite, average puller and fairly pleasing; Family, average puller and fairly pleasing; Labor, good puller and fairly pleasing—Length, 6 reels.—Released October 5.—*TOM HAMLIN.*

THE CAST

Darwa ..... Ruth Budd
Robert Hunter ..... Ralph Kellard
Vaneva Carter ..... Edna Britton
Professor Silvio ..... John Webb Dillon
Lotec ..... Ed Roseman
Senator Newcastle ..... Stephen Grattan
Gloris ..... Adelbert Hugo

A. H. Fischer Features.
Directed by Burton King.
Photography by Wm. Reinhart and A. A. Cadwell.

PRESS NOTICE-STORY

"A Scream In The Night" comes to the ——— theatre for a ——— days engagement beginning ———.

This Select picture is heralded as one of the best dramatic offerings of the season and is declared to be a compelling story of a scientist who tries to demonstrate the Darwinian theory as perfectly feasible.

Darwa is the experiment and you can see her climbing the trees and prowling around the jungles under the guidance of a huge East Indian. The scientist has gone temporarily back to civilization to taunt his two former college mates with changing their minds about the Darwin theory after they grew older.

One of the three, Senator Newcastle, had lost his daughter in the Indian jungle country when she was a baby and hears that she can be found there. The youth who finds her is smitten but the scientist who has grown apparently mad in demonstrating his theory claims that Darwa is the product of his experiments.

It is described as a weird but compelling story presented by a notable cast of players.

PROGRAM READER

He saw her hanging head down from a high mass of foliage in the jungles. And she was undoubtedly a white girl and as active as the scampering monkeys in their native haunts.

He was the first white man that she had ever met. A scientist claimed that this girl "Darwa" was his experiment in demonstrating the truth of the Darwinian theory.

But the youth did not believe it.

See "A Scream In The Night" which comes to this theatre next week from the Select studio.

SUGGESTIONS

Here is one that has many exploitation angles which you will soon ascertain after you have booked it. But its strongest bid for favor is not its pleasing qualities but its title and theme. "A Scream In The Night" will surely attract attention as it is compelling and indicative of mystery and action. And the theme is that of a scientist demonstrating the Darwinian theory by kidnapping a young girl and bringing her up in the jungles with the monkeys.

CATCH LINES

One heartless scientist tries to demonstrate the truth of the Darwinian theory with a beautiful young girl as his experiment.

A young man wandering through the jungles is amazed to see a pretty girl capering about from limb to limb the same as the neighboring monkeys.

Romance sometimes makes science look foolish and then sometimes it is vice-versa.

Coming! Coming!! Coming!!! Who? Florence Reed, the screen's greatest actress in her latest and greatest picture, "Her Game." See how a woman's wit conquers. See how a woman can play the game. See "Her Game."

It was the first evening of their honeymoon. Came a rap at the door of the secluded cottage. He went out into the storm in answer to the summons and din't return. The half-crazed creature who came to her room was not her husband—! See "Her Game."

"THE LOTTERY MAN"

(PARAMOUNT-ARTCRAFT)

Entertaining Farce, Lavishly Mounted, Has Charm

WHEN a farce comedy is mounted just as lavishly as a spectacular photoplay it is generally well worth viewing, even from a "sight" standpoint. But when you take a popular male star and surround him with a most excellent cast you make it doubly good. And when you add to all this, clever direction and clear photography, augmented by a corking story and smooth running continuity you are almost sure to produce an entertaining picture, possessing charm and commanding interest.

And that is just what this production has. It will surely register particularly strong with the Wallace Reid following and will undoubtedly generally satisfy even those patrons who prefer the heavier note. Of course while the comedy predominates, there is a love interest, with the final fade-away showing the lovers under water.

Pulling possibilities and pleasing probabilities for respective audiences are:—Metropolitan, big puller and very pleasing; Elite, strong puller and highly pleasing; Family, good puller and wholly pleasing; Labor, good puller and entirely pleasing.—Length 5 reels.—Released October 12.—*TOM HAMLIN.*

THE CAST

Jack Wright.....Wallace Reid
Foxhall Peyton.....Harrison Ford
Helen Heyer.....Wanda Hawley
Mrs. Wright.....Fannie Midgley
Mrs. Peyton.....Sylvia Ashton
Lizzie Roberts.....Carolyn Rankin
McGuire.....Wilton Taylor
Business Manager.....Clarence Geldart
Nora.....Marcia Manon
Hewig Jenson.....Winifred Greenwood
Hamilton.....Fred Huntley

Story by Rida Johnson Young.
Scenario by Elmer Harris.
Directed by James Cruze.
Photography by Frank Urson.

PRESS NOTICE STORY

Wallace Reid in "The Lottery Man" is the Paramount-Artcraft photoplay scheduled for ——— days' engagement at the ——— theatre, beginning ———.

The story is by Rida Johnson Young and "The Lottery Man" was her added as a great farce comedy stage success for many years. In support of Mr. Reid are Wanda Hawley and Harrison Ford, and what is described as a notable cast.

Jack Wright, a special writer on the daily newspaper, is the role portrayed by the breezy star. He borrows five hundred dollars from his old college chum, the owner of this same newspaper.

When Foxhall Peyton learns that Jack wants the money to play the stock market he refuses but finally loans the money.

After the money takes wings, Jack happens to be near a wedding party and the old flower woman said that marriage was a lottery. This gives him the idea and he proposes that he be raffled off with a fifty-thousand dollar bonus to the woman holding the lucky number in the lottery. The subscription list is quickly run up to three hundred thousand and the final day of the drawing rapidly approaches with Jack trying to get out of the bargain gracefully.

For he has met a very pretty cousin of Foxhall Peyton's and has lost his bachelor heart. How the eccentric old maid companion of the Foxhall household found the winning number in a cooky jar and how the hero manages to imitate a submarine in his efforts to let true love run smooth provides a laughable and pleasing finale.

When he is trying to get through the crowd of women attending the drawing he is practically mobbed by the militant females desiring him for a husband. His clothes are practically torn off and he is compelled to sit on the truck under the admiring eyes of thousands of women and looking like Adam from the waist up.

PROGRAM READER

He was a confirmed bachelor and the only woman he loved was his mother.

And when he lost all he could borrow on the stock market he had to make good on a promise he made his best friend.

As a newspaper man he was compelled to provide a story that would add many thousand names to the circulation list.

So being young and handsome he finally hit upon the idea of raffling himself off so that each subscriber could have a chance on winning a prize husband.

But.—in the meantime.—this young man actually fell in love. He tried to back out gracefully with his bargain with the newspaper. No chance.

Wallace Reid is the Jack Wright in the case and Wanda Hawley as Helen Heyer is the girl he wanted but who couldn't draw the lucky number.

If this great stage success by Rida Johnson Young does not register the best farce comedy hit of the screen we miss our guess.

This Paramount-Artcraft picture, "The Lottery Man," comes to this theatre next week.

SUGGESTIONS

After you have hooked this picture a great many ideas for exploitation will naturally come to you. If you have a big Wallace Reid following in your locality you should concentrate upon him. But don't forget to mention that he is supported by a strong cast, including Harrison Ford and Wanda Hawley. And Rida Johnson Young is the author. And "The Lottery Man" was a very successful stage play

(*Continued in next column*)

The Paramount-Artcraft brand is well advertised also. You certainly have many angles to exploit. A fac-simile newspaper is suggested by Famous Players-Lasky in boosting this production. It is a good idea and filled with snappy material. The slides, throw aways and door knob hangers, with material from the catch lines, are good bets. The invitation announcement card to a selected list could also be used to good effect.

CATCH LINES

Where a man drew a lemon in the lottery of love and finally won a peach.

A confirmed bachelor raffles himself off as a matrimonial prize.

An old maid finally wins a man for one dollar and is temporarily happy.

"IN WRONG"

(FIRST NATIONAL)

A Good Average Comedy Drama

HERE is a simple little story of the home spun type with a wholesome atmosphere and affording pleasant entertainment of the light comedy order. It shows the country boy in love with the home town girl, the arrival of the young city chap, and later, the entrance of a city girl to assist in hampering the little romance of the country lovers.

Of course the country boy is much misunderstood and always manages to get placed in a bad light before the villagers whereas the city visitor is idolized for his apparent cleverness. The star has a role that appeals and the cast is adequate. Direction, continuity and photography, up to present day standards.

The action is rapid enough and characterizations very good. There are many comedy situations interspersed with pathos and occasional dramatic punches. A good average comedy drama.

Pulling possibilities and pleasing probabilities for respective audiences are: Metropolitan, average puller and quite pleasing; Elite, good puller and generally pleasing; Family, good puller and entirely pleasing; Labor, average puller and quite pleasing.—Length, 5 reels.—Released, Oct. 19.—*TOM HAMLIN.*

THE CAST

Johnny.....Jack Pickford
Milly.....Marguerite La Motte
Dolly Sheldon.....Clara Horton
Morgan Coleman.....George Dromgold
Henry Wallace.....Hardee Kirkland
Val Heaton.....Robin Williamson
Johnny's Ma.....Lydia Knott
Nate Glazier.....Jake Abrams

PRESS NOTICE-STORY

The Jack Pickford Film Company presents Jack Pickford in "In Wrong" at the ——— theatre beginning ———.

It is a comedy drama of small town life written and directed by James Kirkwood, the author and director of "Bill Apperson's Boy" and is a First National attraction.

It is the story of a country boy named Johnny who is desperately in love with a country girl named Milly, whose mother keeps a hoarding house. A city chap comes to town and takes a fancy to Milly, Johnny pretending at the same time to carry on a little flirtation with a city girl who also happens to be in town. Johnny and Milly pretend they do not care for each other but in their hearts they know different.

The city chap, however, saves Milly from drowning and is given a big reception for so doing. Johnny finds himself "In Wrong" but before the end of the picture by some daring work in which he captures two bank robbers we find him "In Right."

Small town life, the joys and sorrows of childhood days, of boyhood and girlhood loves and the days of the old swimmin' hole are the features of this story. It has its laughts and its pathos.

SUGGESTIONS

When you hook this film above all feature the director and author James Kirkwood after the star in your advertising. Mr. Kirkwood is one of our best known directors, having put over many big successes. Do not forget to mention that he also directed and wrote "Bill Apperson's Boy" which is considered one of Jack Pickford's best productions and for a time was director of a great many Mary Pickford features. Also mention that this is a story of small town life and invite your patrons to live over again their childhood days. Tell them that the feature contains its laughs and its pathos.

PROGRAM READER

Johnny missed a big chance when Milly, out in a canoe, dumps over and the city chap leaps off a high bridge, rescues her, and then to cap the climax, a big reception is given for the city chap and even Johnny's own mother is on the committee to honor the hero. This was too much for Johnny. He was "In Wrong" at every turn. He was deeply in love with Milly but when the city chap arrived in town and was "smitten" with her he pretended in turn to be "smitten" with a city girl, although he and Milly knew they loved each other.

Johnny, however, decides to leave home but is prevented by a bank robbery which takes place. After thrilling encounters, he captures two of the robbers with their loot and drives them into town. The tables are now turned, and Johnny finds himself a hero and "In Right."

It is a simple story of small town life, of the joys and sorrows of childhood days of the little red school house, of boyhood and girlhood loves of the days of the old swimmin' hole below the dam and the cherished rag doll.

James Kirkwood who is director and author of this feature also directed and wrote "Bill Apperson's Boy" which was one of Jack Pickford's latest successes.

Advance Information on All Film Releases

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Dangerous Nan McGrew....2
Shades of Shakespeare....2

SINGLE REEL COMEDIES

Her Bear Escape....1
Home Brew....1
His Master's Voice....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

RED CROSS TRAVEL SERIES

The Relief of Poland....1
Constantinople, the Gateway of the Orient....1

BLACK AND WHITE COMEDIES

Oct. 13—Business is Business....1
Oct. 6—A Prince There Was....1

ROBERTSON-COLE PRODUCTIONS

Oct. ..—Kitty Kelly, M. D. (Bessie Bariscale)....5
Oct. ..—The Prince and Betty (Wm. Desmond)....5
Oct. ..—The Gray Wolf's Ghost (H. B. Warner)....5

STRAND COMEDIES

Mixed Drinks....1
Truly Rural....1

FAMOUS PLAYERS-LASKY EXCHANGE

PARAMOUNT-ARTCRAFT

Nov. 30—Scarlet Days (Griffith Prod.)....5
Nov. 30—Counterfeit (Elsie Ferguson)....5
Nov. 23—The Miracle of Love (Cosmo. Production)....5
Nov. 23—It Pays to Advertise (Bryant Washburn)....5
Nov. 23—The Invisible Bond (Irene Castle)....5
Nov. 16—23½ Hours Leave (McLean-May)....5

SPECIALS

Oct. 26—The Teeth of the Tiger (Special Cast)....6
Oct. 12—The Grim Game (Houdini)....6
Oct. 5—In Missouri (Robert Warwick)....5

SHORT SUBJECTS

Nov. 30—Oh Man! (Briggs)....1
Nov. 30—In the Basque Country (Holmes)....1
Nov. 30—The Ascent of the Matterhorn (Burlingame)....1
Nov. 30—Camera and Surf Studies (Paramount Magazine)....1
Nov. 23—Wonder What the Baby Thinks (Briggs)....1

FOX FILM PRODUCTIONS

BIG PRODUCTIONS

Nov. ..—Should a Husband Forgive....5
Oct. ..—Kathleen Mavourneen....5

WILLIAM FARNUM SERIES

Nov. ..—Wings of the Morning....5
Oct. ..—The Last of the Duanes....5

TOM MIX SERIES

Oct. ..—The Speed Maniac....5

VICTORY PICTURES

Nov. ..—Eastward Ho! (William Russell)....5
Nov. ..—The Winning Stroke (George Walsh)....5

EXCEL PICTURES

Nov. ..—Lost Money (Madlaine Traverse)....5
Nov. ..—Vagabond Luck (Ray-Fair)....5

GARSON-NEILAN PRODUCTIONS

The Unpardonable Sin....9
The Hushed Hour....7

GOLDWYN EXCHANGES

STAR SERIES

Aug. 17—Heartsease (Tom Moore)....5
Aug. 3—Upstairs and Down (Mabel Norman)....5

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)....5
Aug. 5—High Pickets (Bennison)....5

SPECIALS

Lord and Lady Algy (Tom Moore)....5
Almost a Husband (Will Rogers)....5
Strictly Confidential (Madge Kennedy)....5
Jinx (Mabel Normand)....5

W. W. HODKINSON CORP.

Mary Minds Her Business (Billie Rhodes)....6
Hearts and Masks (Billie Rhodes)....6
The Joyous Liar (J. Warren Kerrigan)....5
The Bandbox (Doris Kenyon)....6

METRO EXCHANGES

Aug. 18—The Four Flusher (Hale Hamilton)....5
Aug. 11—A Favor to a Friend (Emmy Wehlen)....5

NAZIMOVA PRODUCTIONS

The Brat (Nazimova)....5
The Red Lantern (Nazimova)....5

SCREEN CLASSICS, INC., SPECIALS

Fair and Warmer (May Allison)....6
Please Get Married (Viola Dana)....6
Lombardi, Ltd. (Bert Lytell)....6

PATHE EXCHANGES

Nov. 2—The Gay Old Dog (John Cumberland)....6
Oct. 12—A Damsel in Distress (Hale-Caprice)....5
Oct. 5—Impossible Catherine (Virginia Pearson)....5

BOUND AND GAGGED (Serial)

(George B. Seitz and Marguerite Courtot)

Nov. 2—Second, Overboard....2
Sept. 26—First, The Wager....2

THE GREAT GAMBLE (Serial)

Nov. 2—Fourteenth, Under Arrest....2
Oct. 26—Thirteenth, Barriers of Flame....2
Oct. 12—Eleventh, The Stolen Identity....2

"FLYING A" SPECIALS (American)

Sept. 7—Six Feet Four (William Russell)....6

AMERICAN FILM COMPANY, INC.

Aug. 19—This Hero Stuff (William Russell)....6

ROLIN COMEDIES

Nov. 2—All at Sea (Harry Pollard and Ruth Davis)....1
Oct. 26—Start Something (Lloyd, Pollard, Daniels)....1
Nov. 2—Bumping into Broadway (Lloyd, Pollard, Daniels)....1

TWO REEL SPECIALS

Oct. 12—Daddy Number Two (Baby Marie Osborne)....2

BLACKTON PRODUCTIONS

Oct. 19—The Moonshine Trail (Breamer-Gordon)....6

TRIANGLE EXCHANGES

Sept. 7—Let Katie Do It (D. W. Griffith)....5
Aug. 31—Three Black Eyes (Taylor Holmes)....5
Aug. 24—Her Greatest Performance (Ellen Terry)....5

UNITED ARTISTS CORPORATION

Oct. 20—Broken Blossoms (D. W. Griffith)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8
Fighting Mad (Maclyn Arbuckle) S. W. W. R....2

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Rider of the Law....6
Bonnie, Bonnie Lassie (Mary MacLaren)....6
Loot (Ora Carew)....6

JEWEL PRODUCTIONS, INC.

The Right to Happiness Dorothy Phillips)....8

L-KO COMEDIES

Oct. 27—A Popular Villain (Charley of the Orient)....2
Sept. 24—An Oriental Romeo (Charley of the Orient)....2

SPUR AND SADDLE SERIES

Oct. 27—Tempest Cody Kidnapper (Marie Walcamp)....2
Oct. 13—Tempest Cody Turns the Tables (Marie Walcamp)....2

WESTERN AND RAILROAD DRAMAS

Nov. 1—The Tell Tale Wire (Gibson-Hill)....2
Oct. 18—Dynamite (Morrison-Lane)....2

THE MIDNIGHT MAN (Serial)

Nov. 3—Tenth, The Blazing Torch....2
Oct. 27—Ninth, A Society Hold-Up....2

THE GREAT RADIUM MYSTERY

Nov. 3—The Swing for Life (Madison-Sedgwick)....2
Oct. 27—The Fatal Ride (Madison-Sedgwick)....2

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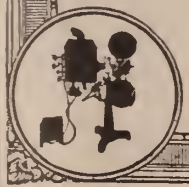
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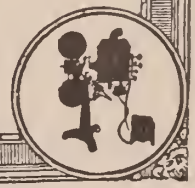
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Los Angeles, California.

Sept. 23, 1919.

Rothacker Film Mfg. Co.,
1339 Diversey Parkway,
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This is because I realize that your standard of quality, such as established in Anita Stewart's "Her Kingdom of Dreams" and Constance Talmadge's "A Temperamental Wife", is essential to the proper production of screen art.

Yours truly,

Mildred Harris Chaplin ~

Louis B. Mayer Productions.

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